

RLL GRADUATE SEMINARS & SELECTED COURSES OF INTEREST

Fall 2022 Featured Courses

ROMLANG 528 Teaching Romance Languages

Prof. Stephanie Goetz

Wed 10am-1 pm

#19369

This course provides incoming language instructors with opportunities to explore their own beliefs about foreign language learning and teaching, through an overview of communicative language instruction readings and discussions related to theoretical issues and the practical implications of theory.

ROMLANG 681 Introduction to Graduate Study

Instructor TBA

Fri 10am-1 pm

#16509

In their first term, graduate students take the Introduction to Graduate Studies Seminar, designed to introduce students to the various dimensions of graduate education.

SPANISH 823/ COMPLIT 750.001 Race, Ethnicity, and Class: Primitive Accumulation

Prof. Dan Nemser

Mon 1-4 pm

#32959/ #35124

In the last few decades and especially since the 2008 financial crisis, critics have taken up Marx's concept of primitive accumulation in order to think through the neoliberal turn, the rise of finance, and the history of racial capitalism. Marx introduces this concept at the end of the first volume of *Capital* to explain the historical transition from feudalism to capitalism and to theorize the process by which one system becomes another. Notably, this is one of the few places where European and specifically Spanish and Portuguese colonialism enters into his analysis: "The discovery of gold and silver in America, the extirpation, enslavement and entombment in mines of the indigenous population of that continent . . . and the conversion of Africa into a preserve for the commercial hunting of blackskins, are all things which characterize the dawn of the era of capitalist production. These idyllic proceedings are the chief moments of primitive accumulation" (915). This seminar traces debates about the concept of primitive accumulation and the rise of capitalism with an eye to the historical and theoretical significance of colonial Latin America, and the Iberian empires more broadly, in these processes—as well as their implications for understanding the capitalist present.

SPANISH 824 Culture and the State: Ese íntimo desconocido: Experiencia éxtima y temporalidad existencial

Prof. Cristina Moreiras-Menor

Thurs 1-4 pm

#32960

A partir de la reflexión cuidadosa de trabajos seminales de ciertos teóricos que investigan la cuestión de la existencia, de la relación del sujeto con su intimidad, su experiencia (personal y simultáneamente histórica) y el ser, y de la visualización y lectura de los trabajos cinematográficos y literarios de los grandes cineastas de las últimas décadas, este seminario tiene como objetivo revisar, pensar y discutir la intimidad radical del sujeto y su relación, siempre en conflicto, con la comunidad, la familia y la historia. A partir de lecturas que se acercan al concepto de lo íntimo como lo más próximo, lo más interior y a la vez lo más exterior a uno, una suerte de interior/exterior que organiza al sujeto desde su radical ominosidad (lo des-familiar y lo ex-propio que lo constituyen), el trabajo del seminario se destina a analizar ciertas imágenes y figuras como el soporte existencial donde se escenifica "la fractura constitutiva de la intimidad" (J-A Miller) y su relación a la vida y a la muerte (a la existencia). A partir de estas imágenes y figuras éxtimas, el seminario abordará temáticas teóricas fundamentales que conciernen a la subjetividad, la diferencia sexual, la ética del comportamiento político (violencia, traición, decisión), y la experiencia histórica, para pensar teórica y analíticamente cuestiones en relación a la historicidad y temporalidad de la experiencia del sujeto. El seminario se nutrirá de lecturas de filosofía política (Arendt, Benjamin, Nancy, Weil,), psicoanálisis (Copejic, Freud, Lacan, Miller), así como de teoría de la imagen (Didi-Huberman, Silverman, Ranciere, entre otras). Veremos filmes de Almodóvar, Coixet, Erice, Malik, Martell, Reygadas, Tarkovsky, Toucedo) y leeremos a autores entre los que se encuentran Adón, González Sainz, Mesa, Portela, Sanchez Ferlosio, Valente, Panero, entre otros. Aunque mayormente centrado en la producción cultural española, este seminario incluirá algunos textos o filmes de varias tradiciones culturales de Europa y Latinoamérica. El seminario será en español.

