
16.195.501.01 INTRO TO LITERARY THEORY
Prof. Sifuentes
Tuesday 1:10-4:10 pm, AB-6010 (CAC)

16.195.517.01 INDEPENDENT STUDY
By arrangement

16.195.517.02 INDEPENDENT STUDY
By arrangement

16.195.522.01 TOPICS IN COMPARATIVE LITERATURE AND OTHER FIELDS: **Film Theory & World Cinema**
Prof. Meheli
Monday 4:30-7:10 pm, AB-4140 (CAC)

16.195.608.02 COMPARATIVE LIT & OTHER FIELDS: **Trials, Trauma and Film**
Prof. Levine
Wednesday 4:30-7:10 pm, AB-4050 (CAC)
Cross list: 16:470:670:01

The Nuremberg trials set two important precedents related to the use of images in trials: the use of film as juridical evidence and the filming of the trials themselves. These decisions by Allied prosecutors have been crucial to our modern juridical frameworks and to the citizens of countless nations. In this exceptional situation, it was not a historian who created the archives (be they written or audiovisual) and determined their evidentiary value, but the courts. Today, the questions raised at Nuremberg about the relationship between images and the juridical process have become a growing concern for historians, jurists and film scholars alike; all seek to examine the use of film in contemporary trials for war crimes and genocide, and all are interested in thinking through the relationship between mass violence today and the memory of the traumas of the Second World War, particularly the genocide of the Jews of Europe. Trials are the first and

still arguably the most important site at which law, history and film intersect. From Nuremberg to the contemporary trials in Cambodia film has played a crucial role, serving both as evidence of atrocity and as the means of publicizing the proceedings. But what does film bring to justice? What problems arise when courts use film as a form of testimony? What form of justice is done, and how instrumental are trials in shaping the memory of witnesses and survivors? What role does survivor testimony play in trials and truth commission hearings? How have path breaking, non-courtroom based films like Lanzmann's Shoah and The Last of the Unjust altered the very notion of testimony? The course will examine the interaction between film and the law in and around the following proceedings: the Nuremberg trials, the French trial of Klaus Barbie, the Israeli trial of Adolf Eichmann, the Frankfurt Auschwitz trial, the Cambodia tribunal, the International Tribunal for Rwanda, the Rodney King trial, and the trial of OJ Simpson.

16.195.609.01 COMPARATIVE LIT & OTHER FIELDS: Theories for the Environmental Humanities

Prof. Marcone

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

Cross list: 16:940:659:01

The overall focus of this seminar is an introduction to a theoretical vocabulary that facilitates an analysis of the representation of nature, or of the interaction between humans and nonhumans, or of representation itself without resorting to the binarism nature/culture as it is understood in Western modern philosophy. We will ground the acquisition of such approach in recent popular environmentalisms in the Spanish-speaking world. These movements are clashing with neoliberal as well as with "New Left" extractivist economic policies. And are emerging from them increasingly influential discourses where alternative understandings of human and nonhuman relations become different visions on politics, well-being, community, resilience to environmental change, and culture. Andean and Amazonian anthropologies already are protagonists, in Western academia, in the development of new political ontologies of the human and the nonhuman, multispecies ethnography, and on certain strands of biopolitics. In this area, we will read texts by Eduardo Viveiros de Castro, Philippe Descola, Bruno Latour, Marisol de la Cadena, Eduardo Kohn, Paul Kockelman, S. Eben Kirksey and Stefan Helmreich, and Roberto Esposito. Additionally, we will study documentaries that are the fundamental source of representation of indigenous or popular environmental movements. We will frame our analysis of the films within the main tenets of the *Buen Vivir* movement as defined by Alberto Acosta and Eduardo Gudynas. Finally, debates on political ontology, and indigenous and popular environmentalisms are questioning foundational assumptions in the Humanities. On the one hand, Andean and Amazonian indigenous movements have conflicting relationships even with national literary and intellectual *indigenista* traditions. On the other, just as the environmental humanities themselves, these movements carry an agenda for re-defining text, book, image, visual arts, film, music and singing without resorting to the subject/object distinction, and within models of more-than-human semiotics.

We will explore the tensions between the literary and these semiotics in canonical texts such as *El zorro de arriba y el zorro de abajo* (1971) by José María Arguedas, and *Las tres mitades de Ino Moxo* (1980) by César Calvo; and among other indigenous short stories and poetry. Also, in film, such as *La travesía*

de Chumpi (2009), and *El abrazo de la serpiente* (2015); and in visual art by Amazonian painters Pablo Amaringo, Brus Rubio Churay, and Santiago Yahuarcani.

Requirements:

Active class participation and attendance (15%)

Weekly reading responses. (30%)

Oral presentations (25%)

Final essay 15-20 pages (30%)

16.195.610.01 COMPARATIVE LIT & OTHER FIELDS: Comparative Literature in Dialogue

Prof. Maldonado-Torres (*permission from instructor needed to register for this course, e-mail nmtorres@lcs.rutgers.edu*)

Thursday 1:10-4:10 pm, AB-6010 (CAC)

Inspired by recent scholarship on decoloniality and the Spirit of Bandung, as well as by the recent Bandung of the North event in France, organized by collectives that are seeking to create a Decolonial International, and by the upcoming 3rd *Rencontres* of the Frantz Fanon Foundation, entitled, “Frantz Fanon, Decoloniality, and the Spirit of Bandung”, this seminar will explore the meaning and significance of “decoloniality” and the “Spirit of Bandung” in relation to:

projects and studies of non-alignment with coloniality, heteronormativity, capitalism, and other practices, logics, and structures of domination, exploitation, and dehumanization and creative efforts of anti- and decolonial re-existence and re-alignment in the effort to produce what Frantz Fanon referred to as the “world of *you*.”

