Students motivated by a desire to study literary art in the broadest sense of the term will find an intellectual home in the Program in Comparative Literature. The Program in Comparative Literature gives students the opportunity to develop their critical faculties through the analysis of literature across cultures, and through the exploration of literary and critical theory. By crossing national, linguistic, historical, and disciplinary boundaries, students of Comparative Literature learn to read texts for the ways they make meaning, the assumptions that underlie that meaning, and the aesthetic elements evinced in the making. Students of Comparative Literature are encouraged to examine the widest possible range of literary communication, including the metamorphosis of media, genres, forms, and themes.

Whereas specific literature programs allow the student to trace the development of one literature in a particular culture over a period of time, Comparative Literature juxtaposes the writings of different cultures and epochs in a variety of ways. Because interpretive methods from other disciplines play a crucial role in investigating literature’s larger context, the Program offers courses intended for students in all divisions of the college and of all interests. These include courses that introduce students to the comparative study of world literature and courses designed to enhance any foreign language major in the Williams curriculum. In addition, the Program offers courses in literary theory that illuminate the study of texts of all sorts. Note: the English Department allows students to count one course with a COMP prefix as an elective within the English major.

Students majoring in comparative literature choose one of two tracks. Both tracks prepare students for a range of options after graduation, by developing analytical, interpretive, and evaluative skills and by allowing the student, within a framework of general requirements, to create a program of study primarily shaped by the student’s own interests.

**MAJOR**

**Track 1**

This track within the Comparative Literature major combines the focused study of a single foreign-language literature with a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Each student on this track must select a single foreign language as their specialty, although the serious study of literature in foreign languages other than the student’s specialty is strongly encouraged. The languages currently available are French, German, Ancient Greek, Latin, Russian, and Spanish. Each student should choose a faculty advisor with whom the student will meet each semester to discuss how best to fulfill the requirements for the major.

Eleven courses are required for Track 1 of the major—students should aim to complete core requirements by the end of junior year:

- Comparative Literature 110 Introduction to Comparative Literature,
- or Comparative Literature 111 The Nature of Narrative

Any three comparative literature core courses. A core course is any course that meets at least one of the following criteria: a) it must be genuinely comparative across cultures and/or b) it must primarily treat literary theory. The three core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including, but not limited to, the foreign language programs and English, Religion, Africana Studies, Latino/Latina Studies, and Women’s, Gender, and Sexuality Studies. Examples of core courses include the following (please be aware that this is not an exhaustive list; consult with a major advisor about which courses may count as cores):

- COMP 117 Introduction to Cultural Theory
- COMP 200 European Modernism—and its Discontents
- COMP 205 The Book of Job and Joban Literature
- COMP 223 Comparative Middle Eastern and Latin American Cultural Studies
- COMP 242 Americans Abroad
Three literature courses in the student’s specialty language, in which texts are read in the original. At least one of the three must be at the 300-level or above. Students should aim to acquire intermediate-level proficiency in their specialty language by the end of the sophomore year. Three courses in which most of the course work concerns literature other than that of the student’s specialty language or literary theory. These courses may be selected from Comparative Literature offerings or from other departments and must be approved by the student’s major advisor. Only one may be in English or American literature.

Comparative Literature 401 Senior Seminar (variable topics). Students are expected to take the version of 401 offered in their senior year. With the permission of their advisor or the chair, students may also count appropriate courses in music or art toward major requirements. Students pursuing the Comparative Literature major are strongly encouraged to study abroad during their junior year and may receive major credit for up to 4 courses taken during study abroad. At least three courses towards the major must be at the 300 level or above. At least one of the courses counted toward the major must be Writing Intensive.

Track 2
This track within the Comparative Literature major allows for a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Students in this track are not required to choose a specialty language, although the serious study of literature in one or more foreign languages is strongly encouraged. Each student should choose a faculty advisor, with whom the student will meet each semester to discuss how best to fulfill the requirements for the major.

Eleven courses are required for Track 2 of the major—students should aim to complete core requirements by the end of junior year:

- Comparative Literature 111 The Nature of Narrative,
- or Comparative Literature 110 Introduction to Comparative Literature

Any four comparative literature core courses. A core course is any course that meets at least one of the following criteria: a) it must treat primarily literature and b) it must be genuinely comparative across cultures and/or primarily theoretical. The four core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including, but not limited to, the foreign language programs and English, Religion, Africana Studies, Latino/Latina Studies, and Women’s, Gender, and Sexuality Studies. See above under “Track 1” for some examples of core courses. (Please be aware that this is not an exhaustive list; consult with a major advisor about which courses may count as cores.)

Five courses devoted to literature or literary theory that cover at least three different national/cultural traditions. The courses may be selected from Comparative Literature offerings or from other departments and must be approved by the student’s major advisor. Of the courses taken outside of the Program in Comparative Literature, no more than two may have the same course prefix. Students are strongly encouraged to include courses in a foreign language among these five.

Comparative Literature 401 Senior Seminar (variable topics). Students are expected to take the version of 401 offered in their senior year. With the permission of their advisor or the chair, students may also count appropriate courses in music or art toward major requirements. Students who choose to study abroad during their junior year may receive major credit for up to 4 courses taken during study abroad. At least three courses towards the major must be at the 300 level or above. At least one of the courses counted toward the major must be Writing Intensive.

