The “city”—as place or idea—has haunted the human imagination across time and across the world. But what is so haunting about a city? Why and how can cities inspire both freedom and fear? In an attempt to answer these and other questions, we will look at the ways in which four cities have been “seen” by different writers, musicians, and artists. In so doing, we will learn how to structure sharp, coherent essay responses to these portrayals, using different styles of writing: expository, evaluative, comparative, and argumentative. In this class, we will “see” Paris, New York, London, and Cairo through readings, films, and songs, including: Woody Allen’s *Midnight in Paris*; Paul Simon’s and Alicia Keys’ lyrics; and the writings of Dickens and Mahfouz.

When we meet people for the first time, it is common to be asked about our names and where we are from. This course will explore what it entails to identify ourselves and others with place. What does it mean to belong to a place? What is the relationship between place and our bodies, values, thoughts and worldviews? Does place construct who we are, or is it the other way around? How are place and identity represented in literature and film? We will attempt to examine these questions in a variety of literary texts and films. Authors and films may include Orwell, Kafka, Camus, Dostoyevsky, Mahfouz, *Alien, Blade Runner, Inception*. Writing assignments will encourage students to write with style, formulate complex arguments, and produce coherent essays.
Liron Mor
What is "occupation"? How did a term that refers to oppressive colonial and military regimes also become associated with progressive protests like Occupy Wall Street? Are occupations of texts in any way similar to occupations of spaces—and how do they work? Through readings of historical and theoretical texts alongside literary works from around the world, this seminar will explore the concept and practice of occupation as transformative as well as oppressive, as political as well as literary. We will examine, for instance, how J. M. Coetzee's Foe and Jean Rhys's Wide Sargasso Sea infiltrate and contest the colonialist assumptions of classic novels like Robinson Crusoe and Jane Eyre, and how Middle Eastern literature employs forms of literary occupation to treat and respond to political occupation. Coursework will emphasize reading critically and developing rigorous, argument-based essays.

COML 1109 104 Trans Nationalities, Trans Sexualities
MW 2:55 – 4:10p
Meredith Talusan
This seminar explores creative works set in different parts of the world that deal with themes related to transgenderism and sexuality, including representations from non-Western contexts that may challenge our own notions of gender. Material for study is drawn from a variety of sources, ranging from a novel about an intersex child in England, to a film about a woman who returns to her Philippine hometown after gender transition, to an episode of the Netflix series Orange Is the New Black. Students from a variety of backgrounds are encouraged to participate, and no prior familiarity with transgender issues is required.

COML 1109 105 The Rhetoric of Race
TR 2:55 – 4:10p
Naminata Diabate
This course explores how language can be used to construct race, which we often consider stable and "natural." First, we read texts by colonialists and philosophers to help us understand how definitions of race are time and space-specific. Next, the course looks at how mass media communicate or deconstruct race in our (post)modern era. Lastly, we examine the reality /mirage of the post-racial era with the election of Barack Obama. Our analysis gives us insight into the larger issue of how rhetoric shapes our sense of reality. Acquiring writing skills through the ability to interrogate written and visual texts is our crucial goals. More importantly, we explore how writing is not just a subject for a classroom but a tool to create realities/worlds.

COML 1126 FWS: Comparative Arts

COML 1126 101 Haunted Cinema
TR 1:25 – 2:40p
Elizabeth Wijaya
In the experimental film Ghost Dance (1983), Jacques Derrida says "The cinema is the art of ghosts, a battle of phantoms." Beyond the visible apparition on the screen, how is the cinematic experience necessarily an encounter with ghosts from the past and the future? Why is the cinema always haunted? Investigating the relation between cinematic time and spectral time that is "out of joint," we will meet many ghosts—literary, vengeful, philosophical, political—in theoretical, and filmic texts from across cultures. Through written and oral assignments, students will be encouraged to develop their critical thinking, reading, and writing abilities. Directors include Stanley Kwan, Nonzee Nimibutr, Joshua Oppenheimer, Edward Yang, Alain Resnais, and Derek Jarman.

COML 1126 102 Reading the Classics Anew
TR 11:40 – 12:55p
Hannah Karmin
This course will focus on examining classical texts from Ancient Greece and the way they have been appropriated, interpreted, resurrected, or even distorted in subsequent fictional re-imaginings. For example, looking at Euripides'
“Medea” alongside Toni Morrison’s *Beloved* or Homer’s *Odyssey* alongside Derek Walcott’s *Omeros*, the course aims to think about questions of canon, the limits of interpretation, and the potential value of the Classics themselves. These texts will not only be the subject of students’ writing, but will also offer models for the way in which authors themselves interpret ancient texts.

**COML 1133 FWS: Studies in Literary Theory**

**COML 1133 101 Posthuman Fictions**

**TR 10:10 – 11:25a**

Antoine Traisnel

In this course, we will survey a number of twenty-first-century literary and cinematic fictions that articulate what it means to be more or less than human. From Franz Kafka’s speaking animals to Philip K. Dick’s cyborgs, from Toni Morrison’s ghosts to the zombies of *The Walking Dead*, we will analyze the philosophical, historical, and political limits and implications of what we call the human. Students will emerge from the seminar with the ability to read critically and write with clarity. The course will also acquaint students with critical work about the emergence of posthumanism by authors such as Friedrich Nietzsche, Michel Foucault, Donna Haraway, N. Katherine Hayles, Cary Wolfe, and others.

