Chair: Professor Natalie Melas  
Acting Director of Graduate Studies: Professor Jonathan Monroe  
Director of Undergraduate Studies: Professor Anindita Banerjee

Comparative Literature COML  
Russian Literature RUSSL  
Russian Language RUSSA

1. Undergraduate Majors: COML Core Course: COML 4150

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

Freshmen Seminars – 3 credits – letter grade only

COML 1109.101 FWS: Writing Across Cultures: Captives: Slavery across Time, Space and Social Contexts  
Class ID # 16770  
MW 7:30 – 8:45pm  
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, geopolitical, 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 1109.105 FWS: Writing Across Cultures: Looking at Language  
Class ID # 16771  
MW 2:55 – 4:10pm  
Kosick, R. (rsk226)

In the late 1950s, the Noigandres group in São Paulo, Brazil, called for a new kind of poetry, one that would bring “language closer to things.” This so-called “concrete poetry,” favored the material, visual, and spatial over the discursive aspects of words, and challenged its audience to find new ways of looking at language. In the years that followed, poets and visual artists from throughout the Americas would take up this challenge, creating works that blurred the line between the poetic and the plastic arts. This seminar will explore the role of language in the visual arts and the role of the visual in the poetic arts, with a special focus on 20th century North and South America. Works by artists and poets—including Haroldo de Campos, Ferreira Gullar, Lygia Pape, Luis Camnitzer, Juan Luis Martinez, Jackson Mac Low, Ronald Johnson, Cy Twombly, and Charles Olson—will be considered alongside broader, theoretical inquiries into the materiality of language. Among other emphases, writing assignments will ask students to consider the challenges of writing about visual material and encourage the building of clear, well-supported arguments.

COML 1133.101 FWS: Studies in Literary Theory: Ghostly Manifestations  
Class ID#16904  
MWF 9:05 – 9:55am  
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.
the ways in which African characters interact

4 credits.

MW 2:55

Class ID# 6618

TR 11:40 – 12:55

Molde, K. (km393)

Whereas talk of desire and sexual identity is ubiquitous in our culture, passionate love is often treated either as an ideologically suspect remnant of less enlightened times or as an anthropological constant, a neurological epiphenomenon, “chemistry.” Challenging the idea that love equals sex and sentimentality, we will conceive it as a language game, shaped by literature. French moralist La Rochefoucauld remarked that “there are people who would never have loved had they never heard about love.” To discern this mimetic aspect and to construe love as a rich concept, we will study texts by authors including Sappho, Plato, Augustine, Shakespeare, Goethe, Stendhal, Barthes, Girard, Nussbaum, and Cavell, as well as musical works by Mozart and Wagner. Focus will be on articulating arguments in critical writing.

COML 2000 Introduction to Visual Studies (LA-AS)

[also AMST 2000 , ARTH 2000 , VISST 2000 ]

Class ID# 8322

TR 1:25 – 2:40pm

4 credits.

C. Finley. (cf86)

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

COML 2001 Introduction to Digital Media

[also PMA 2410, VISST 2410, FGSS 2410, STS 2410]

Class ID# 17546

TR 2:55-4:10pm

4 credits

A. Fisher

This course introduces students to the study of digital media. From the user-generated ethos of YouTube to the banal exhibitionism of Facebook to the proprietary omnipresence of Google, digital media has produced seismic shifts in our sense of the relationship between work and play, our understanding of interpersonal exchange, and our conception of corporate power and political action. Building a critical vocabulary (network, interface, archive, user), we'll investigate technology's intersections with social and cultural formations (gender, sexuality, race, and global flows), as well as tensions between our perceptions of technology and its actual operations. Moving from cyberpunk fiction and movies to video games, from art installations to SMS text messaging, we'll focus on the theory, history, politics and aesthetics of digital media.

COML 2020 - Great Books (LA-AS)

Class ID# 6618

MWF 10:10 – 11:00am

4 credits.

T. McEnaney. (tpm88)

This course traces storytelling as it has developed through interaction with a variety of technology, from the Renaissance printing press to today's social media. Through readings of Rabelais, Cervantes, Swift, Flaubert, M. Shelley, Faulkner, Morrison, Cortázar, Pynchon, Piglia and others we will examine how literature has helped forge our understanding and construction of the tools we use to organize, structure and otherwise change the world.

COML 2280 Sex, Violence, and Power: Introduction to African Literature

[also ASRC 2550 , ENGL 2550 ]

Class # 16365

MW 2:55 – 4:10pm

4 credits.

M. Ngugi. (mwn39)

How have different generations of African writers dealt with questions of sex, violence and literature? In this introductory course, we shall look at the ways in which African characters interact with each other as they pursue sex and power through psychological, political and sexual violence.
COML 3010 - Hispanic Theatre Production
(also LATA 3010 , LSP 3010 )
Class ID# 9550
MW 7:30 – 10:30pm
1-3 credits, variable.
D. Castillio. (dac9)
Permission of instructor – please contact Melanie Dreyer-Lude md496@cornell.edu and Debra Castillo dac9@cornell.edu to add the course.

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 3140 – Logics of Capture
(also VISST 3140)
Class ID# 17041
TR 1:25 – 2:40pm
4 credits.
A.Traisnel (agt24)
How is it that photography and hunting share a common idiom of shooting, capture and release? This seminar queries how predation presents a ubiquitous if unacknowledged logic undergirding scientific, technological and cultural innovation in the modern period. Taking representations of animals as our case study, we will survey an array of literary, philosophical, scientific, and artistic works to “track” the emergence of capture as an epistemological model.
The class will consider the relation between mediation and predation through readings in early media studies, visual studies and animal studies to ask: What happens to the animal in this epistemic shift? To the human? Is predation less violent when it moves from the literal to the figural? Can literature offer alternative routes for approaching animals?