THE DEGREE WITH HONORS IN COMPARATIVE LITERATURE

Prerequisites
Honors candidates in Comparative Literature are required to have maintained a GPA of 3.5 in the major to qualify for submitting a thesis proposal. In addition, candidates must demonstrate a strong interest in a specific topic for which an appropriate faculty advisor will be available in the senior year.

Timing
Students wishing to pursue a thesis in Comparative Literature are strongly urged to secure an advisor by the end of the week after Spring Break in their junior year. By May 15th of their junior year, candidates must submit to the Program Advisory Committee a one- to two-page proposal and a
preliminary bibliography. The Advisory Committee will inform candidates by June 1 whether they may proceed with the thesis and advise them about any changes that should be made in the focus or scope of the project. The summer before the senior year will be spent compiling a more detailed bibliography and preparing for the process of writing the thesis.

In their senior year, candidates will devote two semesters and the winter study period to their theses (493-W31-494). By the end of the Fall semester, students will normally have undertaken substantial research and produced the draft of at least the first half of the project. At this point students should also have a clear sense of the work remaining for completion of the thesis. In the course of the Fall semester, students will also have chosen and met with a second reader for the project, who will provide additional guidance and read the final thesis. By the end of Winter Study, students should have completed a draft of the entire project. At that time, the Comparative Literature Advisory Committee, together with the advisor, will determine whether the project may continue as an Honors Thesis, or whether its first portions (COMP 493-W) will be graded as Independent Studies.

The second semester of independent thesis work will be spent revising as necessary. The completed thesis in its final form will be due one week before the last day of classes. At the end of the Spring term, the student will make a public presentation of the final project, to which members of the Advisory Committee will be specially invited.

Characteristics of the Thesis, Evaluation, and Major Credit

The topic of the thesis must be comparative and/or theoretical. It is also possible to write a thesis that consists of an original translation of a significant text or texts; in this case, a theoretical apparatus must accompany the translation. The complete thesis must be at least 50 and at most 75 pages in length, excluding the bibliography.

The advisor will assign the grades for the thesis courses (COMP 493-W-494); the Advisory Committee will determine whether a candidate will receive Honors, Highest Honors, or no honors.

For students who pursue an honors thesis, the total number of courses required for the major—including the thesis course (COMP 493-W-494)—is 12, i.e., one of the thesis courses may substitute for one elective.

STUDY ABROAD

The Program in Comparative Literature strongly urges its students to study abroad. Students in track 1 should seriously consider study abroad in a country where their specialty language is spoken; they will likely be able to complete some of the specialty language courses required for the major during study abroad. But all students can benefit from study abroad; literature courses from abroad are often candidates for credit as major electives.

FAQ

Students MUST contact departments/programs BEFORE assuming study away credit will be granted toward the major or concentration.

Can your department or program typically pre-approve courses for major/concentration credit?

Yes, in many cases, though students should be sure to contact the department. Some courses can be approved definitively, others provisionally. Approval for core credit may require more information.

What criteria will typically be used/required to determine whether a student may receive major/concentration credit for a course taken while on study away?

Course title and description, and complete syllabus, including readings/assignments. Sometimes we can tell from the title, sometimes a description is needed. We often need to know the readings assigned.

Does your department/program place restrictions on the number of major/concentration credits that a student might earn through study away?

Yes, four.

Does your department/program place restrictions on the types of courses that can be awarded credit towards your major?

No.

Are there specific major requirements that cannot be fulfilled while on study away?

Yes. 1 of 2 gateway courses (COMP 110 or 111) and senior seminar (COMP 401). No substitutions are allowed for these classes.

Are there specific major requirements in your department/program that students should be particularly aware of when weighing study away options? (Some examples might include a required course that is always taught in one semester, laboratory requirements.)

Yes. No study abroad fall semester senior year because of senior seminar. Students should take the gateway before studying abroad, but it's not required.

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn’t:

Not a common problem, but it has happened. The department typically doesn’t count Div II-type culture courses.
We want most those things we can’t—or shouldn’t—have. Or, to put it another way, it is when limitations are placed on our actions by law, religion, or the facts of our own biology that we experience desire most acutely. In this course, we will examine fictional narratives, lyric poems, and philosophical meditations in which people are tempted to act against their better judgement. Free will, ambition, temperance, suspense, despair, and repression will be our conceptual preoccupations. We will get to know such writers and artists as Homer, Euripides, Ovid, Augustine, Shakespeare, Donne, Milton, Laclos, Mozart, Freud, Frost, and Scorsese.

Class Format: seminar

Requirements/Evaluation: four five-page papers, in-class presentation, thoughtful participation in discussions

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Distributions: (D1) (WI)

Not offered current academic year

The Trojan War may or may not have taken place near the end of the Bronze Age (c. 1100), but it certainly provided poets, visual artists, historians, philosophers, and many others in archaic and classical Greece (750-320) with a rich discourse for engaging questions about gender, exchange, desire, loss, and remembrance, and about friendship, marriage, family, army, city-state and religious cult. This discourse of "The Trojan War" attained a remarkable coherence yet also thrived on substantial variations and changes over the 300-400 years of Greek literature we will explore, a dynamic of change and continuity that has persisted through the more than two millenia of subsequent Greek, Roman, Western, and non-Western participation in this discourse. More than half of the course will be devoted to the Homeric Iliad and Odyssey; we will also read brief selections from lyric poetry (e.g. Archilochus, Sappho of Lesbos), some selections from the historians Herodotus and Thucydides, and several tragedies (e.g. Aeschylus' Oresteia, Sophocles' Ajax, Euripides' Trojan Women). We may briefly consider a few short selections from other ancient Greek and Roman authors and/or one or two modern poets. We will also watch several films, e.g. Troy, Oh Brother, Where Art Thou? Gods and Monsters, Fight Club, In the Bedroom, Grand Illusion.