**COML 2000 Introduction to Visual Studies**

*Combined with: AMST 2000, ARTH 2000, VISST 2000*

**TR 1:25 – 2:40p**

Finley, C.

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 2020 Great Books**

**MWF 10:10 – 11:00a**

McEnaney, T.

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, M. Shelley, Faulkner, Sebald and 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 2200 Thinking Surrealisms**

*Combined with: ARTH 2019, VISST 2190*

**TR 11:40 – 12:55p**

Maxwell, B.

Borrowing its title from a formulation of Marxist philosopher Ernst Bloch, and beginning from the "forays of demoralization" instigated by the Dadas, who bequeathed to surrealism the precious gift of unreconciliation to the given, this course ranges over several surrealist moments: the inception of surrealist precept and practice in Paris in the mid-1920s; the explicitly anti-fascist political phase of the 1930s and 40s; the supplementation of Parisian surrealism by Caribbean, Mexican, African American,
Quebecois, and Mauritian writers and artists; the reflections of and on surrealism by Bloch, Walter Benjamin, and Theodor W. Adorno; the relations of surrealism to the Situationist International. Throughout, the course will ask what the proliferation of "thinking surrealisms" meant to the culture and politics of modernity. All readings in English.

**COML 2580 Imagining the Holocaust**

*Combined with: ENGL 2580, JWST 2580*

MW 8:40 – 9:55a

Schwarz, D.

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? Within the historical context and raising ethical issues, 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 2755 Heroines, Archvillains and Antiheroes**

*Combined with: NES 2788*

TR 8:40 – 9:55a

Toorawa, S.

What makes a heroine heroic? What makes a villain dastardly? In what ways do they differ? In what ways are they similar? Are the values that attach to heroism and villainy uniform across cultures? What roles do might, ruse, and attractiveness play? What about Good and Evil, 'right' and 'wrong,' honor and treachery? What makes a superhero, an antihero, an archvillain? In this course, we will attempt to answer these and other questions together, by reading and analyzing stories and accounts—and by watching films—from Near Eastern and Western literary traditions, including: *The Legend of Sohrab and Rostam*, *Measure for Measure*, *The Watchmen*, *The Stranger*, *Prince of Persia*, *the Mahabharat*, *Alif the Unseen*. All material in English translation.

**COML 2760 Desire**

*Combined with: ENGL 2760, FGSS 2760, LGBT 2760, PMA 2680*

TR 2:55 – 4:10p with discussion sessions T and R 7:30 – 8:45p

Hanson, E.

“Language is a skin,” the critic Roland Barthes once wrote: “I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire.” Sexual desire has a history, even a literary history, which we will examine through an introductory survey of European dramatic literature from Plato and Aristophanes to Jean Genet and Caryl Churchill, as well as a survey of classic readings in Western sexual theory from the Ancient Greeks through Sigmund Freud and Michel Foucault to recent feminist and queer theory.

**COML 3010 Hispanic Theater Production**

*Combined with: LATA 3010, LSP 3010*

MW 7:30 -10:30p

Castillo, D.

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 3115 Video and New Media: Art, Theory, Politics**

*Combined with: ENGL 3115, PMA 3515, VISST 3115*
COML 3260 Christianity and Judaism

Combined with: RELST 3260
TR 8:40 – 9:55a
Carmichael, C.

COML 3300 Political Theory and Cinema

Combined with: GERST 3550, GOVT 3705, PMA 3490
TR 2:55 – 4:10p
Waite, G.
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.

COML 3440 The Tragic Theater

Combined with: CLASS 3645, PMA 3724
MW 2:55 – 4:10p
Ahl, F.
Tragedy and its audiences from ancient Greece to modern theater and film. Topics: origins of theatrical conventions; Shakespeare and Seneca; tragedy in modern theater and film. Works studied will include: Aeschylus' Agamemnon; Sophocles' Oedipus Tyrannus, Philoctetes; Euripides' Alcestis, Helen, Iphigeneia in Aulis, Orestes; Seneca's Thyestes, Trojan Women; Shakespeare's Julius Caesar, Titus Andronicus, Othello; Strindberg's The Father; Durrenmatt's The Visit; Bergman's Seventh Seal; Cacoyannis' Iphigeneia.

COML 3556 Aesthetics and Economics

MW 2:55 – 4:10p
Kennedy, W. J.
Two models have dominated Western literary aesthetics, one based on Platonic inspiration and another based on Aristotelian craftsmanship and skill. Each has ramifying economic implications, the first based on the value or worth of a divinely endowed talent, the second on practice and hard work. This course will explore how these coordinates relate and diverge in texts by Homer, Virgil, Dante, Rabelais, Diderot, Nietzsche, Dostoyevsky, and Joyce.

COML 3566 Aesthetics and Economics

MW 2:55 – 4:10p
Kennedy, W. J.
Two models have dominated Western literary aesthetics, one based on Platonic inspiration and another based on Aristotelian craftsmanship and skill. Each has ramifying economic implications, the first based on the value or worth of a divinely endowed talent, the second on practice and hard work. This course will explore how these coordinates relate and diverge in texts by Homer, Virgil, Dante, Rabelais, Diderot, Nietzsche, Dostoyevsky, and Joyce.