COML 3260 - Christianity and Judaism (HB) (LA-AS)
(also RELST 3260 )
Class ID# 6616
TR 8:40 – 9:55am
4 credits.
C. Carmichael. (cmc13)

COML 3475 - Global Shakespeare New Course!
(also ENGL 3475 , PMA 3775)
Class ID# 17050
TR 11:40 – 12:55am
4 credits.
A. Banerjee. (ab425) and W. J. Kennedy. (wjk3)
From Goethe to Aimé Césaire, Orson Welles to Akira Kurosawa, Agha Hashar Kashmiri to Ariane Mnouchkine, writers, artists, actors, and directors around the world have drawn from Shakespeare's works in order to fashion their own. We will take a global journey from the Renaissance to the present day to discover both Shakespeare's creations and those he inspired. This course may feature guest speakers, performances, and/or screenings, and specific works may vary from year to year.

COML 3700 - Metropolis: Urban Sites in Literature
(also GERST 3560)
Class ID# 62778
TR 10:10 – 11:25am
4 credits.
A. Schwarz. (as163)
An interdisciplinary study of metropolitan life focusing on Berlin and Vienna (1890-1999) and on contemporary global mega-cities as major contexts of artistic modernity and historical change. Topics of investigation include: the city as both the product and source of artistic production; the interrelationship between literary concepts of montage, collage, and their architectural counterparts (Bauhaus et al.); the tension between private and public spaces, and the status of crowds, anonymity, and the flaneur. We will also analyze the rise of an avant-garde movement in an urban environment. Additional topics: artificial construction of new cities; is the concept “city” still valid? Can we imagine new forms of habitation in our digital world? Focus on short fiction, architectural theory, sites and art history, film, political and literary manifestos. Authors include: Fontane, Broch, Benn, Benjamin, Döblin, Simmel, Krakauer, Johnson, Rilke, Kohlihaas, Vidler, Eisenman, Poe, Blanchot, Certeau, Kafka, Heidegger, Derrida.
COML 3735 – Puppetry: Comic, Dramatic, and Political (LA-AS)
(also PMA 3735)
Class ID# 17009
TR 2:55- 4:10pm
4 credits.
B. Maxwell. (bhm4)

Puppetry is eminently suited to cross-cultural, cross-generic comparative aesthetic study. Puppetry also might well be the most frequently used metaphor in characterizations of hierarchical political life and its operatives, “democratic” or authoritarian. At the same time, puppetry as practice, not metaphor, has been an immense, long standing, and perennially effective vehicle of political protest. Additionally, the links between puppets, dreaming, and surrealism will occupy us. Throughout the course, we will attend to aesthetic and political theories that can increase understanding of puppetry, and in some cases might be illumined by it (to imagine one example: a puppet theatre debate between puppet feminists, puppet Marxists, and puppet deconstructionists, refereed by a puppet homeless person).

COML 3800 - Poetry and Poetics of the Americas (LA-AS)
(also AMST 3820, ENGL 3801, LATA 3800, SPAN 3800)
Class ID# 17016
TR 2:55- 4:10pm
4 credits.
J. Monroe. (jbm3)

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

COML 3810 Translating Poetry: Principles and Practice New Course!
Class ID# 17043
MW 2:55 – 4:10p
4 credits.
N. Pollak. (np27)
Prerequisite: Proficiency in one language in addition to English.
This course will use translation theory to illuminate the translation of poetry. Readings may include essays by Walter Benjamin, Roman Jakobson, Vladimir Nabokov and others, and also translations of poetic texts. Students will produce a set of translations and a related commentary.

COML 3891 - Occupied France Through Film (LA-AS)
(also FREN 3840)
Class ID# 8796
TR 2:55 - 4:10pm
4 credits.
M. Greenberg. (mdg17)
Conducted in English. There will be weekly film viewings on Tuesday evenings.
The Second World War and the Occupation of France by German forces had a traumatic impact on the nation’s identity. We will examine the way France has tried to deal with this conflicted period through a series of films that each deal, directly or indirectly with the major questions posed by history to French “memory” of the Occupation. What was the role of collaboration, resistance, anti-Semitism, of writers and intellectuals during this traumatic period? How has film helped to define and re-shape the ways in which France has come to terms with its conflicted past?

2. 4000/6000 Level courses – Limited to 15 students. *Additional information will be noted directly within the course information

COML 4017 - Reflections on Violence New Course!
Class ID# 17044
T 12:20 – 2:40pm
4 credits.
N. Saccamano. (ncs5)

In light of the seemingly intractable conflicts across the globe in the last few decades, the question of violence has received renewed attention by theorists and writers. This course will sample some of this recent work to examine how it engages such issues as: what counts as violence, can it be
distinguished from force or power, and by whom? Are politics, law, and violence inseparable? How is violence represented in media? Must violence occur as an act or event, or is there also a systemic, normalized violence? What are the kinds of violence specific to colonialism and its legacy, to sexual trauma, to psychic processes, to language? We will read literature from Melville to DeLillo with some recent theory.

COML 4023 - Capitalism’s “New Era”? Materialism, Enclosure, and the Body Politics of the Present
(also ENGL 4987, SHUM 4987)
Class ID# 16733
M 12:20 – 2:15pm
4 credits.
J. Rosenberg, (jmr22)

How do we determine when the present has become the future? What is the relationship between the enclosures of capitalist accumulation – of land, of the working day, of the body – and recent claims about the imminent overcoming of capital’s logic? This seminar will ask how thought about the body and materiality grapples with periodizing the present. We will link theories of sexuality with theories of capital accumulation and enclosure, and will wager that conceptions of embodiment, desire, and materiality shift in relation to the changing landscape of enclosures and dispossession wrought by capitalism. We will study two historical periods of intensified accumulation/enclosure: the early modern period described by Marx as one marked by “primitive accumulation,” and the late-20th/early 21st-century marked by what David Harvey calls “accumulation by dispossession.” Readings will include work from Adorno, Althusser, Amin, Banaji, Berlant, Butler, Deleuze, Fanon, Galloway, Hardt and Negri, Harvey, Jameson, Luxemburg, Marx.

