Introduction to Literary Theory
16:195:501:01
T 2:30-5:00p
CAC AB-4052
Instructor: Nerlekar

This graduate seminar will examine the intersections of literary theory, multiple modernities, and the field of comparative literature. The first half of the course will examine the nature of literary theory and its connection to comparative methodologies through questions of form, realisms, language and translation. We will ask what are the theoretical narratives created for literary texts and why there is frequently a divide between the spaces of theoretical and literary production in the context of poetics in Europe, Africa, Asia and the Americas.

The second part of the course will look at contemporary debates within comparative and world literature that intersect with the methodologies of other disciplines. These interdisciplinary methodologies expand the notion of traditional poetics and open new pathways of constructing the area of literary study or the nature of the literary text. We will engage with postcolonialism and decoloniality, and also explore the crossroads of literary theory and visual studies, environmental humanities, spatial theory, material culture and cartography. Throughout the course students will design their own theoretical repertoire by focusing on their areas of research and teaching interest and by meditating about how their work advances and transforms literary theory and/or the field of comparative literature.

Advanced undergraduates may take this course with the approval of the Undergraduate Director.

Topics in Comparative Literature: Caribbean Theorizing – Coloniality, Philosophy, and Literature
16:195:5516:01
W 4:30-7:30p
CAC AB-4052
Instructor: Maldonado-Torres

This course is an introduction to selected literary works and theoretical essays by four major figures of 20th century and more recent Caribbean letters (Aimé Césaire, Frantz Fanon, Edouard Glissant, and Sylvia Wynter). It also seeks to exposed students to contemporary Caribbean theorizing and critical Caribbean Studies. The course will explore the lines of affiliation between a number of figures, and students will be invited to engage with multiple major discourses on theory, philosophy, and culture in the twentieth century. These include: Négritude (Césaire), phenomenology, psychoanalysis and radical politics (Fanon), creolization and rhizomatic thinking (Glissant), poststructuralism and decolonial discourse (Wynter), as well as relevant approaches to critical Caribbean studies that involve the philosophical, the literary, the visual, and/or the performative.
Required Texts:
Additional readings on Sakai and through the library’s online portal.

Comparative Literature & Other Fields: Propaganda Film, Oppositional Film – Spain and Cuba
16: 195:519:01
F 1:10-4:10p and 4:30-6:30p (screening)
CAC AB-4140
Instructor: Martin-Márquez
Course Cross-listing: 16:940:597:01

“All art is propaganda.”—Upton Sinclair

In this course we will explore the ways in which film has been mobilized to both promote and challenge the “party line,” drawing examples from Spain (mostly under the Franco regime, 1939-75, but also after the transition to democracy and into the current era of “indignation”), and from Cuba (under the regimes of first Fidel and then Raúl Castro, 1959 to the present). In addition to studying the development of filmmaking in these two nations, we will also consider how particular film genres, techniques, and contexts of production and reception have been negotiated by filmmakers working with and against hegemonic systems.

Directors considered may include (from Spain) José Luis Sáenz de Heredia, Luis Lucia, Juan Antonio Bardem, Luis García Berlanga, Luis Buñuel, Carlos Saura, José María Nunes, Jacinto Esteva, Helena Lumbreras, Pere Portabella, Madrid Film Collective, Pilar Miró, Iciar Bollaín, Los Hijos collective; and, (from Cuba) Tomás Gutiérrez Alea, Sara Gómez, Nicolás Guillén Landrián, Humberto Solás, Santiago Álvarez, Juan Padrón, Daniel Díaz Torres, Fernando Pérez, Gloria Rolando, Eduardo del Llano, Jorge Molina. Theoretical readings (required and recommended) may include selections from Steve Neale, Sheryl Tuttle Ross, Jonathan Auerbach and Russ Castronovo; and from Sergei Eisenstein, Dziga Vertov, Walter Benjamin, Juan Piquerias, Antonio Gramsci, Louis Althusser, Julio García Espinosa, Tomás Gutiérrez Alea, Glauber Rocha, Fernando Solanas/Octavio Getino, Marta Hernández collective, Alexander Kluge/Oskar Negt, Fredric Jameson, Jacques Rancière.

