502. COMPARATIVE LITERATURE: THE DISCIPLINE AND THE PROFESSION
Prof. A. Parker
Wednesday 1:10-4:10 pm, AB-4052 (CAC)

This course reviews key moments in the history of Comparative Literature and surveys current debates in the field. It also introduces students to several significant genres of professional writing (the abstract, the book review, the syllabus, etc.) and imparts practical advice about pursuing career objectives inside and outside the academy. The course is required for Comparative Literature graduate students in their 1st or 2nd years of study. It is usually elected as a fourth course. Students from other units may be admitted by permission of the instructor.

Books:
Consult Rutgers Barnes and Noble for course books
Most readings will be made available on Sakai

Evaluation:
Class attendance and participation 20%
3 short (2-3 pp.) reaction papers 30%
Class presentation 10%
Book review for possible publication 20%
Conference paper abstract 10%
Undergraduate syllabus 10%

522. FILM THEORY AND WORLD CINEMA
Prof. R. Welch
Tuesday 9:50am-12:50pm, AB-5050 (CAC)
Cross list: 560:591:01

This course provides an introduction to film theory and criticism from the inception of cinema to the present, and exposes students to international film movements. The course helps students develop the vocabulary and analytical skills essential for teaching and research within cinema studies. We will focus on a variety of theoretical concerns, including the interrogation of realism, auteurism, spectatorship, genre, third cinema and transnational movements, and psychoanalytic and feminist approaches. Each week students will view (independently) one or two films, which will be discussed in class together with the required readings. Readings and discussions will be in English. Students are encouraged to read theoretical texts in their original whenever possible. This course is required for completion of the graduate certificate in film studies.

Sample films:
Films by: Lumière, Méliès, Porter, Eisenstein, Vertov, Lang, Rossellini, Hitchcock, Marker, Dulac, Dryer, Sirk, Kiarostami, Gutiérrez, Solanas and Getino, Nnebue, Ming-Liang, among others.

Screenings:
Students should expect to view between 2-4 hours of visual material per week. Students are expected to a) take detailed notes upon each film viewing and b) view each assigned film—or at the very least the most significant scenes—more than once.
**Requirements:**
Participation: 20%
In-class presentations (2): 10%
Responses to student presentations (2): 10%
Final research presentation: 10%
Final paper: 50%

606. **THEORY AND PRACTICE OF LITERARY TRANSLATION**
Prof. K. Bishop
Friday 9:50am-12:50pm, AB-5190 (CAC)

Cross list: 940:598:01

This course is both a seminar on the theory of literary translation and a workshop in which we will share, revise and refine our own translations in progress. We will read and discuss the major theoretical texts that make up the field of translation studies, including works by Dryden, Schleiermacher, Goethe, Benjamin, Jakobson, Borges, Heidegger, Steiner, Berman, Derrida, Appiah, Tedlock, Spivak, Apter and Grossman and reflect on the recent trends in the field toward the politics and ethics of translation. In our discussions, we will consider questions of translatability, fidelity, the hierarchical division between original texts and their translations, and the charged politics of translation. Throughout the semester, we will compare different translations of literary texts in order to examine how each version works and discuss how translators make decisions of language, style, form, and cultural equivalency. Students will complete a short translation project halfway through the semester and at the end of the term, will prepare a final project, which may be either a literary or theoretical analysis or an original translation accompanied by a critical translator’s introduction. Course meetings will be supplemented by visits and lectures from working translators and translation scholars. The prerequisites for this class include a demonstrable knowledge of a language other than English.

**Required Texts:**
Rainer Schulte and John Biguenet, eds., *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (1992)
a selection of texts available on Sakai

**Recommended Texts:**

**Course Requirements:**
- two-page weekly response papers and participation: 15%
- oral explication of article(s): 15%
- short translation (due halfway through the semester): 20%
- final paper or translation project: 50%
  - an 18-20 page essay on a particular theory of translation, translation studies or an analysis of a published translation; or
  - a translation of a short prose work or series of poems accompanied by a 5-8 page critical translator’s introduction.
THEORIES FOR THE ENVIRONMENTAL HUMANITIES

Prof. J. Marcone

Monday 4:30 -7:30pm, AB 5190 (CAC)

Cross list: 940:660:01

The first purpose of this seminar is to serve as an introduction to the emergent field of the Environmental Humanities, but grounded in contemporary Latin American environmental literature and art. We will review the state of the field as recently discussed by Elizabeth DeLoughrey and others in Global Ecologies and the Environmental Humanities (2015), and by Ursula Heise in Extinction (2016). We will then inform such discussions with recent scholarship on Brazil, the Caribbean, Central America, Mexico, and the Southern Cone; such as Mark D. Anderson’s Disaster Writing (2011), Gisela Heffes’s Políticas de la destrucción/Poéticas de la preservación (2013), Malcolm McNee’s The Environmental Imaginary in Brazilian Poetry and Art (2014), Rachel Price’s Planet/Cuba: (2015), and Lizabeth Paravisini-Gebert’s essays on art and environmentalism in the Caribbean.