COML 4024 - Sovereignty under Military Occupation
(also SHUM 4989, GOVT 4656, ASIAN 4496)
Class ID # 1777
R 12:20 – 2:15pm
4 credits.
A. Shimabuku, (ams28)

Schmitt was very clear: sovereignty rests on no solid ground; it is fabricated through practices of occupation. Under the jus publicum Europaeum, this occurred in the occupatio bellica of European states through war, and occupatio of the colonies through discovery. However, as these two collapsed into one during the postwar era, geopolitics became witness to an unprecedented expansion of U.S. military bases globally that blurred the boundaries of territorial sovereignty. In particular, as the new global order shifted from the trans-Atlantic to the trans-Pacific, the U.S. attempted to fill the vacuum left open by the Japanese Empire with a network of U.S. military bases that leeched onto the previous imperial infrastructure even as the U.S. justified its advance with anti-colonial rhetoric. As a result, sovereignty was “restored” to many areas in the Asia Pacific, but only to the extent that it guaranteed the presence of U.S. military bases. What emerged was a transnational network of sovereignty that operated under the cover of individual nation-states. This Empire of military bases—not colonies—necessitated new biopolitical technologies for managing a transnational population whose colonial memories, racially mixed bodies, and otherwise displaced existences were exiled into an extralegal sphere by this new network of sovereignty. After touching upon the American “failure” in Iraq, this seminar uncovers the secret of what has been canonized in American history as a model of “success”—the Allied occupation of Japan—by probing into the metaphysical and performative aspects of sovereignty, examining the role of the globalized economy plays under occupation, and reconsidering Euro-centric notions of the postcolonial so as to appreciate the U.S. military’s renewal of Japanese imperial formations in the postwar era. We will read from Walter Benjamin, Judith Butler, Leo Ching, Grace Cho, Jacques Derrida, Michel Foucault, Hardt/Negri, Chalmers Johnson, Immanuel Kant, Medoruma Shun, Naoki Sakai, Sakiyama Tami, and Carl Schmitt.

COML 4090 - Spinoza and the New Spinozism (LA-AS)
(also GERST 4090, GOVT 4769, JWST 4790)
Class ID# 16272
TR 2:55 – 4:10pm
4 credits.
G. Waite, (gcw1)

Spinoza was excommunicated, wrote under death threats, and has remained a scandal to philosophy, psychoanalysis, politics, ethics, literature. “Every philosopher has two philosophies, his own and Spinoza’s” (Bergson); and “the savage anomaly” (Negri) exerted profound influence on Marx, Nietzsche, Freud. We will introduce Spinoza and his legacy, from the “atheism controversy” in the eighteenth century to today’s “New Spinozists,” who have been developing anti-Kantian and anti-Hegelian formulations of burning contemporary questions. With Spinoza, we ask: “What is freedom, and whose power does it serve?” (Leo Strauss)—especially if “The new world system, the ultimate third stage of capitalism is for us the absent totality, Spinoza’s God or Nature, the ultimate (indeed perhaps the only) referent, the true ground of Being in our time” (Jameson).

COML 4121 - Theories of the Subject (LA-AS)
(also SPAN 4780)
Class ID# 15648
W 10:10 – 12:05pm
4 credits.
Conducted in English.
B. Bosteels, (bb228)
This seminar will revisit some major texts and concerns in the theoretical humanities that develop genealogical, psychoanalytical or political theories of the subject, roughly from Nietzsche until today. The goal is to come to a critical understanding of the centrality of this notion of the subject as one of the founding concepts of modernity, as well as to draw out all of the consequences of this crisis in radical humanistic (or even posthumanist) thought today. Thinkers to be discussed further include Freud, Foucault, Butler, Badiou, Rozitchner, and Zizek.

**COML 4150 The Theory and Analysis of Narrative**
Class ID# 17023  
MW 2:55 – 4:10pm  
4 credits.  
3. Core course for COML Majors.  
4. Limited to 20 undergraduate students.  
J. Culler. (jdc9)

Study of short stories and a novel that self-consciously foreground questions of narrative form and technique and the process of reading. Authors to be read include Balzac, Borges, Barth, Calvino, Cortazar, Kafka, and others selected by the students themselves. We will also read theoretical essays on the analysis of narrative by Barthes, Bakhtin, Booth, Genette, Fludernik, Pratt, Shklovsky, and others, focusing on questions about relations between plot and narrative discourse, the discrimination of narrators, the role of gender, and interpretive frameworks for thinking about narrative. Short papers, an oral report, and a longer paper.

**COML 4154 Haunted Subjects New Course!**
(also ENGL 4154, ROMS 4154)  
Co-meeting with: COML 6154/ENGL 6154/ROMS 6154  
Class ID# 17066  
W 12:20 – 2:15pm  
4 credits.  
C. Caruth. (cc694)

The starting point for this course is Balzac’s narrative of a Napoleonic soldier, declared dead in battle, who returns during the Restoration to claim his property. Balzac’s story asks: What does it mean for the dead to speak before the law? And what does it mean for the law to listen to such a claim? In this course we will examine, in literary and theoretical texts, the haunting legacy of the revolutions that established the political and legal subject in the 19th century. How does the split between “man” and “citizen” return to mark the traumatic historical and political events of the 19th and 20th centuries? Authors include Balzac, Kleist, Kafka, Melville, Morrison Dorfman and Arendt, Agamben, Balibar, de Man, Derrida, Lefort, Keenan, among others.

