
516.01 TOPICS IN COMPARATIVE LITERATURE: Goethe's Faust Fracturing of Tradition

Prof. N. Rennie

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

Cross list: 16:470:626:01

In this seminar we will examine both Part I and Part II of Goethe's work, as well as historical sources, to consider first some questions about the Faust legend: how did this legend become the quintessential myth of modernity? What does Faust, in the various iterations of this legend, experience and learn by selling his soul? Is his story a celebration or a condemnation of the modern age of discovery – research, teaching, learning and self-exploration?

Even as we take these and other more general questions about the Faust myth into account, we'll focus more particularly on the dramatic text that came to be widely considered the most important work both of Goethe's life, and of the modern German literary tradition – as well one of the most disruptive and innovative works of modern European literature. Written and revised over six decades and drawing texts from the Bible to Kālidāsa's *Shakuntala*, Dante's *Divine Comedy*, the works of Shakespeare, Milton's *Paradise Lost*, and poetic, scientific and philosophical writing of the 18th and early 19th centuries, the play updates an old German story about experimentation and the limits of human autonomy; it integrates, recasts and anticipates 18th and 19th-century developments in European literary and intellectual history; it adopts or develops virtually every metric and generic form that would be available in German by the time of Goethe's death in 1832; and it has been invoked as a test case by literary, aesthetic, philosophical, political and social theories of the past 200 years. This seminar will combine close readings of the play in relation to these various literary and historical contexts, along with discussion of a selection of the drama's recent interpretations.

516.02 TOPICS IN COMPARATIVE LITERATURE: Caribbean Theorizing

Prof. N. Maldonado-Torres

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

518.01 INDIVIDUAL STUDY IN COMPARATIVE LITERATURE

Hours By arrangement

522.01 FILM AND THEORY:

Prof. C. Williamson

Tuesday 7:30pm-10:00pm, AB-4140 (CAC) (Film Screenings)

Wednesday 1:30pm -4:10pm, AB-4140 (CAC)

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 postcolonial, psychoanalytic, and feminist approaches. Each week students

will view 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 Cinema Studies. No experience in film studies is required.

608.01 ADVANCED TOPICS IN COMPARATIVE LITERATURE: Urban Encounters in Literature and Art

Prof. T. Sears, A. Nerlekar

Tuesday 1:10 -4:10pm, ZAM-EDR (CAC)

Cross list: 01:013:402:01, 01:195:480:02, 16:082:601:01

This course examines the construction of an urban imagination through the works of writers and artists in postcolonial India, with an emphasis on the ways in which they engaged with the changing nature of the cities they called home. We will critically evaluate concepts and ideas such as the cosmic city, the authoritative city, the collective city, the global city, and the mega city. Using methodologies drawn from a range of disciplines - including literary criticism, art history, geography, and performance studies - the course will examine the city as a space that emerges from its multiple encounters. Topics and themes to be covered will include urban form, ecology, religion, migration, displacements, alternative cartographies, and sexuality as expressed, represented and enacted through literature, visual arts, and the built environment. We will discuss the work of artists and writers such as Atul Dodiya, Zarina Hashmi, Gulam Mohammad Sheik, Raza, Bhupen Khakar, Arpita Singh, Arun Kolatkar, Jeet Thayil, Michael Crieghton, Vivek Shanbhag, Anita Desai, etc.

609.01 COMPARATIVE LITERATURE AND OTHER FIELDS: Indigenous and other Environmentalisms

Prof. J. Marcone

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

Cross list: 16:940:660:01

According to some accounts, the number of indigenous/aboriginal peoples in the planet amounts to xxxx. Since the late 1980s, these peoples' social movements have drawn global attention.

This interest can be explained on their sustainable use of the territory, their give-and-take participation in national and international environmental policies, and their resilience against actors and practices that contribute to the environmental problems that we identify with the controversial term of the Anthropocene. Indigenous/aboriginal social movements take their claims to national, international, and transnational fora, and establish alliances with a variety of actors within and outside the nation-states they inhabit. Their politics of indigenous cosmologies of the human and the other-than-human have become a factor embraced by some, and questioned by others.

Indigenous/aboriginal peoples have their own history within nation-states. In what ways the environmental agenda and agency of these social movements are modifying the role of these peoples in the national imaginary?

Planetary and local environmental crises carry other implications for the arts and culture. For instance, literature and the arts for the past two hundred years undoubtedly have been critical of modern society. However, we are starting to realize that they have functioned as well as facilitators of the conditions that generated the Anthropocene or, at least, its invisibility. Once more, academic knowledge and popular media, too are approaching indigenous epistemologies and ontologies for key insights towards a critique of modern Humanities, and for making of them a force that promotes the convergence of worlds in which the human and the other-than-human is lived differently.

The main requirement for this seminar is a research paper on literature, film, or arts (indigenous or not) involved in any of the aspects described above. Alternatively, the final paper could focus on any aspect of the cultural politics of any movement representing a minority or a marginal group.

Along the semester we will develop our analytical skills with texts, graphic novels, and films by Amazonian, Mayan and Mapuche poets, Gloria Anzaldúa, Brigitte Baptiste, Luiz Bolognesi, Ron Fricke, Amitav Ghosh, Werner Herzog, Akira Kurosawa, Cherrie Moraga, Vik Muniz, Moacyr Scliar, Philippe Squarzoni, the Synod of Bishops for the Pan-Amazon Region, Veronique Tadjo, Cecilia Vicuña, Zakes Mda, and the Zapatismo. And we will review the current state of the dialogue between environmental humanities and indigenous studies with the help of essays by David Abram, Joni Adamson, Jane Bennett, Dipesh Chakrabarti, James Clifford, Deborah Danowski and Eduardo Viveiros de Castro, Marisol de la Cadena, Philippe Descola, Juan Duchesne, Donna Haraway, Ursula Heise, Bruno Latour, Karen Thornber, and Anna Tsing.

Requirements: Attendance and active participation in the seminar (10%). Conducting a workshop on the analysis of primary sources (20%). Oral presentations of theoretical readings, and work in progress (20%). Midterm take-home exam (20%). Final essay 15-20 pages (30%)