COML 3580 Imaginative Arts of Migration
What role should imaginative arts play in debates about transnational migration, one of the principal factors re-shaping community and communication today? Focusing on literature and film from the late 20th and early 21st centuries, with primary examples drawn from Germany, France and the United States—in relation to Turkey, Hungary, Tunisia, Iran, Nigeria, China, Mexico, and Japan—this course explores how creative arts rework the fabric of social life affected by migration. Seminar-style discussion of assigned readings and viewings, with occasional lectures on other arts and regions. Thematic units organized around key concepts such as borders and movement, ethnoscapes and citizenship, reading and viewing, labor and leisure, citiescapes and place-making, mediascapes and personhood, lawfulness and illegality, language and speech, art and perception. Taught in English.

COML 3620 Culture of the Renaissance II

Combined with: ARTH 3420, FREN 3620, RELST 3620, ROMS 3620

MWF 11:15-12:05p and F required discussion sections

Kennedy, W. J. and Long, K.

This course explores networks of culture and power that develop over the course of the sixteenth century, from the beginning of the Reformation to the Wars of Religion that swept through the continent. We will examine this period through the lenses of several disciplines: history, history of science, art history, literature, music. Guest lecturers will include professors from all of these fields, and authors and artists to be studied will include: Luther, Marguerite de Navarre, Michelangelo, Ambroise Paré, Shakespeare, and Monteverdi.

COML 3700 Metropolis: Urban Sites in Literature

Combined with: GERST 3560

TR 10:10 – 11:25a

Schwarz, A.

Readings and discussions in English (texts will be available in German).

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 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, Kohlhaas, Vidler, Eisenman, Poe, Blanchot, Certeau, Kafka, Heidegger, Derrida.

COML 3724 Medieval Travel and Exploration

Combined with: JWST 3740, MEDVL 3740, NES 3740

TR 11:40 – 12:55p

Toorawa, S.

In the Middle Ages, people traveled for all many reasons: for adventure, for commerce, on pilgrimage, for conquest.... We will read the accounts of medieval travelers in order better to understand the motives and motivations for travel and for exploration. Our travelers will include Christian, Jewish, and Muslim merchants, ambassadors, scholars, geographers, explorers, sailors and soldiers. Readings will include Margery Kempe, Marco Polo, Ibn Battutah, Usama ibn Munqidh, and Benjamin of Tudela. All material in English translation. No prerequisites.

COML 3980 Theorizing Gender and Race in Asian Histories and Literatures

Combined with: ASIAN 3388, ASIAN 6688, COML 6680, FGSS 3580, FGSS 6580

TR 2:55- 4:10p

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

**COML 3985 Literature of Chinese Exile**

*Combined with: ASIAN 3329, ASIAN 6639, COML 6685*

**MW 8:40 – 9:55a**

Admussen, N.

Ever since the creation of the concept of a culturally and geographically stable center in China, people have been intentionally excluded from that center. Disgraced officials are sent to far-flung provinces, loyalists to past regimes hide out across China’s borders, and dissidents have their entry visas revoked, making it impossible for them to return home. The experiences of these people, and the poems and stories they write, tell us a great deal about what it means and how it feels to be included and excluded. What is the difference between the way China looks from the inside and the way it looks from the outside? Who has the power to decide who gets to live in China, and how and why do they use it? What is the relationship between our identities and our homes? Texts studied will range from 300 BCE to the present; all will be read and discussed in English.

**COML 4019 Romanticism And The Fate Of the Senses**

*Combined with: SHUM 4991, ENGL 4491, STS 4981*

Limited to 15 students.

**R 12:20 – 2:15p**

Goldstein, A.

What if, William Blake once asked, every bird that flies “is an immense world of delight, closed by your senses five?” Asking what real and possible worlds our habits of sensory perception exclude, Romantic poets criticized their culture’s increasing faith in sense-based, empirical knowledge – knowledge supposedly free from subjective bias, historical circumstance, national prejudice, and political complicity. This seminar will focus on poetry as a form of sensory re-training and on Romantic and post-Romantic claims to a politics of perception. Can artworks produce rival scientific knowledge, provide access to non-human modes of experience, register otherwise unthinkable histories – or sensually suspend the ethical pressures to do so? Since 19th Century conflicts over the right representation of empirical experience helped to forge the humanities and sciences as we still know them, the seminar will equip us to think differently about the organization of knowledge in the modern university and poetry’s place in contemporary culture. Readings from Blake, Keats, Dickinson, Goethe, Herder, Bacon, Locke, Foucault, Latour, Daston & Galison, Rancière, Bourdieu, Williams, Adorno, de Man, Terada, Hartman, and Stewart, among others – and one session in the Johnson Museum of Art.

**COML 4029 Feeling Sound: Touch and the New Musical Body**

*Combined with: SHUM 4998, MUSIC 4334*

Limited to 15 students.

**R 2:30 – 4:25p**

Richards, A.