**COML 4175 Literal Meaning New Course!**
Co-meeting with: COML 6175  
Class ID# 17087  
W 2:30 – 4:25pm  
4 credits.  
A. Traisnel. (agt24)

The common misuse of the adverb “literally” to describe figurative situations would seem symptomatic of our cultural moment. What does it mean today to say something “literally”? How has the adjective “literal” come to be associated with truth and authenticity—indeed with what we might think of as the very opposite of the literary? We will track the changing relationship of letters to meaning, from scholastic debates about the literal interpretation of the Scriptures to early-modern discussions of the nature of the alphabet, from Saussurian linguistics to twentieth-century philosophies of language, from modernist experiments on the materiality of language to the use of algebra in Lacan’s psychoanalytic theory. Authors will include: Aquinas, Dante, Shakespeare, Hawthorne, Stein, Apollinaire, Ponge, Borges, Wittgenstein, Benjamin, Saussure, Lacan, Derrida, Eco.

**COML 4200 Independent Study**
1-4 credits.  
Staff

Permission of instructor required. 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 4260 - Biblical Seminar II (HB) (HA-AS)**
(also as: RELST 4260)  
Class ID# 6614  
W 2:30 – 4:25pm
4 credits.
C. M. Carmichael. (cmc13)

Topic: Sex and Religion in the Bible.

Discussing attitudes to sexuality in the Bible, we will examine in Old and New Testament texts the clash between ancestral behavior and subsequent laws, as well as the contrast between legal and religious ideas. Topics will include: marriage and divorce, incest, intermarriage, gender discrimination, guilt and shame, homosexuality, women and purity, sexual language and symbols. It should be possible to say something new about the topics and also, because of the perennial nature of the issues, to say something that is relevant to contemporary life.

**COML 4335 - The Will of the People**
(also as: GOVT 4636, GOVT 4636)
Co-meets with: COML 6781, FREN 6331, GOVT 6636
Class ID# 17656
F 12:20PM - 02:15PM
T. McNulty. (tkm9)

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 a subject of will that is at once singular and plural? How does this singular collective speak, or make its will known? Can popular will be represented or institutionalized? What do popular movements like the “Arab Spring” uprisings or Occupy Wall Street reveal about the stakes of popular will in a transnational or global capitalist context? This seminar will focus on theories of popular political will in the French and Francophone contexts (Rousseau, Robespierre, Louverture, Michelet, Fanon, Sartre, Rancière, Badiou, Hallward), complemented by selections from Plato, Aristotle, Livy, Kant, Marx, Arendt, and Agamben. Conducted in English.

**COML 4339 - Bodies at the Border (GB)** (CA-AS)
(also as: ASIAN 4440, FGSS 4339)
Co-meets with ASIAN 6640 / COML 6339 / FGSS 6339
Class ID# 16323
M 10:10 – 12:05pm
4 credits.
A. Banerjee (ab425) and D. Castillo. (dac9)

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.
We will read together a broad range of modern European texts—mostly but not exclusively by at least nominally Jewish authors, many of them working in the Germanic intellectual tradition—accompanied by a range of works by Jacques Derrida that engage those thinkers and their texts. Authors we engage will likely include Theodor W. Adorno, Saint Augustine, Walter Benjamin, Paul Celan, Helene Cixous, Hermann Cohen, Sigmund Freud, Edmond Jabès, Emanuel Levinas, Claude Levi-Strauss, Karl Marx, and Gershom Scholem. We will thus be better able to participate in the current re-evaluation of Derrida’s legacy, including his Jewishness, and we will read him, among other things, as a proponent of dialogue, sometimes loving and sometimes fiercely agonistic.

A reading and discussion of key texts by Renaissance humanists in Italian, French, English, and other European literature from the 14th to the 17th centuries.

Examines Indigenous art, new media, and film from three distinct interrelated perspectives of aesthetics/theory, technology, and history/culture.

This seminar will explore media ecology as both an “ecology without nature” and a principle of sustainability. If the anthropocene is understood as the first geological era in which a species—the human being—leaves a dramatic mark upon the geological record, it might be timely to think about the media archaeology of geomedia, i.e. both the earth’s own mediatic phenomena and the manner in which human media impact the earth. As Akira Lippit has noted, the proliferation of media technologies in the 20th century is co-extensive with the accelerated extinction of animal species.

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? We shall examine major and widely read Holocaust narratives that have shaped the way we understand and respond to the Holocaust. We shall begin with first person reminiscences—Wiesel’s Night, Levi’s Survival at Auschwitz, and The Diary of Anne Frank—before turning to realistic fictions such as Kineally’s Schindler’s List (and Spielberg’s film), Kertész’s Fateless, Kosinski’s The Painted Bird, and Ozick’s “The Shawl.” We shall also read the mythopoeic vision of Schwarz-
Bart’s The Last of the Just, the illuminating distortions of Epstein’s King of the Jews, the Kafkaesque parable of Appelfeld’s Badenheim 1939, and the fantastic cartoons of Spiegelman’s Maus books.

**COML 4860 - Contemporary Poetry and Poetics (LA-AS)**
(Also as: AMST 4880, ENGL 4880, SPAN 4880)
*Co-meets with COML 6865 / ENGL 6880*
Class ID# 8852
R 12:20 – 2:15pm
4 credits.
J. Monroe. (jbm3)

What gives contemporary poetry and poetics its resonance and value? What are its dominant features, audiences, and purposes? What does 21st-century poetry’s textual environment look like, and how does it situate itself among other genres, discourses, disciplines, media? How would we describe its ambient noise and how does that noise shape, inform, inflect its particular concerns and motivated forms? How does contemporary poetry resist, engage, respond to, sound out that noise? How are we to understand its relation to the pivotal cultural, economic, historical, philosophical, political developments of our time? This seminar will explore these and related questions in a wide range of works that open onto the rich interplay of contemporary poetry and poetics with questions of personal and collective identity and language in contexts at once local and global. Poets include Armantrout, Bernstein, Collins, Espada, Gander, Fitterman, Goldsmith, Hong, Osman, Place, Rich, Smith, and Waldrop.