Class Format: lecture and discussion

Requirements/Evaluation: evaluation will be based on a series of short papers involving close textual analysis, two 5-page papers, and contributions to class discussion

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: majors in Classics and Comparative Literature, with attention also given to assuring a balance of class years and majors

Expected Class Size: 19

Distributions: (D1) (WI)

Attributes: MAST Interdepartmental Electives;

Not offered current academic year
In the first book of Vergil's Aeneid, the god Jupiter prophesies the foundation and the greatness of Rome: "I place no limits on their fortunes and no time; I grant them empire without end." Yet elsewhere in this epic account of Rome's origins, this promise of unlimited power for the descendants of Romulus seems to be seriously abridged. Some readers have seen, not only in the Aeneid but throughout classical Roman literature, a persistent tendency to inscribe the decay and disintegration of Roman power into the very works that proclaim and celebrate Roman preeminence. This course explores the ancient Romans' own interpretations of their past, their present, and their destiny: the humble beginnings of their city, its rise to supreme world power, and premonitions of its decline. Related topics for our consideration will include Roman constructions of gender, the location and expression of virtue in the public and private spheres, the connections and conflicts between moral probity and political success, the exercise of individual power versus action on behalf of the commonwealth, the absorption of foreign customs and peoples into Rome, the management of literal and imaginary frontiers, and other anxieties of empire. We will read selections and complete works by a wide variety of Roman authors, including Cicero, Catullus, Caesar, Vergil, Sallust, Horace, Ovid, Seneca, and Tacitus. All readings will be in translation.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on short written assignments, midterm and final exams with essays, and contributions to class discussion
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: first-year students and sophomores and majors in Classics and Comparative Literature
Expected Class Size: 15
Distributions: (D1)
Not offered current academic year

COMP 110 (F) Introduction to Comparative Literature
Crosslistings: ENGL241 / COMP110
Primary Crosslisting
Comparative literature involves reading and analyzing literature drawn from different times, movements, cultures, and media. In this class, we will study English translations of texts from eras spanning the ancient to the contemporary; literary movements including romanticism, realism, and postmodernism; national traditions arising in Western and Eastern Europe, Asia, and Latin America; and media including prose fiction, graphic memoir, and film. Throughout the course, we will consider what it means to think about all these different works as literary texts. To help with this, we will also read selections of literary theory that define literature and its goal in abstract or philosophical terms. Assignments will focus on close, creative reading of relatively short texts by authors like Homer, Sei Shônagon, Kleist, Lermontov, Zola, Borges, Wilde, Mamet, Bechdel, and others. All readings will be in English.
Class Format: lecture
Requirements/Evaluation: attendance, participation, two 5-page papers, a few short responses, midterm exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 40
Enrollment Preferences: students considering a major in Comparative Literature
Expected Class Size: 35
Distributions: (D1)
Not offered current academic year

COMP 111 (S) The Nature of Narrative (WI)
Crosslistings: COMP111 / ENGL120
Primary Crosslisting
This course examines the nature and workings of narrative using texts drawn from a wide range of literary traditions, media, and genres. Readings will include Western and Asian classics (Homer, Sei Shônagon), 19th century French, German, and Russian fiction (Zola, Kleist, Lermontov), Latin
American magic realism (Marquez), and visual literature from stage drama to film and graphic memoir (Oscar Wilde, Sam Mendes, Tezuka Osamu, Alison Bechdel). We will also read some short works of literary theory from around the world to help us broaden our idea of what literature can be and do. All readings in English.

**Class Format:** seminar

**Requirements/Evaluation:** regular attendance and participation, several short response assignments, two 4- to 5-page papers, and one paper rewrite

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students considering a major in a related field

**Expected Class Size:** 19

**Distributions:** (D1) (WI)

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**COMP 111 (F) The Nature of Narrative** (WI)

Crosslistings: COMP111 / ENGL120

**Primary Crosslisting**

This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does "how" matter as much as, if not more than, "what?" We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

**Class Format:** seminar

**Requirements/Evaluation:** meaningful class participation, two short papers, and a final paper of 10 pages, which will consist of a draft and a final version

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students considering a major in Comparative Literature and/or who have studied a foreign language

**Expected Class Size:** 19

**Distributions:** (D1) (WI)

**Attributes:** FMST Related Courses;

**Not offered current academic year**

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**COMP 111 (F) Nature of Narrative** (WI)

Crosslistings: ENGL120 / COMP111

**Primary Crosslisting**

This course examines the nature and workings of narrative through a wide range of texts from different traditions, genres, and periods. We will explore the ways in which stories are told, how they convey meaning, and how they are shaped by generic conventions. Readings may include the Odyssey, the Chinese Classic of Poetry (Shijing), the Tale of Genji, the lais of Marie de France, Flaubert, Feng Menglong, and others (all readings will be in English). We will also read a few short theoretical works.