This seminar explores musical, aesthetic, physiological, and mythical concepts associated with ‘touch’ in music. Focusing on the relationship between the hand of the musician and musical sound, the course will trace an interdisciplinary history of musical touch, especially at the keyboard, from the late 18th century to the present. The four interrelated units of the seminar explore the following issues: 1) Why the clavichord became the soulmate of genius, whose improvising hand searched out the tactile revelations heard in the instrument’s unique capabilities for expression, most famously and mysteriously Bebung (vibrato): readings include C. P. E. Bach on keyboard practice, Denis Diderot on sympathetic vibration, German romantic fiction and poetry (especially Jean Paul),
and the contemporary theory of sensibility; 2) the glass harmonica and physiology of the nervous system, including readings in 18th-century medicine (Mesmer), visual representations of the sensing body (the work of art historian Barbara Maria Stafford) and primary materials on the harmonica; 3) technologies of touch in the 19th century, with a focus on Schumann and Chopin, training manuals and the fetishization of the disciplined hand; and 4) the absent or fantastic touch—as in Canetti’s fear of being touched or Coleridge’s nightmarish ‘double touch’— and its relation to music-making at early 20th-century electronic instruments, especially the theremin and its newer counterparts, including the Buchla lightning and thunder rods; this latter unit would include consideration of what I call ‘hand-fetish’ films such as the 1924 expressionist classic The Hands of Orlac.

**COML 4106 Cuba: Literature and Technology**

W 2:30 – 4:25p
McEnaney, T.

How did artists and revolutionary activists take up the media of their day to transform a relatively small island nation into one of the most important and controversial geo-political and cultural hot spots of the 20th century? Analyzing poetic exchanges between Langston Hughes and Nicolás Guillén, theories of guerrilla warfare and “Rebel Radio,” novels made from tape recordings, and multimedia films, we will discover how Cuban culture helped define artistic movements across the world. Since many of Cuba’s most recognizable figures, such as José Martí, spent much of their life outside the island, or, like Ernesto “Che” Guevara, were born elsewhere, we will pay special attention to how technology helps us understand Cuban culture through a transnational or hemispheric framework. All readings will be available in English.

**COML 4152 Dreaming Romanticism**

*Combined with: ENGL 4340*
T 2:30 – 4:25p
Caruth, C.

The story of the Fall, in John Milton’s *Paradise Lost*, is also a story of dreams. Woven into the epic tale of our first encounter with mortality, Adam’s and Eve’s trances and dream-life tell their own stories within the grand narrative of human beginnings and raise questions about the nature of poetic language in the face of life and death. In this course we will trace the perplexing stories of these dreams as they pass from Milton to the Romantic poets, whose poetry can be said to rewrite the peculiar relation between falling and dreaming in a new language of mortality and survival. Authors will include John Milton, William Wordsworth, John Keats, Percy Bysshe Shelley, and Mary Shelley, among others.

**COML 4200 Independent Study**

Spring. 1-4 credits.

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 4226 Poetry and Mind**

*Combined with: COML 6226, FREN 4180, FREN 6180*
T 12:20 – 2:15p
Dubreuil, L.

This interdisciplinary seminar would like to offer new hypotheses on the ways poetry is understood and experienced by a reader’s mind. Our methodology, while non-reductionist, will take into account the current state of cognitive science, and also build on literary theory and philosophy (both “analytic” and “Continental”). Poetry makes use of cognitive structures and paths, of formal repetitions and algorithms—but it also alters and challenges the usual boundaries of thought. Thus, we need to consider both the ordinary and the extraordinary, if we ever want to explain the mental performance of the poetic. A comparative corpus of poems (written in European languages, from Antiquity to the 20th Century) will be used throughout the semester. Students from very diverse background but with an interest in the mind and/or language and poetry are welcome.

**COML 4240 The Animal**

*Combined with: ENGL 4260, GERST 4260, GOVT 4279*
TR 11:40 – 12:55p
Gilgen, P.
In recent years literary representations and philosophical discussions of the status of the animal vis-à-vis the human have abounded. In this course, we will track the literary phenomenology of animality. In addition we will read philosophical texts that deal with the questions of animal rights and of the metaphysical implications of the “animal.” Readings may include, among others, Agamben, Aristotle, Berger, the Bible, Calvino, Coetzee, Darwin, Derrida, Descartes, Donhauser, Gorey, Haraway, Hegel, Heidegger, Herzog, Kafka, Kant, La Mettrie, de Mandeville, Montaigne, Nietzsche, Ozeki, Rilke, Schopenhauer, Singer, Sorabji, Sterchi, Stevens, de Waal, Wittgenstein, Wolfe. A reading knowledge of German and French would be helpful.

**COML 4260 Biblical Seminar II**

*Combined with: RELST 4260*

W 2:30 – 4:25p

Carmichael, C.

**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 4339 Bodies at the Border**

*Combined with: ASIAN 4440, ASIAN 6640, COML 6339, FGSS 4339, FGSS 6339*

MW 9:05 – 9:55a

Required discussions section M 10:10 – 11:00a

Banerjee, A. and Castillo, D.

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 4429 Walter Benjamin**

*Combined with: ANTHR 4413, ANTHR 7413, COML 6429, GERST 4413, GERST 6413, JWST 4913, JWST 7913, NES 4913, NES 7913*

T 12:20 – 2:15p

Boyarin, J.