**COML 4940 Senior Essay**
See course roster for faculty course code
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 4946 - Aesthetics and Politics of Nakedness** *New Course!*
(Also as: FGSS 4946; ENGL 4966)
Class ID# 17111
T 2:30 – 4:25pm
4 credits.
N. Diabate. (nd326)

This course explores representations of the use of nakedness as a form of resistance—protest nudity, genital cursing, and sex strike—in a broad range of cultural products from ancient Greece to 21st century Africa. Topics include nakedness as symbolic injury, nakedness and queerness, naked protest fatigue, and the work of shame. As we reflect on the differing meanings of nakedness across time and cultures, we will also be attentive to the variables of race, gender, and bodily abilities and how they complicate protest nudity. Primary texts include Devi’s “Draupadi,” Disney’s Pray the Devil back to Hell, Echewa’s I Saw the Sky Catch Fire, Aristophanes’ Lysistrata, images and videos from the Occupy Wall Street Movement, the “Arab Spring,” and gay parades in San Francisco. Through an examination of theoretical texts by Kristeva, Barcan, Ableman, Halperin, Tomkins, and Beaudrillard, students will reflect on the constructedness of sexuality, nakedness, and resistance.

**COML 6154 Haunted Subjects** *New Course!*
(Also as: ENGL 6154, ROMS 6154)
*Co-meets with: COML 4154/ENGL 4154/ROMS 4154*
Class ID# 17079
W 12:20 – 2:15pm
4 credits.
C. Caruth. (cc694)

The starting point for this course is Balzac’s narrative of a Napoleonic soldier, declared dead in battle, who returns during the Restoration to claim his property. Balzac’s story asks: What does it mean for the dead to speak before the law? And what does it mean for the law to listen to such a claim? In this course we will examine, in literary and theoretical texts, the haunting legacy of the revolutions that established the political and legal subject in the 19th century. How does the split between “man” and “citizen” return to mark the traumatic historical and political events of the 19th and 20th centuries? Authors include Balzac, Kleist, Kafka, Melville, Morrison Dorfman and Arendt, Agamben, Balibar, de Man, Derrida, Lefort, Keenan, among others.

**COML 6175 Literal Meaning** *New Course!*
*Co-meets with: COML 4175*
The common misuse of the adverb “literally” to describe figurative situations would seem symptomatic of our cultural moment. What does it mean today to say something “literally”? How has the adjective “literal” come to be associated with truth and authenticity—indeed with what we might think of as the very opposite of the literary? We will track the changing relationship of letters to meaning, from scholastic debates about the literal interpretation of the Scriptures to early-modern discussions of the nature of the alphabet, from Saussurian linguistics to twentieth-century philosophies of language, from modernist experiments on the materiality of language to the use of algebra in Lacan’s psychoanalytic theory. Authors will include: Aquinas, Dante, Shakespeare, Hawthorne, Stein, Apollinaire, Ponge, Borges, Wittgenstein, Benjamin, Saussure, Lacan, Derrida, Eco.

**COML 6200 Independent Study**

1-4 credits.

Staff.

Permission of instructor required. COML 6190 and COML 6200 may be taken independently of each other. Applications available in 240 Goldwin Smith Hall.

**COML 6339 - Bodies at the Border**

(also as: ASIAN 6640, FGSS 6339)

Co-meets with ASIAN 4440 /COML 4339 /FGSS 4339

Class ID# 16326

M 10:10 -12:05pm

4 credits.

A. Banerjee. (ab425) and D. Castillo. (dac9)

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 6363 World Literature? New Course!**

W 2:30 – 4:25pm

Class ID# 17034

4 credits.

N. Melas. (nam5)

This course will attempt a critical inquiry into the renewed articulation of World Literature as concept, project and object of study over the last two decades. How can we situate this return with respect to postcolonial critique, late capitalism, globalization and digital technologies? What debates about worldliness, about literature, about translation and about reading has World Literature sparked? What might it mean to be for it or against it? Finally, what kind of framework does it offer for advanced research in the humanities now? Authors may include Goethe, Marx, Anderson, Wallerstein, Moretti, Damrosch, Casanova, Spivak, Apter, Cha, Glissant.

**COML 6428 Derrida & Derrida as Critical Reader**

(also as: ANTHR 7428, JWST 7428, GERST 7428, FREN 6428)

Co-meets with ANTHR 4428/JWST 4428/COML 4428/FREN 4428/GERST 4428

Class ID# 16675

R 2:30 – 4:25PM

4 credits.

J. Boyarin. (jab857)

We will read together a broad range of modern European texts--mostly but not exclusively by at least nominally Jewish authors, many of them working in the Germanic intellectual tradition--accompanied by a range of works by Jacques Derrida that engage those thinkers and their texts. Authors we engage will likely include Theodor W. Adorno, Saint Augustine, Walter Benjamin, Paul Celan, Helene Cixous, Hermann Cohen, Sigmund Freud, Edmond Jabes, Emanuel Levinas, Claude Levi-Strauss, Karl Marx, and Gershom Scholem. We will thus be better able to participate in the current re-evaluation of Derrida's legacy, including his Jewishness, and we will read him, among other things, as a proponent of dialogue, sometimes loving and sometimes fiercely agonistic.
A thorough episode-by-episode study of the art and meaning of Joyce’s Ulysses. We will explore how Ulysses redefines the concepts of epic and hero and how Joyce’s masterwork reflects literary modernism. We shall discuss how Ulysses raises major issues about the city, colonialism, and popular culture, and dramatizes what it means for the central character to be a Jew and an outsider in Dublin. We shall address Ulysses as a political novel, specifically, Joyce’s response to Yeats and the Celtic Renaissance. We shall also investigate the relationship between Ulysses and the other experiments in modernism, especially painting and sculpture. We will also examine Ulysses in the context of major issues in literary study and test various critical and scholarly approaches.

