

**Comparative Literature Seminar Fall 2008 by
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**FLL639V, Engl665V, FRN 659V, GER 659V, SPAN 659V, CMLT650
Fall Semester 2008
Mondays and Wednesdays 4:30-5:45pm in SC 108 (Stanley Coulter)**

Visualizing Temporality

Course description

This comparative literature course explores complex representations and images of time in major narratives, theories, and films. Narratives on the reading list include, for example Proust, Sterne, Diderot, Robbe-Grillet, Beckett, and Kafka. Its theoretical framework is provided by Biemel, Barthes, Eisenstein, LaCapra, Ricoeur, Gadamer, Deleuze, and Spivak. We shall also interrogate specific temporal constellations found in such films as *Last Year in Marienbad* by Alain Resnais, *La Jetée* by Chris Marker, and *Waiting for Godot* by Samuel Beckett. Students bring their own interests and fields of expertise into the classroom thus defining the choice of readings mostly themselves.

Course requirements

The grade will consist of an oral and a written portion. The oral portion counts for 50% and the written portion of 50% of the final grade. The oral portion includes regular active participation in class 50% and individually scheduled presentations 50%. The written portion of the final grade will be based on three 3-page papers 3 X 10=30%, a Take-Home Midterm 30% and a Final Paper 40% (15-20 pages). The course will be conducted in English. All papers include aspects of the required and recommended reading lists. The final paper connects theory with literature or film in an original way. Class attendance is required.

In case of a campus-wide emergency which would mean cancellation of class meetings the general percentage of the final grades may be based more on written than oral portions.

Academic honesty

Purdue policy requires a statement that Academic Dishonesty has serious consequences and will not be tolerated. S/he who copies or just paraphrases and does not reference properly does not pass the course. Careful documentation of sources and Honor Code expected.

ADA statement

In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to "reasonable accommodations." It is the student's responsibility to inform the instructor of any special needs before the end of the second week of class.

Required Readings depend on students' main Department, Section, and Interest of Research.

Walter Biemel, "On the Manifold Significance of Time in the Novel." *Analectica Husserliana* (=The Yearbook of Phenomenological Research vol 32), edited (1990), M. Kronegger.17-37.

LaCapra, Dominick. "The Temporality of Rhetoric." In *Chronotypes*, ed. Bender & Wellbery, pp. 118-147.

Spivak, Gayatri Chakravorty, "Time and Timing: Law and History" in *Chronotypes*, eds Bender & Wellbery, pp. 99-117.

Van Fraasen, Bastian C. "Time in Physical and Narrative Structure" in *Chronotypes*, ed. Bender & Wellbery, pp. 19-37.

***The only book definitely needed is *Chronotypes*, Eds Bender and Wellbery (ISBN 0-8047-1910-1) and ordered at Vons (other books & relevant articles depend much on your choice of research focus under the header Visualizing Temporality).**

Recommended Readings /Theory Selections (as you wish to choose from)

Bakhtin, Mikhail. *The Dialogic Imagination*, ed. and trans. Caryl Emerson and Michael Holquist. Austin, 1981.

Barthes, Roland, *Image-Music-Text* Translated by Stephen Heath. New York: Noonday Press, 1977.

Bender, John and David E. Wellbery. *Chronotypes: The Construction of Time*. Stanford UP, 1991.

Deleuze, Gilles. *Cinema 1: The Movement-Image*. Trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: U of Minnesota P, 1986.

—. *Cinema 2: The Time Image*. Trans. Hugh Tomlinson and Roger Galeta. Minneapolis: U of Minnesota P, 1989

Doane, Mary Ann. *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*. Cambridge: Harvard University Press, 2002.

Gadamer, *Truth and Method*. First published in German 1960. New York: The Seabury Press, 1975.

Gould, Stephen Jay. *Time's Arrow, Time's Cycle*. Cambridge, Mass, 1997.

Kosellek, Reinhart. *Futures Past: On Semantics of Historical Time*, trans. Keith Tribe. Cambridge, Mass, 1985.

Lessing, Gotthold Ephraim. *Laocoon: An Essay on the Limits of Painting and Poetry*. Trans. with Introduction and Notes, Edward Allen McCormick, 3rd edition. Baltimore: John Hopkins University Press, 1992.

Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi. Minneapolis, 1984.

----- *The Inhuman: Reflections on Time*. Stanford: Stanford University Press, 1996.

Ricoeur, Time and Narrative, vol 2. Trans. By Kathleen McLaughlin and David Pellauer. Chicago: The U of Chicago Press, 1985.

Wilcox, Donald J. *The Measure of Times Past: Pre-Newtonian Chronologies and the Rhetoric of Relative Time*. Chicago, 1987.

Bohrer, Karlheinz. *Ekstasen der Zeit. Augenblick, Gegenwart, Erinnerung* Munich: Hanser, 2003 (ISBN 3-446-20320-6).

Beate Allert, ed. *Comparative Cinema: How American University Students View Foreign Films*. Lexington: The Edwin Mellen Press, 2008.