**Class Format:** seminar

**Requirements/Evaluation:** consistent and engaged class participation, several short written assignments over the course of the semester, and a longer final paper, with the opportunity to revise the final paper

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Spring 2019

SEM Section: 01   MR 2:35 pm - 3:50 pm   Christopher A. Bolton
The antagonism between the West and the rest has been a defining feature of contemporary thought, especially during the struggles of the colonies to establish themselves as independent nations at the turn of the twentieth century. While armies and politicians stayed busy using blunt tools of violence, class and caste warfare, and fanning the flames of religious and ethnic tension, many artists, writers, and theorists challenged simple binaries that made cultures out to be at odds with one another by giving voice to complex identities and histories. Our works will take us around the world, and stretch us across multiple histories of colonialism and its aftermaths. In addition to encountering a postcolonial serial killer, a pterodactyl in present-day India, and a famed boxing match sponsored by an African dictator, we will watch narrative and documentary cinema, look at visual art, and read poetry, fiction, essays, and philosophy, and consider how these media and genres work as forms of thoughtful resistance as well as creative expression. Key authors will include Frantz Fanon, Aimé Césaire, V.S. Naipaul, Albert Memmi, Edward Said, Salman Rushdie, and Mahasweta Devi.

Class Format: seminar

Requirements/Evaluation: three short papers, one researched term paper, presentation, class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students who have not yet taken a 100-level course

Expected Class Size: 19

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: In asking students to think broadly and comparatively in film, novel, poetry, and theory about counter-hegemonic discourses of gender, race, nation, anti-colonialism, ontology, third worldism and non-Western philosophy, this course will contribute to the college's course offerings in Difference, Power, and Equity. WI: Intensive writing instruction will culminate in 20 total pages of analytic and researched writing.

Attributes: ASAM Related Courses; ENGL Literary Histories C;

This course has a clear purpose. If you had signed up for a course in biology, you would know that you were about to embark on the systematic study of living organisms. If you were registered for a course on the American Civil War, you would know that there had been an armed conflict between the northern and southern states in the 1860s. But if you decide you want to study "culture," what exactly is it that you are studying? The aim of this course is not to come up with handy and reassuring definitions for this word, but to show you why it is so hard to come up with such definitions. People fight about what the word "culture" means, and our main business will be to get an overview of that conceptual brawl. We will pay special attention to the conflict between those thinkers who see culture as a realm of freedom or equality or independence or critical thought and those thinkers who see culture as a special form of bondage, a prison without walls. The course will be organized around short theoretical readings by authors ranging from
Matthew Arnold to Constance Penley, but we will also, in order to put our new ideas to the test, watch several films (Ferris Bueller's Day Off, Silence of the Lambs, The Lord of the Rings) and listen to a lot of rock & roll. Why do you think culture matters? Once you stop to pose that question, there's no turning back.

Class Format: discussion/seminar
Requirements/Evaluation: five short papers totaling about 20 pages, class attendance and participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: AMST Critical and Cultural Theory Electives;

Fall 2018
SEM Section: 01   TF 1:10 pm - 2:25 pm   Christian Thorne

COMP 118 (F) Animal Subjects  (DPE) (WI)
Crosslistings: GERM118 / COMP118

Primary Crosslisting
Nonhuman animals constitute the limit against which humans define themselves; at the same time, they challenge such boundaries. Thinking about animals, then, always also means exploring our own humanity. In this tutorial, we will draw on the vast archive of literature, philosophy, and art that engages animals in order to reconsider what and how these representations mean. Bringing philosophers and poets into conversation with one another, we will critically examine common assumptions about other beings as we probe the categories that structure our perceptions. Considering our complex relationships with other animals, we will address questions of ontology, aesthetics, and ethics: What makes an animal? Can animals be represented? How should animal suffering affect us? In order to approach such questions, we will focus on the intricate entanglements that constitute human and nonhuman lives, emphasizing moments of contact and conflict.

Class Format: tutorial
Requirements/Evaluation: regular attendance and participation, alternating 4- to 6-page tutorial papers, and 2-page critiques
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students
Expected Class Size: 8
Distributions: (D1) (DPE) (WI)
Distribution Notes: DPE: The course considers the connections between different systems of oppression by examining the ways in which tropes of animality are transferred onto marginalized human groups, including, but not limited to, women and people of color. Students will also acquire the critical tools to recognize and investigate instances of interlocking violence that frequently hide in plain sight. WI: Multiple writing and rewriting assignments that build on one another, totaling 20 pages or more, plus careful attention to writing practice in class.

Fall 2018
TUT Section: T1 TBA Natalie E. Lozinski-Veach

COMP 119 (S) Asian American Femininities  (DPE) (WI)
Crosslistings: COMP119 / WGSS119

Secondary Crosslisting
This tutorial will introduce students to the intersections of feminist studies and Asian American studies by reading Asian and Asian American literature (read in English) that centers female-identified characters. This course will consider the historical and persistent structures of patriarchy, heterosexism,
nationalism, imperialism, war, and globalization through the framework of gender and sexuality studies. Students will read short excerpts of feminist theoretical works, selected with the idea of making scholarly texts more approachable to first- and second-year students. No previous experience with feminist theory or Asian American studies is presumed or required.

Class Format: tutorial

Requirements/Evaluation: weekly papers or peer responses

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 8

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under COMP DPE.