This extraordinary figure died in 1941, and his death is emblematic of the intellectual deprivations of Nazism. Yet since World War II, his influence, his reputation, and his fascination for scholars in a wide range of cultural and political disciplines has steadily grown. He is seen as a bridging figure between German and Jewish studies, between materialist critique of culture and the submerged yet powerful voice of theology, between literary history and philosophy. We will review Benjamin’s life and some of the key debates over his heritage; read some of the best-known of his essays; and devote significant time to his enigmatic and enormously rich masterwork, the Arcades Project, concluding with consideration of the relevance of Benjamin’s insights for cultural and political dilemmas today.

**COML 4700 Translation and Cultural Difference**

*Combined with: ASIAN 4481*

TR 11:40 12:55p

Sakai, N.

Problems concerning translation are explored. Although there are many different models of translation, we tend to be confined to the unilateral regime of translation, that is, the very narrow and historically specific mode of translation as a transnational transfer of significance between two national or ethnic languages. This course will survey theories of translation with special emphasis on relationships between trans-national translation and transnational transference. Translation establishes a division of two spheres
and thereby marks the limit of what can be expressed in one medium. Broadly understood, translation can take place not only between two national languages but also at a variety of boundaries within a single society. We will investigate different economies of translation by which different social and cultural identities are constructed, emphasizing the disappearance of multi-lingualism in the modern nation-state and the mutation of translation tropics which has given rise to new ways of imagining the organicist unity of the society. Historical transformation of translation accompanying the genesis of linguistic and cultural identity will be examined in reference to historical materials. Furthermore, the course will explore the broader conception of translation in terms of which to critically understand communication as the ideology of Capital.

**COML 4706 Between Asia and the Latin America: Transpacific Trends in 20th C Literature, Art, and Theory**

*Combined with: COML 6706, PORT 4540, PORT 6540*

**T 2:30 – 4:25p**

Bachner, A. and Erber, P.

Asia and Latin America no longer occupy the disconnected extremes of an imagined map. Nor do they embody the antipodes of East and West, framing Europe and North America as the symbolic centers. Rather, accelerated by recent geopolitical and global economic shifts, new connections between Asia and Latin America revive the "swarmlike buzz of activity" around and across the perimeter of the Pacific that Claude Lévi-Strauss had pitted against "the great Atlantic silence" prior to the European "discovery" of the Americas. This course explores different perspectives on the intercultural study of Asia and Latin America with the aim of rethinking the Transpacific as a method and a lens for comparison that challenges conventional geopolitical models, rather than simply an area or a region. To do so, we will explore multiple meanings, methodologies, and mappings of the Transpacific through a wide range of real and imagined links between Asian and Latin American literature, art, and theory: from diaspora, textual circulation, and cultural exchanges to uneven dialogues, compelling analogies, and conceptual affinities.

**COML 4783 Grammatechnics and the Bioarchive**

**W 7:30 – 9:25p**

Obodiac, E.

This seminar will explore new forms of biomedia such as transgenic art and tissue culture through the biosemiotic paradigm, which suggests that all life is regulated by "linguistic" principles and that DNA can be understood as a bioarchive or a mnemotechnics of inscription. Bioarchives such as genetic codes lend themselves to grammatechnical methodologies—i.e. reading according to the materiality of inscription and the letter—because these codes are free from principles of teleology, intentionality, and consciousness: in short, the "natural" signs that constitute genetic codes should be read as purely material posgings. Contemporary literary theory that has focused on the materiality of language may already be ahead of the game: biological life—human or otherwise—is a technics of inscription.

**COML 4784 Performance After the Internet**

*Combined with: PMA 4411*

**TBA**

Fisher, A.

What happens to a body when it goes online? In what ways do digital technologies affect, construct, and challenge what we think we know about embodied performance?

In this course, we’ll consider how technologies facilitate performances of identity and social engagement, from visual and scripted representations of the body online, from the performance of self-exemplified by the "selfie" to the curious materiality of the digital "self" on social media sites like Facebook, Tumblr, and Twitter. Drawing together discussions of social media, open source cultures, viral media and meme cultures, experimental art practice, gaming, and more, this course explores not only the forms of everyday performances and modes cultural expression that new media technology compel but also how digital media is transforming performance practice today.

**COML 4831 Reading Joyce’s Ulysses**

*Combined with: ENGL 4700*

**M 10:10 – 12:05p**
Schwarz, D.
A thorough episode-by-episode study of the art and meaning of Joyce’s masterwork Ulysses, the most influential book of the twentieth century. We shall place Ulysses in the context of Joyce’s canon, Irish culture, and literary modernism. We shall explore the relationship between Ulysses and other experiments in modernism—especially painting and sculpture—and show how Ulysses redefines the concepts of epic, hero, and reader. We shall examine Ulysses as a political novel—specifically, Joyce’s response to Yeats and the Celtic Renaissance; Joyce’s role in the debate about the direction of Irish politics after Parnell; and Joyce’s response to British colonial occupation of Ireland. We shall also consider Ulysses as an urban novel in which Bloom, the marginalized Jew and outsider is symptomatic of the kind of alienation created by urban culture. No previous experience with Joyce is required.