Some of the most powerful approaches to visual practices have come from outside or from the peripheries of the institution of art history and criticism. This seminar will analyze the interactions between academically sanctioned disciplines (such as iconography and connoisseurship) and innovations coming from philosophy, psychoanalysis, historiography, sociology, literary theory, mass media criticism, feminism, and Marxism. We will try especially to develop: (1) a general theory of “visual ideology” (the gender, social, racial, and class determinations on the production, consumption, and appropriation of visual artifacts under modern and postmodern conditions); and (2) contemporary theoretical practices that articulate these determinations. Examples will be drawn from the history of oil painting, architecture, city planning, photography, film and other mass media.

Examines Indigenous art, new media, and film from three distinct interrelated perspectives of aesthetics/theory, technology, and history/culture.

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 a subject of will that is at once singular and plural? How does this singular collective speak, or make its will known? Can popular will be represented or institutionalized? What do popular movements like the “Arab Spring” uprisings or Occupy Wall Street reveal about the stakes of
popular will in a transnational or global capitalist context? This seminar will focus on theories of popular political will in the French and Francophone contexts (Rousseau, Robespierre, Louverture, Michelet, Fanon, Sartre, Rancière, Badiou, Hallward), complemented by selections from Plato, Aristotle, Livy, Kant, Marx, Arendt, and Agamben. Conducted in English.

COML 6865 - Contemporary Poetry and Poetics
(also as: ENGL 6880)
Co-meets with AMST 4880 /COML 4860 /ENGL 4880 /SPAN 4880
Class ID# 8855
R 12:20 – 2:15pm
4 credits.
J. Monroe. (jbm3)

What gives contemporary poetry and poetics its resonance and value? What are its dominant features, audiences, and purposes? What does 21st-century poetry’s textual environment look like, and how does it situate itself among other genres, discourses, disciplines, media? How would we describe its ambient noise and how does that noise shape, inform, inflect its particular concerns and motivated forms? How does contemporary poetry resist, engage, respond to, sound out that noise? How are we to understand its relation to the pivotal cultural, economic, historical, philosophical, political developments of our time? This seminar will explore these and related questions in a wide range of works that open onto the rich interplay of contemporary poetry and poetics with questions of personal and collective identity and language in contexts at once local and global. Poets include Armantrout, Bernstein, Collins, Espada, Gander, Fitterman, Goldsmith, Hong, Osman, Place, Rich, Smith, and Waldrop.

COML 6892 - Narration and Knowledge
(also as: ENGL 6953 , GERST 6110)
Class ID# 16263
M 2:30 – 4:25pm
4 credits.
P. Fleming. (pf239)

This seminar investigates the unique modes of knowledge embodied in various forms of ‘literary’ narration—from myth, epic, and the novel to the fairytale, anecdote, and case history. At stake in the seminar are the ways in which storytelling and its intensive theorization provide a form of knowledge sui generis about experience, temporality, consciousness, subjectivity, sociality, history, etc. This “epic side of truth” (Benjamin) or “non-conceptual thinking” (Blumenberg) circumscribes epistemic insights that can neither be reduced to logos nor forsaken if one aspires to a fuller understanding of existence in its multiplicity and singularity.

Courses of Interest:
NES 2714 Introduction to Jewish Literature
SHUM 4983 Metropolis or, The City and Its Conflicts

RUSSL (RUSSIAN Literature)

RUSSL 3331 Introduction to Russian Poetry (HB) (LA-AS)
Class ID# 9044
MWF 1:25 – 2:15p
4 credits.
N. Pollak. (np27)

Prerequisite: proficiency in Russian or permission of instructor. Reading in Russian; discussion in English.

A survey of 19th century Russian poetry, with emphasis on the analysis of individual poems by major poets (Zhukovskii, Batiushkov, Baratynskii, Lermontov, Tiutchev, Nekrasov, Fet).

RUSSL 3335 – Gogol (HB) (LA-AS)
Class ID# 16039
TR 1:25 – 2:40pm
4 credits
In translation.
G. Shapiro. (gs33)
Selected works of Gogol are read closely in translation and viewed in relation to his life and to the literature of his time.

RUSSL 3368 - 20th-Century Russian Literature (LA-AS)

Class ID# 16040
TR 2:55 – 4:10pm
4 credits.
In translation. Students who read Russian may sign up for discussion of Russian text for 1 credit (RUSSA 4491).
G. Shapiro. (gs33)

Survey of 20th-century Russian prose, including such writers as Bunin, Bulgakov, and Nabokov, as well as Solzhenitsyn, Shalamov, and Voinovich.

