
516.01 TOPICS IN COMPARATIVE LITERATURE: Novel / Medium—Julio Cortázar and Others

Prof. Parker

Tuesday 4:30-7:10 pm, AB-4052 (CAC)

While the availability of mass print has long been recognized as a condition of the novel's inception as a genre, most scholars continue to approach the novel as though its media histories were extrinsic and contingent. The nineteenth-century serialized novel—with each monthly installment concluding with a climactic event—is one well-studied exception, of course. But there are many other exceptions that take us beyond the novel's print forms, from the radio drama to the *telenovela* to the comic book to the novel written after a film. This seminar will ask whether these exceptions might generate a rule: what if the novel's relation to its media can be considered a constitutive feature of the genre, an inherent part of what makes a novel a novel? While we will test this hypothesis with examples drawn from a range of periods, languages, and narrative styles (many of which will be chosen by the seminar's own students), our main text will be Julio Cortázar's 1963 novel *Rayuela/Hopschotch*, which we will read retrospectively as an experiment in hypertext *avant la lettre*. (The instructor is at work on a collaborative, bilingual, digital edition of this novel.)

518.01 INDIVIDUALS STUDIES IN COMPARATIVE LITERATURE

Meeting by arrangement

519.01 TOPICS IN COMPARATIVE LITERATURE AND OTHER FIELDS: Virtual Travel and the Panoptic Self: For an Archaeology of Virtual Reality in the Eighteenth and Nineteenth Century

Visiting Prof. Riva

Six Friday meetings (see syllabus for dates) 4:30-7:10 pm, AB-5050 (CAC)

Cross list: 16:560:691:01

Meeting on six Fridays over the semester, we will explore an archaeology of virtual reality in the eighteenth and nineteenth centuries through five case studies focused on Italy as a “virtual” country and on historical figures of Italian modernity, representative of broader social, political and cultural dynamics. Each case-study focuses on an optical tool or spectacle: the mondo nuovo or cosmorama, the plemoscope, the magic lantern/ phantasmagoria, the moving panorama, and stereoscopic photography. Primarily designed, or adopted, for entertainment and education, these media have this in common: they let the user/spectator see the world in a different dimension by impacting sensory perceptions in ways not dissimilar from those of our contemporary digital media. Each case study thus cuts across the fields of literature, art history, military history, the social history of technology, media archaeology, mobility studies, in order to explore five genealogical dimensions of the modern “panoptic Self”: virtual travel, social voyeurism, phantasmagoric consumption, instant history and stereoscopic memory are presented here as defining aspects of modern popular culture. Taught in English.

**608.01 FILM THEORY AND WORLD CINEMA: The Tradition of Quality and the New Wave:
Questioning the Doxa**

Prof. Williams

Friday 1:10-6:00pm, SC 114 (CAC)

Cross list: 16:470:672:01

The course will begin with an overview of French film history, coupled with a review of basic cinema concepts (mise en scene, types of film editing, etc.). We will then examine and question the orthodox view--namely that there was little of value in postwar cinema (the "Tradition of Quality") until the arrival of the New Wave, which operated a significant transformation (for the better) of French filmmaking. Major topics: film style, representations of gender, narrative construction, explicit or implicit politics/ideologies within particular films and in groups of films.

Books (Required):

Colin Crisp, *French Cinema: A Critical Filmography*, Volume 2 (1940-1958). Indiana U.P.

ISBN = 978-0253016959

Genevieve Sellier, *Masculine Singular: French New Wave Cinema*. Duke U.P.

ISBN = 978-0822341925.

Alan Williams, *Republic of Images*. Harvard U.P.

ISBN = 978-06747762688.

Books (Recommended):

Noel Burch & Geneviève Sellier, *The Battle of the Sexes in French Cinema*, 1930-1956. Duke U.P.

ISBN = 978-0822355618.

Michael Temple & Michael Witt (eds.), *The French Cinema Book*. British Film Institute.

ISBN = 978-1844570126.

609.01 COMP LIT & OTHER FIELDS: Heidegger, Nietzsche, and the Eternal Return

Prof. Levine

Wednesday 4:30 -7:10pm, AB 4050 (CAC)

Cross list: 16:470:672:01

Much work has been done in recent years to document Heidegger's involvement in National Socialism. As for his possible *resistance* to it, Heidegger himself maintained that it is audible in the series of lectures on Nietzsche he gave between 1936 and 1940. "Everyone who had ears to hear," he told the *Spiegel* in 1966, "was able to hear in these lectures a confrontation with National Socialism." It is against this background that we will study his two-volume *Nietzsche* originally published in German in 1961, reading it in the excellent English translation by David Farrell Krell that appeared in 1991. In order to trace what transpires between Heidegger and Nietzsche, we will examine a number of key texts by the latter – most notably, *Thus Spoke Zarathustra* and *The Will to Power* – in addition to lectures and essays by the former. Topics include: the will to power as art; the eternal recurrence of the same; the

figure of Zarathustra; the will to power as knowledge; Nietzsche's metaphysics; and European nihilism. While no German is required, a reading knowledge of it is desirable.

609.02 COMPARATIVE LITERATURE & OTHER FIELDS: Exploring 1968

Visiting Prof. Dotzler

Monday 4:30 -7:10pm, AB 4050 (CAC)

Cross list: 16:470:670:01

In line with Jean Starobinski's seminal 1789: *Les Emblèmes de la Raison* as well as Hans-Ulrich Gumbrecht's *In 1926*, Michael North's *Reading 1922*, and the *New History of German Literature* (ed. David Wellbery et al.), this seminar aims to explore art and literature by focusing on certain ›events‹ and/or ›phenomena‹ of what has been called the protests of 1968, or just: 1968. With hindsight, this date has become notorious as a turning point of the Post-war/Cold War period in Europe as well as in the US. Politics as well as people's attitude to life dramatically changed. Earlier, ›Kommune 1‹ was created in January of 1967 (dissolved in November 1969) and the state visit of the Shah of Iran had happened in Germany. In the US, nothing less than ›Woodstock‹ (that is to say the Woodstock Music & Art Fair in August 1969: ›An Aquarian Exposition: 3 Days of Peace & Music‹) resulted from the protests of 1968, or the 1968 movement. Investigating significant texts, films, and other cultural events related to 1968 the participants of the course will learn about how things changed then--and, maybe (as hope springs eternal), how they still are in flux.

Readings, hearings, and screenings include David Wellbery et al. (eds.), *A New History of German Literature*, Cambridge, Mass.: Belknap Press 2004 (›Introduction‹, and ›1968, August 21: Utopian Hopes and Traces of the Past‹); Michel Foucault, ›Nietzsche, Freud, Marx‹ (1967) and ›Nietzsche, Genealogy, History‹ (1971); Siegfried Lenz, *The German Lesson* (1968, English edition: 1986, New Directions Publishing); Peter O. Chotjewitz, ›Was heißt ›experimentelle‹ Literatur‹, in: *Akzente* #15, 1968; *Sprache im technischen Zeitalter* #28, 1968: *Flugblätter, Gutachten, Epiloge oder Wie weit sind Stilprobleme – Stilprobleme?*; Mark Kurlansky, *1968: The Year that Rocked the World*, New York: Vintage Books 2004 – *The Doors, Waiting for the Sun*