**COML 4930 Senior Essay**
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**
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 4944 Biopolitics**
*Combined with: COML 6944, ROMS 4944, ROMS 6944*
W 2:30 – 4:25p
N. Diabate, A. Traisnel.
This course explores the philosophical concept of biopolitics and its diverse translations and/or adaptations across multiple disciplines and across the globe (Africa, Far East, South East Asia, and the Americas). We will trace the concept of biopolitics and its attendant notions-Biopower, Sovereignty, Governmentality-as they emerge in the work of Michel Foucault and analyze the multiple disciplinary and geographical directions in which they have travelled. Throughout the semester, we shall examine 1. the innovative thinking around biopolitics in the works of Arendt, Esposito, Agamben, Hardt and Negri, 2. the connections and entanglements of the concept with postcolonial theory in Mbembe, Samaddar, Sakai, Mezzadra, 3. the extension and complication of biopolitical logistics over to non-human bodies in Uexküll, Sloterdijk, Wolfe, Shukin. Additionally, we will examine theorizations of new stylistics of power as well as emerging forms of agency and political organizing in the biopolitical sphere. Key terms include race, postcoloniality, animality, capture, embodiment, agency, technology.

**COML 4999 Theory Seminar Topic: Theories of Affinity**
Required course of COML Majors.
Enrollment limited to: 15 undergraduate students.
M 2:30- 4:25p
Bachner, A.
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. 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. Readings include works by Ferdinand de Saussure, Karl Marx, Jacques Derrida, Michel Foucault, Judith Butler, Homi Bhabha, Jacques Rancière, Giorgio Agamben, and others.

**COML 6156 Trauma Theory Today**
*Combined with: ENGL 6430*
R 2:30 – 4:25p
Caruth, C.
This course examines the history, and historicity, of the theory of trauma at crucial moments in the 20th and 21st centuries. We will examine major theoretical texts in relation to their historical contexts and more recent attempts to expand the field in new directions. Questions will concern the nature of history, event, and testimonial archive as well as the changing question of (the language of) witness in a world in which traumatic repetition is bound up with historical erasure.

COML 6200 Independent Study
Spring. 1-4 credits.
COML 6190 (fall) and COML 6200 may be taken independently of each other. Applications available in 240 Goldwin Smith Hall.

COML 6226 Poetry and Mind
Combined with: COML 4226, FREN 4180, FREN 6180
T 12:20 – 2:15p
Dubreuil, L.
This interdisciplinary seminar would like to offer new hypotheses on the ways poetry is understood and experienced by a reader’s mind. Our methodology, while non-reductionist, will take into account the current state of cognitive science, and also build on literary theory and philosophy (both “analytic” and “Continental”). Poetry makes use of cognitive structures and paths, of formal repetitions and algorithms—but it also alters and challenges the usual boundaries of thought. Thus, we need to consider both the ordinary and the extraordinary, if we ever want to explain the mental performance of the poetic. A comparative corpus of poems (written in European languages, from Antiquity to the 20th Century) will be used throughout the semester. Students from very diverse background but with an interest in the mind and/or language and poetry are welcome.

COML 6332 Between Body and Mind: Anti-Universalism in Caribbean Postcolonial Thought
Combined with: AMST 6308, LATA 6308, ROMS 6308
M 10:10 – 12:35p
Aching, G.
This seminar examines the relationships between consciousness and the body, as leading thinkers on Caribbean colonial and postcolonial conditions have posited them. Readings will be organized around three specific problems: (1) how secularism was employed in early, Modern Europe to determine the relationship between the native colonial subject’s body, mind, and soul and enslavement; (2) how bodily consciousness and “unconscious” resistance (ranging from armed resistance to sports and dance) have been articulated as tools for struggling against various kinds of oppression; and (3) how anti-universalist claims emerged as political necessity for rectifying the relations between body and mind in the Caribbean’s emancipatory discourses. We will read texts by Aristotle, Shakespeare, Hegel, Judith Butler, W.E.B. DuBois, C.L.R. James, McGary and Lawson, Elaine Scarry, Kamau Brathwaite, Césaire, Fanon, Sylvia Wynter, Glissant, Hortense Spillers, Paul Gilroy, and others.

COML 6339 Bodies at the Border
Combined with: ASIAN 4440, ASIAN 6640, COML 4339, FGSS 4339, FGSS 6339
MW 9:05 – 9:55a
Banerjee, A. and Castillo, D.
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 6429 Walter Benjamin
Combined with: ANTHR 4413, ANTHR 7413, COML 4429, GERST 4413, GERST 6413, JWST 4913, JWST 7913, NES 4913, NES 7913
T 12:20 – 2:15p
Boyarin, J.
This extraordinary figure died in 1941, and his death is emblematic of the intellectual deprivations of Nazism. Yet since World War II, his influence, his reputation, and his fascination for scholars in a wide range of cultural and political disciplines has steadily grown. He is seen as a bridging figure between German and Jewish studies, between materialist critique of culture and the submerged yet powerful voice of theology, between literary history and philosophy. We will review Benjamin’s life and some of the key disputes over his heritage; read some of the best-known of his essays; and devote significant time to his enigmatic and enormously rich masterwork, the Arcades Project, concluding with consideration of the relevance of Benjamin’s insights for cultural and political dilemmas today.

COML 6472 The Problem with Rights

Combined with: FGSS 6472, GOVT 6776, HIST 6472
T 2:30 – 4:25p
Robcis, C.