RUSSL 4491 - Supervised Reading in Russian Literature

Class ID# 8343
Spring.
Instructor Consent Required
1-4 credits.
Prerequisite: students must find an advisor and submit a plan before signing up. Independent study. Days and times TBA with instructor.
N. Pollak (np27)

RUSSL 4492 - Supervised Reading in Russian Literature

Class ID# 7067
Spring.
Instructor Consent Required
1-4 credits.
Prerequisite: students must find an advisor and submit a plan before signing up. Independent study. Days and times TBA with instructor.
Shapiro, G (gs33)

RUSSL 6611 - Supervised Reading and Research

Class ID# 8344
Spring.
2-4 credits, variable.
Prerequisite: proficiency in Russian or permission of instructor. Independent study. Days and times TBA with instructor.
Pollak, N. (np27)

RUSSL 6611 - Supervised Reading and Research

Class ID# 7013
Spring.
2-4 credits, variable.
Prerequisite: proficiency in Russian or permission of instructor. Independent study. Days and times TBA with instructor.
Shapiro, G. (gs33)

RUSSA (RUSSIAN Language) for “up to the date information” please see http://russian.cornell.edu/

RUSSA 1104 - Conversation Practice

1-2CR Stdnt Opt 8311 SEM 101 TBA
Krivitsky, R (rvk3)

Students must enroll in RUSSA 1104 and RUSSA 1122 at the same time. Reinforces the speaking skills learned in RUSSA 1122. Homework includes assignments that must be done in the language lab or on the students’ own computer. 2 credit hours if attended twice a week; 1 credit hour if attended once a week. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

RUSSA 1122 - Elementary Russian through Film

4CR Stdnt Opt 6592 SEM 101 MTWRF 11:15AM - 12:05PM
Krivitsky, R (rvk3)/Paperno, S (sp27)/Tsimberov, V (vt13)

Prerequisite: Completion of RUSSA 1121 or permission of instructor. May also enroll in RUSSA 1104 for additional credit. Not for Native speakers of Russian (see RUSSA 3305-3306). Each section is limited to 14 students.
Gives a thorough grounding in all the language skills: listening, speaking, reading, and writing. Course materials include clips from original Russian films and television programs. Homework includes assignments that must be done in the language lab or on the students' own computers. Note the RUSSA 1104 option. Detailed description at russian.cornell.edu.

RUSSA 1122 - Elementary Russian through Film
4CR Stdnt Opt 6593 SEM 102 MTWRF 12:20PM - 01:10PM
Krivitsky,R (rvk3)/Paperno,S (sp27)/Tsimberov,V (vt13)

Prerequisite: Completion of RUSSA 1121 or permission of instructor. May also enroll in RUSSA 1104 for additional credit. Not for Native speakers of Russian (see RUSSA 3305-3306). Each section is limited to 14 students.

RUSSA 1126 - Reading Russian Press
2CR Stdnt Opt 7882 SEM 101 TBA
Tsimberov,V (vt13)

Prerequisite for sem 101 (non-native speakers of Russian): RUSSA 1122 or placement by department. Prerequisite for sem 102 (native speakers of Russian): placement by department. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu

The emphasis is on reading unabridged articles on a variety of topics from current Russian periodicals and web pages and translating them into English; a certain amount of discussion (in Russian) may also be undertaken. Detailed description at russian.cornell.edu

RUSSA 2204 - Intermediate Composition and Conversation
4CR Stdnt Opt 6591 SEM 101 MTRF 01:25PM - 02:15PM
Krivitsky,R (rvk3)/Paperno,S (sp27)/Tsimberov,V (vt13)

Prerequisite: Completing RUSSA 2203 or equivalent. Each section is limited to 10 students.

Guided conversation, translation, reading, pronunciation, and grammar review, emphasizing the development of accurate and idiomatic expression in the language. Course materials include video clips from an original Russian feature film and work with Russian web sites, in addition to the textbook. Detailed description russian.cornell.edu.

RUSSA 3300 - Directed Studies
1-4CR Stdnt Opt Instructor Consent Required 6590 IND 601 TBA
Paperno,S (sp27)

Permission of instructor required. Times to be arranged with the instructor.
Taught on a specialized basis for students with special projects (e.g., to supplement a non-language course or thesis work).
RUSSA 3300 - Directed Studies
1-4CR Stdnt Opt Instructor Consent Required 7974 IND 602 TBA
Browne,E (ewb2)

Permission of instructor required. Times to be arranged with the instructor.
Taught on a specialized basis for students with special projects (e.g., to supplement a non-language course or thesis work).

RUSSA 3300 - Directed Studies
1-4CR Stdnt Opt Instructor Consent Required 7987 IND 603 TBA
Tsimberov,V (vt13)

Permission of instructor required. Times to be arranged with the instructor.
Taught on a specialized basis for students with special projects (e.g., to supplement a non-language course or thesis work).

RUSSA 3304 - Advanced Composition and Conversation
2-4CR Stdnt Opt 6589 SEM MW F 02:30PM - 03:20PM Krivitsky,R (rvk3)/Paperno,S (sp27)/Tsimberov,V (vt13)

Prerequisite: RUSSA 3303 or equivalent. Permission of the department is required for enrolling for fewer than 4 credits and attending fewer than 3 times/week. If taken for 3 or 4 credits, satisfies Option 1 of the A&S foreign language requirement.

Reading, writing, and conversation: current Russian films (feature and documentary), newspapers, television programs, Russian web sites, and other materials are used. Detailed description at russian.cornell.edu.

RUSSA 3306 - Creative Writing for Heritage Speakers
2-3CR Stdnt Opt 7860 SEM 101 TBA
Krivitsky,R (rvk3)/Paperno,S (sp27)/Tsimberov,V (vt13)

Prerequisite: RUSSA 3305 or placement by department. If taken for 3 credits, satisfies Option 1 of the A&S foreign language requirement. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

Creative writing for heritage speakers of Russian. Writing short (one page for each class) texts in Russian in a variety of genres: personal letters, blog entries, news articles, technical descriptions, official documents, short stories, and the like. Two meetings per week if taken for 2 credits hours. An optional third weekly meeting when taken for 3 credit hours has short reading assignments from contemporary literary and non-literary texts. The course is a continuation of RUSSA 3305. Issues of style and grammar are discussed in every class. The course is primarily for students who learned to speak Russian at home, but students with other backgrounds may be eligible as well. Detailed description at russian.cornell.edu.