The course studies and historicizes the social, cultural, and political forces that shape gender, race, sexuality, and migration for Asian/American womxn. WI: A primary goal of this tutorial is for students to develop a regular writing practice of literary analysis.

Attributes: ASAM Related Courses; WGSS Racial Sexual + Cultural Diversity Courses

Spring 2019

TUT Section: T1 TBA Vivian L. Huang

COMP 128 (S) Reading Asian American Literature  (WI)

Crosslistings: ENGL128 / COMP128 / AMST128

Secondary Crosslisting

Though the category and term "Asian American" came about as a result of political struggle in the 1960s, what we now call Asian American writing in English began in the nineteenth century and has played a significant role in every American literary "movement" from Modernism, realism, protest literature to various avant-gardes, the graphic novel, and digital poetries. This writing-intensive course closely reads a sampling of texts in a variety of genres and styles produced by writers from various Asian American ethnic groups from the late nineteenth century to the present and contextualizes them historically, both domestically and globally. We will examine the material, cultural, political, and psychic intersections of larger structural forces with individual writers and texts. Along the way, we will interrogate the notion of "Asian American"--its contradictions, heterogeneous nature, and our assumptions--and its relation to the idea of "American." Some questions we will ask: "Why have Asian Americans and Asian American writers and writing so often been viewed as 'foreign' or 'alien' to the American body politic and the English-language literary tradition?" "How might Asian American writing be linked to other English-language texts in the Asian diaspora?"

Class Format: seminar

Requirements/Evaluation: six 2-3 pp. papers, participation (attendance, discussion, GLOW posts), and a final project (the final project is 7-9 pages: either a creative project or an analytical paper)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: prospective AMST or ENGL majors

Expected Class Size: 15

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AMST Arts in Context Electives;

Not offered current academic year

COMP 134 (S) Leaving the World Behind: The Literature of Reclusion  (WI)

Crosslistings: ANTH134 / REL134 / COMP134 / CHIN134
Secondary Crosslisting

Living in a time of political and social turmoil, Confucius told his followers: “When the realm has the Way, show yourself; when it lacks the way, hide.” Reclusion here is a moral choice, justified by the ethical decline of the state. But it could also be a mortal necessity in a period in which government service was a distinctly hazardous pursuit. In other contexts becoming a hermit could instead be figured as aesthetic stance meant to preserve one’s artistic integrity against the dominant claims of society. This course looks at the literature of reclusion—lifelong isolation from society—within a range of different cultures and periods, from ancient China to contemporary America. With sources that include poems, essays, novels, and films, we will investigate a set of issues surrounding radical seclusion. What different forms does reclusion take? Can one be a hermit without being completely separated from society? What is the relationship between hermits and the state—to what extent does one depend on the other? What are the philosophical and moral implications of eremitism? Is separating oneself from human society an inherently immoral act? What is the relationship between reclusion and technology in the contemporary world? What is the nature of solitude and can it be experienced in a group (for example, in contemporary “intentional communities”)? While most of our work will focus on textual analysis, there will be an experiential component to the course as well. Each student will design and implement their own experiment in (short-term) eremitism.

Class Format: tutorial

Requirements/Evaluation: tutorial papers, responses, and a final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students, Chinese majors, Religion majors, Anthropology majors

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under CHIN or COMP; meets Division 2 requirement if registration is under ANTH or REL WI. Students will write a 5- to 7-page paper every other week for a total of five papers. On weeks in which they are not writing, they will critique their partner’s paper. The final project will be a self-designed experiment in reclusion.

Spring 2019

TUT Section: T1   TBA   Christopher M. B. Nugent

COMP 140 (F) Introduction to Traditional Chinese Literature

Crosslistings: CHIN140 / COMP140

Secondary Crosslisting

With a written record stretching over 3000 years, China’s literary cultures are some of the richest and most varied in human history. Their influence continues to be felt not only in modern China, but also throughout much of the world. This course examines the origins and development of the different literatures of China from their earliest stages up until the end of the imperial system in 1911. We will read texts ranging from the Analects of Confucius to the medieval poetry of the Tang dynasty, from Buddhist sutras to plays about prostitutes and singing girls. An invulnerable monkey god may make an appearance to sow chaos as well. He’s difficult to pin down. Some important themes will include: the role of the individual versus that of the community, responses to catastrophe and disorder, the fantastic, the articulation of the self through literature, and ways of dealing with historical and literary legacies. All readings are in English translation.

Class Format: lecture

Requirements/Evaluation: five short writing assignments (2 pages each), one paper (6-7-pages), and a final exam

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 15

Distributions: (D1)

Not offered current academic year
Autobiography—whether slave narrative, memoir, or semi-fictional life account—has served as a primary form of writing for people of African descent. Although primarily understood as a textual means for articulating selfhood, Black autobiographies also ask other questions like: How do Black reflections on the self necessitate critiques of society and culture? How have Black autobiographies been utilized for political mobilization? And, what might a collective analysis of Black autobiographies reveal about changes in conceptions of Black selfhood over time? We will explore these concerns by reading autobiographies across time and space by authors like Ottobah Cugoano, W. E. B. Du Bois, and Alice Walker.