In June 2013, in the space of a week, the Supreme Court ruled on affirmative action, the legacy of the 1965 Voting Rights Act, and the federal Defense of Marriage Act (DOMA). While the first two decisions were perceived as a step back in the fight against racial discrimination, the repeal of DOMA was welcomed by mainstream LGBT-rights organizations as a decisive move towards equality. One of the goals of this seminar is to think these rulings together instead of treating them as separate entities. How did the struggle for sexual rights and the promotion of color blindness come to coexist so easily within the law? In order to understand how liberalism has operated historically and theoretically as a crucial site of regulation for sexuality and race, we will read texts from a wide range of contexts and disciplines including political theory, anthropology, literature, philosophy, history, and law. Readings will include “classic” critics of liberalism such as Marx, Nietzsche, Althusser, and Foucault, and contemporary authors such as Wendy Brown, Elizabeth Povinelli, Lisa Duggan, David Eng, Janet Halley, Katherine Franke, and Jasbir Puar, among others.

COML 6631 Marx and Marxism

Combined with: GERST 6100, GOVT 6706, SPAN 6100
W 2:30 – 4:25p
Waite, G.

The terms "Marx" and "Marxisms" have meant different things to different people, beginning with Marx himself and continuing in his legacy today. As obviously, this legacy remains global (Europe, North and Latin America, India and Pakistan, Vietnam, Africa, Near East and Far East)—all still including imagined allies, neutrals, and foes. This seminar is an approach to this otherwise bewildering complexity: we focus on two things: (1) a possible Marxist (or Communist or Anarchist) theory of all language and any semiotics; alongside (2) its equally possible inter-action with manuals of guerrilla warfare.

COML 6680 Theorizing Gender and Race in Asian Histories

Combined with: ASIAN 3388, ASIAN 6688, COML 3980, FGSS 3580, FGSS 6580
TR 2:55 – 4:10p
Sakai, N.

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

COML 6685 Literature of Chinese Exile

Combined with: ASIAN 3329, ASIAN 6639, COML 3985
MW 8:40 – 9:55a
Sacher
above,
readings
will
include
sections
from
Quintillian,
Paul,
Auerbach,
Foucault,
and
Perniola,
as
well
as
Literary
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alleged
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between
language
and
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"real":
figure,
fetish,
and
formalization.

linguistic
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of
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conditioned
by
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or
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which
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to
"write
the
real"
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than
to
represent
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in
a
mode
of
repression
or
negation.
We
will
focus
our
attention
on
three
linguistic
modes
that
purport
to
straddle
the
alleged
gap
between
language
and
its
"real":
figure,
fetish,
and
formalization.
In
addition
to
the
authors
mentioned
above,
readings
will
include
sections
from
Quintillian,
Paul,
Auerbach,
Foucault,
and
Perniola,
as
well
as
Literary
works
by
Sade,
Sacher-Masoch,
Lautréamont,
Mallarmé
and
Gide.

COML 6706 Between Asia and the Latin America: Transpacific Trends in 20th C Literature, Art, and Theory

Combined with: COML 4706, PORT 4540, PORT 6540
T 2:30 – 4:25p
Bachner, A. and Erber, P.
Asia and Latin America no longer occupy the disconnected extremes of an imagined map. Nor do they embody the antipodes of East and West, framing Europe and North America as the symbolic centers. Rather, accelerated by recent geopolitical and global economic shifts, new connections between Asia and Latin America revive the "swarmlike buzz of activity" around and across the perimeter of the Pacific that Claude Lévi-Strauss had pitted against "the great Atlantic silence" prior to the European "discovery" of the Americas. This course explores different perspectives on the intercultural study of Asia and Latin America with the aim of rethinking the Transpacific as a method and a lens for comparison that challenges conventional geopolitical models, rather than simply an area or a region. To do so, we will explore multiple meanings, methodologies, and mappings of the Transpacific through a wide range of real and imagined links between Asian and Latin American literature, art, and theory: from diaspora, textual circulation, and cultural exchanges to uneven dialogues, compelling analogies, and conceptual affinities.

COML 6725 Medieval Travel Writing

Combined with: JWST 6740, MEDVL 6740, NES 6740, SPAN 6740
T 2:30 – 4:25p
Toorawa, S.
We will read a selection of medieval travel accounts, paying special attention to the ways in which travelers observed, interacted with, and described the people they encountered and the places they visited. Material will include: Buzurg ibn Shahrayar’s Wonders of the Indian Ocean, Ibn Fadlan’s Mission to the Volga, Evliya Çelebi’s Book of Travels, the anonymous Ottoman History of the New World, and European material including Marco Polo, Sir John Mandeville, and Bartolomeo de las Casas. All material in English and/or Spanish.