RUSSA 3308 - Russian through Popular Culture
2-3CR Stdnt Opt 6594 SEM 101 TBA
Krivitsky,R (rvk3)

Prerequisite: RUSSA 3304 for non-native speakers of Russian; RUSSA 3305 or RUSSA 3306 for heritage speakers of Russian; for all others with advanced knowledge of Russian, placement by department. Not open to fluent native speakers of Russian (recommended: RUSSA 3309/RUSSA 3310 and RUSSL courses). Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

Aims to expand the students’ vocabulary and their comprehension, speaking, reading, and writing skills, as well as cultural competence, through a mosaic study and discussion of a variety of styles in contemporary Russian popular culture (1970s through the present). Course materials include traditional and urban folklore, film, animation, published texts (prose and poetry), and recordings of songs. Includes two or three essays or similar writing assignments. Work is distributed so that a student may attend all three weekly meetings for 3 credit hours or only two of the meetings for 2 credit hours. Detailed description at russian.cornell.edu.

RUSSA 3310 - Advanced Reading
4CR Stdnt Opt 7861 SEM 101 TBA
Tsimberov,V (vt13)

Prerequisite for sem 101 (non-native speakers of Russian): RUSSA 2204 or placement by department. Prerequisite for sem 102 (native speakers of Russian): placement by department. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the
semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu. Course may be canceled if enrollment is insufficient.

Designed to teach advanced reading and discussion skills. In seminar 101, weekly reading assignments include 20-40 pages of unabridged Russian, fiction or non-fiction. In seminar 102, the weekly assignments are 80-100 pages. This course may be taken as a continuation of RUSSA 3309, but it may also be taken by itself. Discussion of the reading is conducted entirely in Russian and centered on the content and analysis of the assigned selection. Detailed description at russian.cornell.edu.

RUSSA 3310 - Advanced Reading
4CR Stnct Opt 6586 SEM 102 TBA
Paperno,S (sp27)

Prerequisite for sem 101 (non-native speakers of Russian): RUSSA 2204 or placement by department. Prerequisite for sem 102 (native speakers of Russian): placement by department. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu. Course may be canceled if enrollment is insufficient.

Designed to teach advanced reading and discussion skills. In seminar 101, weekly reading assignments include 20-40 pages of unabridged Russian, fiction or non-fiction. In seminar 102, the weekly assignments are 80-100 pages. This course may be taken as a continuation of RUSSA 3309, but it may also be taken by itself. Discussion of the reading is conducted entirely in Russian and centered on the content and analysis of the assigned selection. Detailed description at russian.cornell.edu.

RUSSA 3312 – Reading about the Cold War
1CR Stnct Opt Instructor Consent Required
17873 SEM 101 TBA
Krivitsky,R (rvk3)

Prerequisites: High Intermediate to advanced knowledge of Russian; for non-native speakers, RUSSA 3303 or higher is recommended. Permission of instructor required. Enrollment limited to: Students enrolled in GOVT 3837.

Read and discuss texts for GOVT 3837. The course may also support student research for the GOVT 3837 final paper. This 1-credit course aims to expand the students' vocabulary, and advance their speaking and reading skills as well as enhance their knowledge and deepen their understanding of certain aspects of the Cold war. Course materials may include archival documents, newspaper articles, songs and poetry, urban folklore, etc. The course is taught entirely in Russian. Native speakers of Russian as well as advanced non-native speakers with moderate to advanced reading skills are eligible.

RUSSA 4414 - Advanced Conversation and Stylistics
2CR Stnct Opt 6587 SEM 101 TBA
Tsimberov,V (vt13)

Prerequisites: RUSSA 4413 or equivalent. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

Involves discussion, in Russian, of authentic Russian texts and films (feature or documentary) in a variety of non-literary styles and genres. Detailed description at russian.cornell.edu.

RUSSA 4491 - Reading Course: Russian Literature in the Original Language
1CR Stnct Opt Instructor Consent Required 6588 IND 601 TBA
Tsimberov,V (vt13)

Permission of instructor required. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

To be taken in conjunction with any Russian literature course at the advanced level. Students receive 1 credit for reading and discussing works in Russian in addition to their normal course work. Detailed description at russian.cornell.edu.
RUSSA 4491 - Reading Course: Russian Literature in the Original Language

1CR Stdnt Opt Instructor Consent Required 7065 IND 602 TBA
Paperno, S (sp27)

Permission of instructor required. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

To be taken in conjunction with any Russian literature course at the advanced level. Students receive 1 credit for reading and discussing works in Russian in addition to their normal course work. Detailed description at russian.cornell.edu.

RUSSA 4491 - Reading Course: Russian Literature in the Original Language

1CR Stdnt Opt Instructor Consent Required 7066 IND 603 TBA
Krivitsky, R (rvk3)

Permission of instructor required. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

To be taken in conjunction with any Russian literature course at the advanced level. Students receive 1 credit for reading and discussing works in Russian in addition to their normal course work. Detailed description at russian.cornell.edu.

RUSSA 6634 - Russian for Russian Specialists

1-4CR Stdnt Opt 7862 SEM 101 F 11:15AM - 12:05PM
Paperno, S (sp27)

Prerequisite: four years of college Russian or equivalent. Class meeting times will be chosen at the organizational meeting (usually the second or third day of the semester) so as to accommodate as many students as possible. The time and place of the organizational meeting will be announced at russian.cornell.edu.

Designed for students whose areas of study require advanced active control of the language. Fine points of translation, usage, and style are discussed and practiced. Syllabus varies from year to year. Detailed description at russian.cornell.edu.

The Department of Comparative Literature http://www.arts.cornell.edu/complit/
The Russian Language Program http://russian.cornell.edu/
College of Arts and Sciences - Cornell University
240 Goldwin Smith Hall
Phone: 607-255-4155
Fax: 607-255-8177 ATT: COML