Class Format: lecture

Requirements/Evaluation: evaluation will be based on class participation, two to three short papers (5- to 7-pages), and a 15- to 20-page paper or multimedia final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: first- and second-year students

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under COMP

Attributes: AFR Core Electives;

Not offered current academic year

COMP 151 (F) The Art of Playing: An Introduction to Theatre and Performance

Crosslistings: COMP151 / THEA101

Secondary Crosslisting

An introduction to the global art and practice of making theatre. Students will learn basic methods of acting alongside fundamentals of dramatic and live performance analysis. Emphasis will be on the comparative study of global embodied practices and literature in the fields of theatre and performance studies. Through workshops with guest artists and faculty, we will explore cutting-edge approaches to the field, deepening our engagement with theatre as a constantly evolving art form. Students are required to attend and write about live performances and art throughout the term. As a capstone project, students will perform selected scenes before a public audience, using practical and interpretive skills gained from the course. This course is open to all students, is a gateway to the major in Theatre, and is a prerequisite for THEA 201, THEA 204, THEA 301, and THEA 401.

Class Format: seminar; course will include both a seminar (1 hour and 15 minutes/week) and studio (2 hours and fifteen minutes/week); the total class meeting time will be 3 hours and 30 minutes per week

Requirements/Evaluation: two 5-page critical papers, weekly in-class writing, script analyses, studio presentations, active participation in class, and a final public performance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: prospective Theatre majors or Theatre majors or Comparative Literature majors

Expected Class Size: 18

Distributions: (D1)

Fall 2018

SEM Section: 01    TR 9:55 am - 11:10 am     Amy S. Holzapfel
LAB Section: 02    R 9:00 am - 9:45 am     Amy S. Holzapfel

COMP 153 (F) Japanese Film

Crosslistings: JAPN153 / COMP153
From the swashbuckling samurai films of Kurosawa and delicate family dramas of Ozu to edgy cinematic experiments and a breathtaking range of animation, Japan has one of the most varied and exciting film traditions in the world. This course will introduce you to major periods, genres, and directors in that tradition. We will read film criticism that represents a range of approaches, but focus particularly on learning and practicing the kind of close visual analysis that will allow you to build your own original descriptions of how a given scene “works.” Throughout the course we will consider the relationship between classic cinema and popular genres like sword flicks, melodramas, psychological thrillers, and anime, focusing particularly on directors whose work seems to borrow equally from genre film and the artistic avant-garde. All texts are translated or subtitled. All levels welcome.

**Class Format:** lecture

**Requirements/Evaluation:** attendance, participation, some responses, two papers (5-7 pages), test

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** students majoring in a related field

**Expected Class Size:** 20

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ASST

**Attributes:** FMST Core Courses

Not offered current academic year

**COMP 156 (F) Thirteen Ways of Looking at Jazz**  (WI)

Crosslistings: AMST156 / COMP156 / AFR156 / ENGL223

Taking its title from the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which interprets the blackbird in different ways, this course similarly explores a more complex, multi-layered perspective on jazz, from jazz and American democracy to jazz in visual art. Accordingly, the course introduces students to several genres, including historical documents, cultural criticism, music, literature, film, photography and art. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect—so students are not required to have any prior musical knowledge or ability. In this writing intensive course, students will write and revise short close analyses of multiple types of media, ultimately honing their writing skills on one form of media for a polished, original analysis that weds their increased critical thinking skills.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation will be based upon class participation, 1 quiz, several 2-page response essays, one 3-page essay, one 5-page essay, one oral presentation/performance with 3-page critical report, totaling approximately 20 pages of written work

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

**Distributions:** (D2) (WI)

**Distribution Notes:** meets Division 2 requirement if registration is under AFR and AMST; meets Division 1 requirement if registration is under COMP or ENGL

**Attributes:** AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;

Not offered current academic year

**COMP 186 (F) Japanese Popular Visual Culture**

Crosslistings: COMP186 / ARTH586 / ARTH286 / ASST186

The phrase "Japanese popular culture" often calls to mind comics and animation, but Japan's earliest visual pop culture dates back to the 17th century and the development of arts like kabuki theater and woodblock prints that could be produced for a mass audience. This course traces Japanese
popular culture through a range of visual media: kabuki and puppet theater, premodern and postmodern visual art (ukiyo-e, Superflat), classic film (Ozu, Mizoguchi, Kurosawa), manga/comics (Tezuka, Otomo, Okazaki), and animation (Oshii, Miyazaki, Kon). We will focus on developing visual reading skills to come up with original interpretations of these works, and on comparing different media to make them shed light on one another.

Class Format: lecture/discussion

Requirements/Evaluation: attendance, participation, two 5-page papers, final exam

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 35

Enrollment Preferences: students majoring or considering a major in a related discipline

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Comp 200 (S) European Modernism--and Its Discontents

What is Modernism? An artistic movement? A new dynamic and sensibility? A transformative response to changed conditions? All these and more? This course will attempt to deal with such issues via examination of certain key works spanning the years 1850-1930. Topics to be considered: the rise of industrial capitalism and the literary market, advances in science and technology, urban alienation and social conflict, anti-"bourgeois" stances, the displacement of religion, the fragmented self, the proliferation of multiple perspectives, the breaks with the past and privileging of the present, and the horrors of war. To be studied: poetry by Baudelaire, Yeats, and Neruda; prose fiction by Dostoevsky, Kafka, Proust, Joyce, and Woolf; drama by Beckett; Futurist and Surrealist manifestoes; German Expressionist films; and theoretical writings by Marx, Freud, Nietzsche, Ortega y Gasset, and Benjamin. In addition, select portions of Bell-Villada's Art for Art's Sake and Literary Life and Peter Gay's Modernism will serve as general background to the course. All readings in English.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, brief weekly journals, one class presentation, three 6-page papers, a mid-term, and a final