The seminar will engage works in the areas of philosophy, critical theorizing, literature, pedagogy, international studies, decolonizing the university, community organizing, and the arts. It is connected to the 3rd *Rencontres* of the Fanon Foundation on Sat. Nov. 17 and Sunday Nov. 18th, which students are required to attend. Students are also expected to help with logistics in the event. Confirmed speakers for the *Rencontres* include Mireille Fanon Mendès-France (Frantz Fanon Foundation), Robbie Shilliam (Johns Hopkins), Tamara Levitz (UCLA), Lewis R. Gordon (U. of Connecticut), Tala Khanmalek (Princeton), Carolyn Ureña (Princeton), and Jessica Friedman (UCSD). In addition to the “*Rencontres*,” students will be able to engage in dialogue with guest speakers through the semester who have been invited to the “What is Decoloniality?” Speaker’s Series, including, Drucilla Cornell, Keeanga-Yamatha Taylor, George Ciccariello- Maher, and Nicholas Mirzoeff, among others to be confirmed.

Texts and selected readings from various materials, including:

Walter D. Mignolo and Catherine Walsh. *On Decoloniality: Concepts, Analytics, Praxis* (Duke UP, 2018)

Nelson Maldonado-Torres. “Outline of Ten Theses on Coloniality and Decoloniality.” Frantz Fanon Foundation. Oct. 2016. <http://frantzfanonfoundation-fondationfrantzfanon.com/article2360.html>

Quỳnh N. Phạm and Robbie Shilliam, eds. *Meanings of Bandung: Postcolonial Orders and Decolonial Visions* (Rowmann & Littlefield, 2016)

“Declaration of the Bandung of the North.” <http://bandungdunord.webflow.io/en#Appel>

Houria Bouteldja. *Whites, Jews, and Us: Toward a Politics of Revolutionary Love* (Semiotext(e), 2017)

Frantz Fanon. *Alienation and Freedom* (Bloomsbury, 2018)

Nigel Gibson and Roberto Beneduce. *Frantz Fanon, Psychiatry, and Politics* (Rowman & Littlefield International, 2017)

Peter McFarlane and Nicole Schabus. *Whose Land is it Anyway?: A Manual for Decolonization*. http://fpse.ca/decolonization_manual_whose_land_is_it_anyway

George Ciccariello-Maher. *Building the Commune: Radical Democracy in Venezuela* (Verso, 2016)

Biodun Jeyifo. “The Nature of Things: Arrested Decolonization and Critical Theory.” *Research in African Literatures* 21.1 (Spring, 1990); “An African Cultural Modernity: Achebe, Fanon, Cabral, and the Philosophy of Decolonization.” *Socialism and Democracy* 21.3 (2007); “Biodun Jeyifo: Reflections of a Radical Literary Critic, Theorist, Unionist and Columnist.” *PM News Nigeria* (Feb. 6, 2016) “Manifesto for a Decolonial Aesthetics.” <https://transnationaldecolonialinstitute.wordpress.com/decolonial-aesthetics/>

Dossier on Decolonial AestheSis. https://socialtextjournal.org/periscope_topic/decolonial_aesthetics/

L’Internationale Books. *Decolonising Archives*. http://www.internationaleonline.org/bookshelves/decolonising_archives

L’Internationale Books. *Decolonising Museums*. http://www.internationaleonline.org/bookshelves/decolonising_museums

Tamara Levitz. “Decolonizing the Society for American Music.” <http://www.american-music.org/publications/bulletin/2017/VolXLIII3-Fall2017.php>

Nicholas Mirzoeff. *The Appearance of Black Lives Matter*. <https://namepublications.org/item/2017/the-appearance-of-black-lives-matter/>

Keeanga-Yamahtta Taylor. *From #blacklivesmatter to Black Liberation* (Haymarket Books, 2016)

Keeanga-Yamahtta Taylor, ed. *How We Get Free: Black Feminism and the Combahee River Collective* (Haymarket Books, 2017)

Drucilla Cornell. *Law and Revolution in South Africa: Ubuntu, Dignity, and the Struggle for Constitutional Transformation* (Fordham UP, 2014)

16.195.617.01 COMPARATIVE LIT & OTHER FIELDS: The Frankfurt School and its Writers

Prof. Rennie

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

Cross list: 16:470:643:01

Work of the Frankfurt School is among the most important 20th-century German-language contributions to such fields as sociology, political science, gender studies, film, cultural studies and comparative literature. We will read texts by such key figures of the Frankfurt School as Walter Benjamin, Theodor W. Adorno, Max Horkheimer, Herbert Marcuse and Jürgen Habermas for their relevance to a number of disciplines, but give particular consideration to literary and aesthetic questions. To this end, we will also read texts by select authors to whom these figures responded (e.g. Baudelaire, Proust, Kafka, Beckett). Throughout the course, moreover, we will be examining responses to and development of the thought of the first and second generation of the Frankfurt School in more recent strands of Marxism, deconstruction, feminism, aesthetics and cultural studies.

Requirements:

- 1) Weekly attendance and active participation in class discussion.
- 2) One 20-minute presentation, which may be the basis for one of the papers.
- 3) Three short papers totaling 16 pp., or one 16-page paper (due Tuesday 12/15/15). Students who wish to write a single 16-page paper need to receive approval from me *before the end of September*. Please get in touch in the first week or two of the semester to set up an appointment.
- 4) Graduate students in German are expected to cite from German-language editions of any German “literary” texts (e.g. Kafka) that they discuss in their papers, and are encouraged – though not required – to do the same with theoretical texts originally written in German.

Grade:

Class presentation 20%

Paper(s) 80%

Auditors: one 20-minute presentation, and weekly attendance.