We will begin the semester with a “crash course” in the textual analysis of cinema, so no prior experience in film studies is necessary. This course will be taught in English; films will be subtitled and required readings will be in English/available in English translation. Please note that this course involves a mandatory screening as well as the usual seminar meeting each week. Several guest lecturers/filmmakers may also be visiting over the course of the semester.

This course counts as an elective towards the Graduate Certificate in Cinema Studies.
Comparative Literature and Other Field: Self, Psychopathology, and the Modern Age
16: 195:519:02
M 4:15-7:00p
Busch PSY-A223
Instructor: Sass
Cross-listing: 18:820:560:01

This course provides an introduction to phenomenology, hermeneutics, and aspects of modernism, postmodernist theory, and psychoanalysis through a study of selfhood, subjectivity, and self-consciousness. The course offers a comparative, psychologically oriented analysis of experience and expression in certain psychological conditions (mainly schizoid and schizophrenic) and in modernist and postmodernist culture (especially literature). Students from literature and other humanities-oriented fields, as well as from clinical psychology (or other mental-health professions, including social work), are encouraged to attend. The seminar will include both lecturing and discussion.

For further information, please feel free to email the instructor: lsass@gsapp.rutgers.edu.

Studies in Narrative: Intertextuality – Modernist and Postmodernist Texts and Their Subtexts
16: 195:604:01
W 9:50a-12:50p
CAC AB-4052
Instructor: Walker, S.

Generally speaking, all literary texts are made possible by the prior existence of other literary texts. But it is the more limited study of what one text in one language owed to another text in another language that first helped establish the disciplinary boundaries of Comparative Literature. When Comparative Literature distinguishes itself sharply from other disciplines, it is not when it applies theoretical perspectives from a wide variety of sources to the analysis of literary texts, for this is a common feature of all work in literary studies; it is rather when it pays special attention to the phenomenon of intertextual relationships, especially across linguistic and cultural borders. Tracing the particular path followed in the use of one or several texts in the production of another is at the heart of the study of intertextuality. In this seminar we will take several key texts (such as Henry James’ *The Turn of the Screw*, Nabokov’s *Lolita*, Fuentes’ *Aura*, selections from Joyce’s *Ulysses*, Proust’s *Le Temps retrouvé/Time Regained*) and their links with significant subtexts as points of departure for examining the complex nature of intertextual relationships and for establishing methods that can be applied for disengaging the presence of the subtext in the hypertext and, more generally, for determining the value of such a procedure for interpretation in the context of comparative literature as a critical method. Then, as regards other texts selected by the participants of the seminar, we shall consider a variety of intertextual relationships in light of the methodology we will have established.

German Film: Weimar Cinema
16: 195:609:01
T 9:50a-12:50p
CAC AB-1252
Instructor: Naqvi

Cross-listed 16:470:671:101

Although the Weimar Republic (1919-1933) was characterized by economic depression, political instability and class conflict, it also witnessed the emergence of a vibrant art scene—especially in film. In this course we will look at seminal works by Robert Wiene, Fritz Lang, F.W. Murnau, G.W. Pabst, Josef von Sternberg, Erich von Stroheim, Lotte Reininger, Leontine Sagan, Robert Siodmak, and Billy Wilder. We will discuss questions relating to the emergence of mass media, horror, melodrama, shock, sound, gender, genre, and politics; we will also look at the afterlife of Weimar in film history.

Readings and discussion will be in English; all films are with subtitles. The readings are all on reserve. The films will be available at the Media Library on Douglass Campus for viewings. (Readers of German and French are encouraged to read the texts in the original where possible.

Advanced undergraduates may take this course with approval of the Undergraduate Director.