World Literature Selections (possibilities or depending upon your choice)

Beckett, *Waiting for Godot*

Cervantes, *Don Quixote*

William Faulkner, *A Fable*

Flaubert, *Madame Bovary*

Franz Kafka, *The Trial, The Burrow, The Hunger Artist* (short stories)

Vargas Llosa, *La casa verde*

Thomas Mann, *Der Zauberberg*

Proust, *A la recherche du temps perdu In Search of Lost Time*

Sartre, *Les Mots The Words*

Laurence Sterne, *Tristram Shandy* or *Sentimental Journey*

Johann Wolfgang von Goethe, (poems and excerpts from *Faust* provided in class)

Dickens, Charles, *Great Expectations* (student presentation)

Denis Diderot, *Salons*

Robbe-Grillet and Alain Resnais correspondence and commentary to film *Last Year in Marienbad*

Viewings: (Possible Films)

Good Bye Lenin [2004] by Wolfgang Becker. 121 minutes, shown at Purdue FLL World Film Series Sept 10 West Lafayette Library with following discussion in the evening (watch out for details on time)

Wu ji (The Promise) [2005]. Dir by Chen Kaige. Perf. Hiroyuki Sanada, Dong-kun Jang, Cecelia Cheung., Nicholas Tse. DVD B000F73V2W: Deltamac (Hong Kong), 2006.

Russian Ark (2006) Dir. Alexander Sokurov. DVD .B00009NHAT. The Masterworks Edition. 99 min.

La Jetée (The Pier) [1962]. Dir. Chris Marker. Perf. Hélène Chatelain, Davos Hanich. DVD B000OPPADS: Criterion Collection, no. 387, 2007.

Last Year in Marienbad (L'année dernière à Marienbad) [1961]. Dir. Alain Resnais. Perf. Delphine Seyrig, Giorgio Albertazzi and Sacha Pitoeff. DVD B0007SMDCS: Optimum Home Entertainment, 2005.

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Syllabus

1st Week:

Aug 25 Introduction to course and to theoretical, philosophical approaches to time: Biemel (Heidegger, Gadamer, Ricoeur, et al)
Aug 27 Biemel, La Capra, Spivak,

2nd Week:

Sept 1 Labor Day
Sept 3 **First Paper Due: Your own thoughts on Visualizing Temporality**

3rd Week

Sept 8 Presentation on La Capra by **Martina Jauch**
Also include in discussion Van Fraasen and Spivak
Sept 10 **instead of coming to class today go directly to WL Library and at 4:30 pm and watch Wolfgang Becker’s film *Good Bye Lenin* at FLL World Film Series open to the public. There will be an open discussion of the film following later that day at 7pm in WL Library.**

4th Week

Sept 15 Discussion and aspects of temporality as viewed (clips in class)
Sept 17- **Second paper due: On theoretical text(s) in Chronotypes** Presentation by **René Harrison** & Discussion

5th Week

Sept 22 Return first paper and discussion on theories of chronotypes
Sept 24 Discussion

6th Week

Sept 29 Presentation by **Steven Gooch**
Oct 1 Examples from World Literature & Temporality

7th Week

Oct 5 Guest Lecture by **Prof. Leah Glasser**, (Mount Holyoke) on
“A Gendered Discourse on Time and Space” (narrative and painting) at 4:30pm in 108 SC

Oct 8 film clip from Marker and discussion (landscapes as faces, body as battlefield, gendering
Visualizing temporality and more concise planning of the course. Handout of questions for
reflection and discussion in class and homework: **Write the abstract for your end paper,
abstract due Oct 15.**

8th Week

Oct 13 Octoberbreak!

Oct 15 present the abstracts for your endpapers and more reflection and discussion (also to
include *Good-Bye Lenin* film)

9th Week

Oct 20 watch *Russian Arc* and comments by Maria Granic-White on film

Oct 22

Presentation by **Maria Granic-White**

10th Week

Oct 27 World Lit & Time Presentation by **Juan Meneses**

Oct 29 **Third paper due: Can include discussion of a film and a theoretical text linking
issues of time with poetics or montage, such as in Ricoeur, Bakhtin, Beckett, or Deleuze**
World Lit & Time Presentation by **Emre Koyuncu**

11th Week

Nov 3 Presentation by **Michael Schroeder**

Nov 5 **Take-Home Midterm will be handout out in class**

12th Week

Nov 10 **Students Return Midterm in class.** See film clips and work with lit excerpts to apply
theory Presentation by **Tatyana Lyaskovets**

Nov 12 Discussion of Midterms & feedback

13th Week

Nov 17 See film clips and work with lit excerpts to apply theory

Nov 19 **Prof. Jen Williams' presentation on her new book in press**

Killing Time: Waiting Hierarchies in the 20th-Century German Novel

14th Week

Nov 24 Temporality reconsidered

Nov 26 Thanksgiving

15th Week

Dec 1 Presentations

Dec 3 Presentations

16th Week

Dec 8 Presentations

Dec 10 Presentations & Final Discussion

**Final papers & portfolios (corrections to earlier work) are due last day in class
Dec 10.**