COML 6782 Perversions of the Linguistic Turn: Figure, Fetish, Formalization

Combined with: FREN 6280
W 12:20 – 2:15p
McNulty, T.
A number of influential thinkers have contested in recent years the so-called “linguistic turn” in twentieth century thought, and in particular the assumption that the “finitude” or decompletion of language dooms to failure any attempt to construct or transmit the objects of thought and experience. If the “finitist” view is often identified with the structuralism of Jacques Lacan or with Jacques Derrid’s influential account of the “supplement” (a tropological understanding of language as founded upon lack and substitution), recent critics of finitude have turned to practices like mathematical formalization (Badiou, Meillassoux) or to such concepts as “desiring machines” (Deleuze and Guattari), the “figural” (Lyotard), the “event” (Badiou), “plasticity” (Malabou) or “ancestrality” (Meillassoux) to elaborate approaches to the construction or transmission of an object that are characterized either as extra-linguistic or as modalities of language not conditioned by lack or substitution, which pretend to “write the real” rather than to represent it tropologically in the mode of repression or negation. We will focus our attention on three linguistic modes that purport to straddle the alleged gap between language and its “real”: figure, fetish, and formalization. In addition to the authors mentioned above, readings will include sections from Quintillan, Paul, Auerbach, Foucault, and Perniola, as well as Literary works by Sade, Sacher-Masoch, Lautréamont, Mallarmé and Gide.
COML 6944 Biopolitics

Combined with: COML 4944, ROMS 4944, ROMS 6944
W 2:30 – 4:25p
Diabate, N. and Traisnel, A.
This course explores the philosophical concept of biopolitics and its diverse translations and/or adaptations across multiple disciplines and across the globe (Africa, Far East, South East Asia, and the Americas). We will trace the concept of biopolitics and its attendant notions—Biopower, Sovereignty, Governmentality—as they emerge in the work of Michel Foucault and analyze the multiple disciplinary and geographical directions in which they have travelled. Throughout the semester, we shall examine 1. the innovative thinking around biopolitics in the works of Arendt, Esposito, Agamben, Hardt and Negri, 2. the connections and entanglements of the concept with postcolonial theory in Mbembe, Samaddar, Sakai, Mezzadra, 3. the extension and complication of biopolitical logistics over to non-human bodies in Uexküll, Sloterdijk, Wolfe, Shukin. Additionally, we will examine theorizations of new stylistics of power as well as emerging forms of agency and political organizing in the biopolitical sphere. Key terms include race, postcoloniality, animality, capture, embodiment, agency, technology.

COML 6970 Cosmopolitanism and Post-Enlightenment

Combined with: ENGL 6970, GOVT 6779
M 12:20 – 2:15p
Saccamano, N.
This course will examine cosmopolitanism as a cultural, moral, and political concept both historically, with reference primarily to the eighteenth century, and theoretically, in contemporary debates. The aim will be to elaborate critically the universalist and egalitarian premises of the Enlightenment notion of cosmopolitan subjects and to evaluate what progressive or ideological functions this notion continues to play in discourses on sovereignty, human rights, religious tolerance, and cultural dissemination and aesthetic community. Works by Cicero, Hobbes, Adam Smith, Rousseau, Kant, and Marx will be read with those by Arendt, Balibar, Derrida, Habermas, Honig, and other contemporary theorists.

RUSSL – Russian Literature Courses

RUSSL 3334 Russian Short Story

Prerequisite: proficiency in Russian or permission of instructor. Reading in Russian; discussion in English.
TR 2:55 – 4:10p
G. Shapiro.
Survey of two centuries of Russian storytelling. Analysis of individual stories by major writers. Emphasis on narrative structure and on related landmarks of Russian literary criticism.

RUSSL 3335 Gogol

TR 1:25 – 2:40p
G. Shapiro.
Selected works of Gogol are read closely in translation and viewed in relation to his life and to the literature of his time.

RUSSA – Russian Language Courses

Courses of Interest

• **HIST 3343: The History of the Present – Robcis, C.**

According to the philosopher Michel Foucault, we cannot understand what is going on “today” without undertaking a historical excavation of how the current universe of thought, discourse, and culture came about. This course seeks to put into practice Foucault’s incentive to construct a “history of the present” by exploring some of the most important ideas that have shaped our
present. Among other topics we will discuss authoritarianism, liberalism, constitutionalism, republicanism, Marxism, conservatism, fascism, terrorism, neoliberalism, colonialism, modernism, racism, human rights, feminism, and third-worldism. We will examine how these systems of thought originated, how they came to operate as mechanisms of power and knowledge, and how they presented certain categories and claims as natural, self-evident, or inevitable. Readings will include Hobbes, Rousseau, Madison, Burke, Tocqueville, Robespierre, Arendt, Marx, Hayek, Fanon, Beauvoir, Wittig, and Althusser. Lectures will be organized around the contextualization and the close readings of texts.

- **NES 4776: Talmud and the Art of Reading – Septimus, Z.**
  The Babylonian Talmud has long been viewed as the central text of post-Biblical Judaism. Yet little is known about who wrote it and when it was written. Since the Talmud is an extremely difficult text to master, its readership has therefore until recently been limited to few expert traditional scholars. Over the past fifty or so years, with the advent of translations and study guides, the Talmud has gained increasing popularity. The Talmud has long been viewed as a source for history, law, or moral lessons. But literature interacts with the cultures that produce and read it in far more nuanced and significant ways. In the past century, advances in theories of how and why to read literature have opened up new avenues for understanding what the Talmud says and, more importantly, how it works. This course will examine provocative, bizarre, and salacious Talmud passages through the lens of the evolution of the major theoretical schools of the past century. Each week we will explore a theoretical movement (e.g. New Criticism, Formalism, Post-Structuralism, Feminist Criticism, New Historicism, etc.) and apply their reading strategies to close readings of Talmud passages. We will simultaneously read the work of modern Talmud scholars whose reading practices align with each of these theoretical schools. All Texts will be read in translation and no previous knowledge of Talmud or Critical Theory is necessary.