16.195.501.01 INTRO TO LITERARY THEORY
Prof. Nelson Maldonado-Torres
Tuesday 2:50-5:50 pm, AB-4052 (CAC)
Introduction to Literary Theory Towards Decolonial Theory and Critique Open to Rutgers students and students in the consortium. By permission of the instructor, students can join seminar discussions in person or through video conference. The course will continue through video conference if face-to-face sections are cancelled. This is an advanced entry to literary theory through readings that will highlight the importance of institutional settings and power relations inside and outside the academy. The course pays particular attention to genealogies of literary study, and to tensions and intersections between theory in the North and the South. Students are invited to think about general frameworks and approaches to literary study, including the ones presupposed by their own departments and programs, as well as of areas that they illuminate and the silences in which they participate. They are challenged to engage in self-reflective critique, genealogical analysis, intersectional work, and in the construction of categories that help to solve the problems that they identify or encounter.

Required Texts
- Gayatri Chakraborty Spivak. *Death of a Discipline*.
- Terry Eagleton. *Literary Theory: An Introduction*.
- Walter Mignolo and Catherine Walsh. *On Decoloniality: Concepts, Analytics, Praxis*
- Paula Moya. *The Social Imperative: Race, Close Reading, and Contemporary Literary Criticism*
- Winston Napier, ed. *African American Literary Theory: A Reader*
- Françoise Lionnet and Shu Mei-Shi, *The Creolization of Theory*
- Chela Sandoval. *Methodology of the Oppressed*
- Additional readings on Sakai, including articles or book chapters by authors such as Roland Barthes, Sylvia Wynter, Jacques Derrida, Gloria Anzaldúa, Michel Foucault, Frantz Fanon, and others.

Requirements
- Regular attendance and participation. Only one absence allowed without penalty. Participation might include brief written reflections on the material weekly. (20%)
- Class presentations: one class presentation and one response to a presenter. The presentation will consist of a 5 to 7 pages paper (double space) that will be shared with everyone one day in advance. (20%)
- Research paper and presentation in weeks 14 to 15. By week 11 (at the latest) students must have selected a research topic in consultation with the professor and be prepared to share their initial
reflections and findings in class. This is meant to 1) motivate the student to have an organized set of sources and notes, if not a draft paper, by weeks 14 and 15, b) benefit the entire class with their presentation, and c) receive comments and suggestions for completion and further development. 

(10% presentation; 50% research paper)

Prof. Behrmann
Wednesday 4:30 - 7:10 pm, AB-4050 (CAC)
Cross-listing 16:470:670:01
Taught in English.
Inseparable from fiction, autobiography, the act of writing the self through the persuasive powers of language, emerges from the figure of an author who “speaks from beyond the grave” (Paul de Man) and whose name lives on independently from its bearer. Any autobiographical writing, regardless whether it is invested in measure and framing, in excess and abandonment, or in testimony and truth-telling, is marked by this lack of reference. What are the aesthetic and political implications of autobiographical performances? What impact does the autobiographical paradigm have on the distinction between public and private spheres or the concept of a communitas in medieval prayers, in nineteenth-century memoirs, and in digital media autobiographies? In this course we will locate the autobiographical impulse in between the fantasy of life writing (Rousseau and Goethe) and a degree zero writing (Sarraute, Bernhard), in between trauma and survival, limitation and self-expenditure. We will look at a range of autobiographical tropes such as confession, testimony, excuse, and complaint. We will also consider the role of optics, music, and silence as hidden reference points.

16:195:517:01 INDIVIDUAL STUDIES IN COMPARATIVE LITERATURE
Hours by arrangement

16:195:517:02 INDIVIDUAL STUDIES IN COMPARATIVE LITERATURE
Hours by arrangement

16:195:608:01 ADVANCED TOPICS IN COMPARATIVE LITERATURE: Anxiety and the Appeal of the Moving Image
Prof. Karl
Monday 4:30 - 7:10 pm, AB-4050 (CAC)
Cross-listing 16:470:671:01
Taught in English.
Does cinema give us back reality as it is? Can it provide a better world? Or do moving images witness the fact that the world is illusory in itself? From the beginning, cinema has raised mixed feelings: curiosity, admiration, love, but also suspicion, fear and hate. This course will explore the phenomenon of “Cinemania” – anxiety and the appeal of moving images – in film theories and criticism from around 1900 to the present, retracing the roots in cinephobic as well as cinephile tendencies, their lasting influences on more recent media debates, and their echoes in films and visual art. We will focus on American, German, and French film theories and criticism through a comparative lens. Texts by Sigmund Freud, Georg Simmel, Walter Benjamin, Jean Baudrillard, Susan
Sontag, Laura Mulvey, Donna Haraway, Hito Steyerl, Boris Groys, and others. Films by Jean Epstein, Robert Wiene, Leni Riefenstahl, Maya Deren, Ridley Scott, Angela Schanelec, and others.