As for primary sources, we will read Fernando Contreras Castro’s (Costa Rica) Única mirando al mar (1994), Homero Aridjis’s (Mexico) ¿En quién piensas cuando haces el amor? (1995), Mayra Montero’s (Cuba-Puerto Rico) Tú, la oscuridad (1998), and Jesse Lee Kercheval’s (ed.) Tierra, cielo y agua. Antología de poesía medioambiental (Uruguay y Argentina, 2016). We will watch Boca de Lixo, directed by Eduardo Coutinho (Brasil, 1993), and recent visual arts from Cuba and Brazil. Ecological ideas in these archives lead us to the understanding that literature and other arts respond not only to the urgency of environmental problems, but to a variety of local and global changes since the early 1990s. Among those issues, there is a perceived crisis of artistic representation. In the second part of the seminar we will focus on the convergence of the so-called “new” political ontologies with Andean and Amazonian indigenous cosmologies. We will match Jane Bennett’s Vibrant Matter (2010), and Bruno Latour’s An Inquiry into Modes of Existence (2013), with Enrique Leff’s Discursos sustentables (2010), Eduardo Kohn’s How Forests Think (2013), and Marisol de la Cadena’s Earth Beings (2015).

Under such perspectives, we will assess the political status of the nonhuman and the role of the sciences and the humanities postulated by indigenous environmentalisms. And we will read literature and watch films that practice their own translations of Andean and Amazonian ontologies into a vocabulary with which we can review our own ontologies. However, while doing that, these texts and films raise another ontological issue: they regret that literature and the arts would ultimately be reduced to symbolic beings ontologically split from the nonhuman world that they may represent. These texts and films are: José María Arguedas’s (Peru) El zorro de arriba y el zorro de abajo (1971), Luis de Lión’s (Maya, Guatemala) Poemas del Volcán de Agua: Los poemas míos (1980), Leonel Lienlatf’s (Mapuche, Chile) Pewma dungu/Palabras soñadas (2003), El grito de la selva (Bolivia, 2008), El abrazo de la serpiente (dir. Ciro Guerra. Colombia, 2015), and El choque de dos mundos (dir. Heidi Brandenburg and Mathew Orzel. Peru, 2016). This seminar will be conducted in Spanish and/or English as necessary. The majority of the primary sources are available in translation.

Class Participation (15%)
Oral Presentations (2) (30%)
Take-Home Exam (20%)
Final Papers (35%)

CLOSE READING AND WORLD LITERATURE

Prof. R. Walkowitz

Tuesday 9:50am-12:50pm, 207 Murray Hall (CAC)

Cross list: 350:607:01

How does thinking about the expansive translation and circulation of literary texts change the way we operate as readers? This seminar will take up a number of important discussions about close reading and world literature, including ongoing conversations about the scale of the literary work, the relationship among editions and translations, multilingualism, monolingualism, reading in translation, collaborative reading, reading at a distance,
very close reading, distant reading, not-reading, etc. We’ll consider these critical statements alongside literary works that address themselves to multiple audiences, to translators, and to readers in translation. We’ll also consider debates about the “world literature” syllabus (how to teach it, what it is), and ask how concepts such as fluency, native reading, foreign reading, and indeed “reading” as such are shaped and transformed by new paradigms of comparative literature. Literary examples will include short stories and novels by some of the following: Beckett, Bolaño, Carroll, Coetzee, Ferrante, Foer, Hamid, Ishiguro, Kincaid, Kingsnorth, Lahiri, Lerner, Marciano, Míeville, and Sebald. Class will include a workshop and colloquium on translation and poetics with Professor Jennifer Scappettone, scheduled for Thursday and Friday, February 9-10.

Sample readings:
David Bellos, “Native Command: Is Your Native Language Really Yours?”
J. M. Coetzee, Diary of a Bad Year
Elena Ferrante, My Brilliant Friend
Jonathan Safran Foer, Tree of Codes
Mohsin Hamid, The Reluctant Fundamentalist
Kazuo Ishiguro, The Buried Giant
Jhumpa Lahiri, In Other Words
Francesca Marciano, “The Other Language” in The Other Language, 3-51
W. G. Sebald, The Emigrants
Jennifer Scappettone, from Locomotrix
Lawrence Venuti, “How to Read a Translation”
Yasemin Yildiz, from Beyond the Mother Tongue

Requirements:
This course will be research seminar requiring two oral presentations linked to annotated bibliographies, occasional response papers, and a final 20-25 pp. research paper. The last three weeks of the course will be devoted to 10-minute conference presentations of work-in-progress. Assessment: participation, presentations, and response papers (50%); final paper (50%).

612. LITERATURE AND SOCIAL ORDER – THEORIZING THE DECOLONIAL TURN
Prof. N. Maldonado-Torres
Wednesday, 4:30-7:30pm, AB 4052 (CAC)

The Decolonial Turn is a shift in theory, philosophy, and critique from the Global South that consists of two broad areas: a view of colonialism as a fundamental problem in the modern world, and the idea of decolonization as an unfinished project. Central to the Decolonial Turn is a differentiation between colonialism, as a social, political, and cultural relation, and coloniality, as a matrix of power, being, and knowledge that allows relations of a modern/colonial type to reproduce themselves in the presence or absent of colonialism. Likewise, in the Decolonial Turn, decolonization is not defined by the search for independence, but rather by the opposition to coloniality and by the emergence of ideas, practices, codes, and symbolic representations that facilitate the emergence of decolonial forms of being human. This seminar will provide an overview of the scholarly production about coloniality, decoloniality, and the Decolonial Turn. In addition to an exploration of the genealogy of the Decolonial Turn, and a review of accounts of the coloniality of power, being, and knowledge, we will also focus on other aspects such as the coloniality of nature, the coloniality of gender, digital coloniality, the coloniality of language, and the use of coloniality and decoloniality in the study of literature.
Readings include:
   http://frantzfanonfoundation-fondationfrantzfanon.com/article2360.html

Course requirements:
Two in-class presentations
One 20 to 22 double space paper