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SPANISH 830/ COMPLIT 750.002 Film and Society: *The Institution of Documentary*

Prof. Nilo Couret

Wed 2-5 pm

#32961/ #35144

This course provides an international survey (intended for students who have not previously focused on documentary film) of the history, theory and practice of documentary film. The course has two main objectives: to introduce students to major turns and contemporary debates in documentary studies, and to develop primary research skills in both archival research methods and/or non-fiction production. To that end, students will read recent screen studies scholarship, triangulating European, North American and Latin American film production at different historical junctures in order to both survey the canon and find fault lines, blind spots, and new lines of inquiry for future study. The course will be divided into three thematic clusters: document to documentary, useful cinema, and ethics and poetics of documentary.

The first unit, "From Document to Documentary", will survey the diverse forms of films related to the concept of documentary cinema before 1950. Far from having a fixed identity, documentary film, broadly understood as cinema based in the depiction of actual reality, emerged from a variety of aesthetic and political sources and contexts. We will place particular emphasis upon the transition from discourses and practices of the document (such as the historical record or the scientific photograph) to those of the documentary (often associated with a Griersonian definitions). Focusing on the multiplicity of documentary forms, we will study a range of pre-Nanook nonfiction genres, key feature length genres ('expedition,' 'mountain' and 'colonial' films); and major revolutions in the concept of documentary, especially in its intersections with the avant-garde.

The second unit, "Useful Cinema," will consider the burgeoning field of "non-theatrical cinema", that is, the use of film in institutions, including libraries, museums, classrooms, and professional organizations. Such non-theatrical film - industrial, educational, training, advertising - was a substantial and enduring parallel to the more spectacular realm of commercial film. This unit will consider both the texts produced under such sponsorship, the networks of their circulation, and the unlikely venues of their exhibition, to consider how these films transformed unlikely spaces, conveyed ideas, and produced subjects in the service of public and private aims.

The final unit, "The Ethics and Poetics of Documentary," will focus on the communicative "problems" of documentary, especially its contentious (ethical) claims to represent reality, particularly in the context of neocolonial dependence that has characterized Latin America. How do these films shape notions of truth, reality and point of view? What are the ethics and politics of representation and who speaks for whom when we watch a documentary? What do documentaries make visible or conceal? Can there be a non-anthropocentric social documentary? This final section considers more recent documentary practices, including the process genre, the humanitarian documentary, the essay film, the docudrama, virtual reality and animated documentary, and web-based and interactive documentary.

The course will be taught in English. This structure will provide students with a survey of what work has been done, open onto questions about what work needs to be done, and model avenues for how this work should be done in order to engage successfully with debates in screen studies. Class meetings will consist of regular lectures and discussion, with students responsible for completing the assigned reading, viewing and listening prior to each meeting. Students will undertake a semester project and help direct discussion during the term.

FRENCH 855.001 / COMPLIT 790.001 Special Topics Seminar: *Assemblage Theory*

Prof. Peggy McCracken

Tues 3-6pm

#32725 / #34349

This course explores the concept of the assemblage. We will read theoretical work defining assemblages, critical work in which the assemblage is a key concept, and works on different but related critical and theoretical concepts. Our goal will be first, to understand what an assemblage is and what it can do; second, we will investigate the extent to which the idea of the assemblage may structure anti-racist and decolonial scholarship; and third, we will experiment with using the concept in our own critical work. Reading assignments will include works by Gilles Deleuze and Félix Guattari, Giorgio Agamben, Jane Bennet, Judith Butler, Manuel DeLanda, Bruno Latour, Jasbir Puar, Alexander Weheliye, Sylvia Wynter. Requirements include active class participation, one in-class presentation, two short written assignments, and a final project.