Prerequisites: none; first-year students must consult with the instructor before registering for this course

Enrollment Limit: 20

Enrollment Preferences: students considering a major in Comparative Literature

Expected Class Size: 20

Distributions: (D1)

Not offered current academic year

Comp 201 (F) The Hebrew Bible

Crosslistings: COMP201 / JWST201 / REL201

Secondary Crosslisting

The Hebrew Bible is perhaps the single most influential work in the history of Western philosophy, literature, and art. But the overwhelming presence of the text in nearly every aspect of modern culture often obscures the sheer brilliance of its narrative technique as well as the complex interplay between law, history, prophecy, and poetry. This course offers a comprehensive introduction to the literary, historical, and theological aspects of the Hebrew Bible with an eye towards developing a sophisticated understanding of the text in its ancient context. Through the close reading of substantial portions of the Hebrew Scripture in translation and the application of various modern critical approaches to culture and literature, students will explore fundamental questions about the social, ritual, and philosophical history of ancient Israel, as well as the fundamental power of storytelling that has resonated across two millennia.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, short written assignments, and two to three longer papers

Prerequisites: none
Enrollment Limit: 40
Expected Class Size: 40

Enrollment Preferences: Jewish Studies concentrators, Religion and Comparative Literature majors

Distributions: (D1)

Distribution Notes: meets Division 2 requirement if registration is under REL or JWST; meets Division 1 requirement if registration is under COMP

Attributes: JWST Gateway Courses

Fall 2018
LEC Section: 01 TR 9:55 am - 11:10 am    Edan Dekel

COMP 202 (S) Modern Drama
Crosslistings: COMP202 / THEA229 / ENGL202

Secondary Crosslisting
An introduction to major plays and key movements in European and American theatre since the late nineteenth century. Our focus will be on close reading, with attention also to questions of performance and production. Plays to be discussed will likely include: Ibsen, Hedda Gabler; Wilde, The Importance of Being Earnest; Chekhov, The Cherry Orchard; Pirandello, Six Characters in Search of an Author; Brecht, Mother Courage; Miller, Death of a Salesman; Beckett, Waiting for Godot; Hansberry, A Raisin in the Sun; Pinter, Betrayal; Churchill, Cloud Nine; Stoppard, Arcadia.

Class Format: lecture
Requirements/Evaluation: two 5-page papers; regular journal responses; a final exam; and active participation in class discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none

Enrollment Limit: 18
Enrollment Preferences: Theatre, English, and Comparative Literature majors
Expected Class Size: 18

Department Notes: this course is strongly recommended for any students majoring in Theatre
Distributions: (D1)
Attributes: ENGL Literary Histories C

Spring 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm    James L. Pethica

COMP 203 (F) Nineteenth-Century Russian Literature: Rebels and Rebellion
Crosslistings: RUSS203 / COMP203

Secondary Crosslisting
"God save us from seeing a Russian revolt, senseless and merciless," famously proclaimed Alexander Pushkin. But is revolt always senseless? And if it's not, what is the meaning behind it? Throughout the nineteenth century, Russian literature gave different answers to these questions. In this course, students will familiarize themselves with the masterpieces of the Golden Age of Russian literature with a particular focus on revolution understood in its broadest sense: philosophical, psychological, social, sexual, and aesthetic. We will examine the confrontation of the archetypal figure of Russian literature, the "superfluous man," with his milieu in Pushkin, Lermontov, Turgenev, and Goncharov. The social and psychological revolt of another key figure--the "little man"--will be addressed in the works of Pushkin and Gogol. We will then discuss woman's sexual rebellion in Nikolai Leskov and the forms of spiritual rebellion in Leo Tolstoy and Dostoevsky. Finally, we will examine the aesthetic revolution of Chekhov's plays, which challenged the principles of the old theater and marked the turn to new modernist drama. All readings are in English.

Class Format: lecture
Requirements/Evaluation: participation, writing assignments, written exam
Prerequisites: none
Enrollment Limit: none
**Enrollment Preferences:** students majoring or considering a major in Russian or Comparative literature

**Expected Class Size:** 15

**Distributions:** (D1)

**Attributes:** GBST Russian + Eurasian Studies Electives

Not offered current academic year

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**COMP 204 (S) Russia's Long Revolution: a Survey of Twentieth- and Twenty-First-Century Russian Culture**

Crosslistings: RUSS204 / COMP204

**Secondary Crosslisting**

With the one-hundredth anniversary of Russia's October Revolution just behind us and the uncertain future of post-Soviet Russia unfolding before us, we can now take stock of the long century of revolutions in art, politics, and society that has brought Russia to Putin. This course takes a comprehensive look at twentieth- and twenty-first-century Russian culture, focusing on the literature, film, theater, and visual art that defined this transformative period in Russia's modern history. Students will explore the radical aesthetic and political ideas that motivated this change, especially the utopian visions of the Russian avant-garde and early-Soviet Marxists, as well as key works that examine the tragic consequences of the failures of these revolutionary experiments for those who, willing or not, became their active participants. As we move on to the late-Soviet years, we will consider the emergence of a new, "conceptualist" avant-garde, which attempted to dismantle Soviet ideology and the totalitarian logic they attributed to the historical avant-garde using postmodern aesthetics. We will conclude the course by surveying literature, film, and performance that capture the traumatic experience of Russia's transition to market capitalism in the 1990s and its slide into authoritarian "stability" under Putin. Readings include works by Babel, Bulgakov, Platonov, Pasternak, Nabokov, Solzhenitsyn, Prigov, Pelevin, Sorokin, and recent Nobel laureate Svetlana Alexievich.

