

## **CLT/CST 501**

### **Contemporary Views of Literary and Cultural Studies**

**Patrice Nganang**

This class is an introduction to comparative literature and cultural studies, two fields that during the last decades have shaped each other both methodologically, and in term of interests and domains of application. The class will therefore present and discuss the trends in cultural studies at the interface of media studies, gender studies and postcolonial studies, as well as analyze the current developments in comparative literary studies as expressed through the paradigms of global, translation, transnational, and diaspora studies and multiculturalism. Reading through an array of material (philosophical, theoretical, scholarly, imaginative and narrative), we will address some of the main questions that persist today in both comparative literature and cultural studies: What are the limits of power and authority? What are the mechanisms of subject formation? What are the thresholds of the human? What are the meanings of things? How is the dialogue between the disciplines reformulated? What then after the cultural turn?

**Monday 3:50-6:40 p.m. Humanities 2052**

## **CLT 602.01/FRN/ITL 571/EGL603.02**

### **POSTMODERNISMS**

**Hugh J. Silverman**

**Peter Carravetta**

What is the postmodern—culturally, aesthetically, politically, philosophically? What are the differences between the postmodern and the modern? What is the relation between a postmodernism and post-modernity? How have those differences been articulated by various contemporary philosophical, cultural, and art theorists—particularly in European thought of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries? In what sense, is the postmodern plural--as postmodernisms? In the post-Sept 11 world, how does postmodern thinking help us to understand significant events in contemporary thought and cultures?

This time, we will focus on theories of painting and the visual and on their sociological implications. The avant-gardes (Marinetti, Tzara, Duchamp, Breton) mark a new way for the visual arts to undermine traditional expectations; phenomenology (Husserl, Merleau-Ponty, Dufrenne) offer a method for rethinking the perceptual and the visible; semiologists and poststructuralists (Barthes, Foucault, Deleuze, Kristeva) look for sign systems and structures of thought and cultural practices; postmodern architectural theorists (Venturi, Philip Johnson, F.

Jameson, C. Jencks) juxtapose and shape differing styles, deconstruction (Derrida, Lyotard, Nancy) provides an alternative way to read margins, edges, frames in terms of textualities, visualities, and immaterialities; postmodern hermeneutics and cultural critique (Vattimo, Perniola) look for weak moments in thought and practice, cultural enigmas, and dimensions of ritual thinking; feminist psychoanalytic theories (Irigaray, Kristeva) open up alternative choric spaces, regions, and intervals for thought and semiosis. Out of these different postmodernisms, we shall ask painting, installations, architecture, visual and digital practices open up spaces for thinking differently for the contemporary world?

Lectures, readings, visuals, and discussions will retrace these postmodern itineraries and landmarks of contemporary – particularly European – thought and cultures. Texts and reading packets will include selections from Avant-Garde Manifestos, *The Merleau-Ponty Aesthetics Reader*, Foucault's *This is Not a Pipe*, Deleuze's *Francis Bacon*, Charles Jencks' *What is Postmodernism*, Derrida's *The Truth in Painting*, Lyotard's *Postmodern Condition* and *The Inhuman*, Nancy's *Muses*, Vattimo's *Ends of Modernity*, Perniola's *Art and its Shadow*, and selected writings of Irigaray and Kristeva.

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*This course will serve as a joint seminar for the Art and Philosophy Advanced Graduate Certificate and can also count as an Interface course for the Philosophy doctoral program requirement.*

**Monday 6:50-9:40 p.m. Humanities 2052**

**CLT 602.02/EGL 603.01**

**Interdisciplinarity and Literary Study:**

**Using Non-Literary Sources, Navigating Disciplinary Boundaries**

**Ayesha Ramachandran**

This course addresses the theoretical and methodological problem of using non-literary materials in literary study. When and how did the use of images, objects, instruments, space, data, music, digital media and other “non-literary” textual sources become a commonplace in the field of “literary study”? At point does “literary study” become simply synonymous for “cultural studies”? How useful or important might it be maintain distinctions between the “literary” and the “non-literary”? Taking as our subject the shifting boundaries between disciplines in the humanities and the call for greater interdisciplinarity in the last twenty years, this course will examine the case for interdisciplinary research within predominantly textual fields that focus on

literary sources. In the process, we will examine how such inter-disciplinarity may be achieved within the confines of specific graduate-student projects. The course will therefore be a rapid introduction to research methods in a variety of fields, as well as a theoretical investigation of that methodology. Students from all fields/disciplines are welcome. While tracing the critical trajectory of such debates, students will learn to incorporate a diverse range of primary source material into their own research, and to test the theoretical legitimacy of such incorporations. We will begin with a brief overview of debates over the relationship between literary and cultural studies, and arguments for and against interdisciplinary study, before turning to a week-by-week analysis of specific topics. At the moment these include: maps, pictorial images in a range of media, objects (“material culture”), landscape and architecture, scientific instruments, non-literary texts (cookbooks, travel narratives, legal cases etc), music and digital media. The final set of topics to be discussed will vary based on the composition and research interests of the class. Assignments: visits to archives/repositories as appropriate, bibliographic assignments, a conference paper, and a final research paper. Expect a lot of writing and come with a willingness to learn about material that may not seem to be directly related to your work!

**Tuesday 3:50-6:40 p.m. Humanities 2094**

**CLT 607**

**DOSTOEVSKY**

**Nicholas Rzhevsky**

The seminar will explore Dostoevsky’s texts in the contexts of Western and Russian intellectual and literary history, ranging from the writer’s own responses to Russian Orthodoxy, naturalism, utopian socialism, Left Hegelianism, and populism, to the interpretations of later readers such as Camus, Freud, and Bakhtin, and the adaptations of modern film and stage. Dostoevsky’s entire literary career will be traced in its development but particular attention will be focused on *Poor Folk*, *The Double*, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*.

**Wednesday 3:50-6:40 p.m. Humanities 2052**

**CST/CLT 609 & EGL 608**

**Film History, Theory and Criticism**

**E. Ann Kaplan**

**Krin Gabbard**

This course provides students with an overview of both the four ages of cinema (primitive, classical/modernist, postmodern, digital) and the four ages of film studies (amateur, early disciplined, late disciplined, fusionist/futurist). By showing films primarily from the “classical” Euro-American traditions, we hope to provide in each case a sense of the following aspects of cinema, from the silent period to the present:

1. The context—political, social (gender, race, class), technological, institutional—within which a film emerges;
2. Critical modes in place at the time;
3. Academic research ongoing at the time or at a later period regarding a film;
4. History of ideas and of artistic movements as they impact upon or relate to a particular film.

Our approach to the “four ages of Film Studies” will introduce students to debates (philosophical, literary, aesthetic) that engaged film scholars in the past and that still have important legacies today. We will spend the majority of the course on the second stage of cinema, the “Classical/Modernist moment.”

**Tuesday 12:50-3:40 p.m. Humanities 1008**

**Also of Interest:**

**Courses in Philosophy, Hispanic Languages and Literature, Music, and English often qualify as M.A. and Ph.D. electives. Check with the Director of Graduate Studies once you have a description of a particular course.**

Also of interest:

**Please also refer to our Cultural Studies Elective brochure.**

<b>Independent Study Courses</b>
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**CLT 597** Directed Readings, M.A.

**CLT/CST 599** Independent Study

**CLT/CST 690** Directed Readings

**CLT/CST 698** Practicum in Teaching

**CLT/CST 699** Dissertation Research: Ph.D. Candidacy

**CLT/CST 700** Dissertation Research: Off-Campus - Domestic Student

**CLT/CST 701** Dissertation Research: Off-Campus - International Student

**CLT/CST 800** Summer Research

**CLT/CST 850** Summer Research