Films screenings include the cinema of avant-garde masters Eisenstein and Vertov. All readings are in English.

**Class Format:** mixed lecture/discussion

**Requirements/Evaluation:** class participation, discussion leading, papers

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** declared or prospective Russian or Comparative Literature majors

**Expected Class Size:** 10

**Distributions:** (D1)

**Attributes:** GBST Russian + Eurasian Studies Electives

Spring 2019

SEM Section: 01  MR 2:35 pm - 3:50 pm  Jason A. Cieply

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**COMP 205 (F) The Latin-American Novel in Translation** (DPE)

Crosslistings: COMP205 / RLSP205

**Secondary Crosslisting**

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; Lispector, the Hour of the Star lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude.

Conducted in English

**Class Format:** lecture

**Requirements/Evaluation:** class participation, two brief papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 22

**Enrollment Preferences:** Spanish majors, Latina/o Studies concentrators

**Expected Class Size:** 22

**Department Notes:** does not carry credit for the Spanish major or the certificate
COMP 206 (S) The Book of Job and Joban Literature (WI)
Crosslistings: COMP206 / JWST206 / REL206
Secondary Crosslisting
The Book of Job has often been described as the most philosophical book of the Hebrew Bible. The story of one man's struggle to understand the cause of his suffering and his relationship to God represents the finest flowering of the Near Eastern wisdom literature tradition. Through its exploration of fundamental issues concerning human suffering, fate and divinity, and the nature of philosophical self-examination, Job has served as a touchstone for the entire history of existential literature. At the same time, the sheer poetic force of the story has inspired some of the greatest artistic and literary meditations in the Western tradition. This course will engage in a close reading of the Book of Job in its full cultural, religious, and historical context with special attention to its literary, philosophical, and psychological dimensions. We will then proceed to investigate key modern works in several genres that involve Joban motifs, themes, and text both explicitly and implicitly. These texts will include Franz Kafka's The Trial, Archibald MacLeish's J.B., Robert Frost's "Masque of Reason," Carl Jung's Answer to Job, and William Blake's Illustrations to the Book of Job. All readings are in translation.

Class Format: discussion

Requirements/Evaluation: evaluation will be based on class participation, weekly short written assignments, and two longer papers
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under REL or JWST; meets Division 1 requirement if registration is under COMP
Attributes: JWST Core Electives;
Not offered current academic year

COMP 208 (F) Through the Looking Glass: Comparative Children's Literature
Oh, the reads we will read, if you follow my lead!
We will amble at first and then soon pick up speed,
And we'll bury our noses in books thick and thin.
This I vow by the hair on my chinny-chin-chin.
There'll be picture books, fairy tales, primers, and verse,
Tales of joy, fun, and laughter; and, alas, the reverse.
Some were written in English, but most of them not.
Though we'll read in translation: Sign on up, polyglot!
For example, there's Lindgren, Collodi, and Grimm,
Machado, and Sendak. Surely, you've heard of him?
We'll critique illustrations, we'll wonder, we'll ponder,
And by turns we'll divine what defines this grand genre.
Is it mere fun and games, pixie dust, sweet as pie?
Does it ask to be read with a serious eye?
Books appeal to our puzzler, our minds, after all,
And a child is a thinker, no matter how small.
You'll reflect, cogitate, then you'll write, write, write, WRITE!
And your thoughts will become this instructor's delight.

Class Format: seminar
Requirements/Evaluation: regular reading and/or viewing, class discussion, frequent writing assignments, and one final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Comparative Literature majors, then students in teaching program
Expected Class Size: 15
Distributions: (D1)
Not offered current academic year

COMP 209 (F) Dolls, Puppets and Automatons (WI)
Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or automatons for their entertainment qualities. And yet, these objects have always played multiple roles in human society; modernity in particular shows a great interest paired with great ambivalence towards dolls, puppets, and automatons, regarded both as uncanny Doppelgänger or threatening machines. In order to comprehend the scope of our modern fascination with these figures, we will explore their haunting presence in literary texts by ETA Hoffmann, Achim von Arnim, Theodor Storm, Felisberto Hernandez, discuss theoretical texts by Sigmund Freud and Heinrich von Kleist, look at paintings by Oskar Kokoschka and at photographs by Hans Bellmer, watch a ballet by Kurt Joos and films by Fritz Lang and Ridley Scott, and watch fashion shows by Alexander McQueen, Jean-Paul Gaultier, and Viktor & Rolf. Conducted in English.

Class Format: seminar
Requirements/Evaluation: active class participation, one oral presentation, three 5- to 8-page papers
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Comparative Literature majors, or those considering a major in Comparative Literature
Expected Class Size: 12
Distributions: (D1) (WI)
Attributes: FMST Related Courses;
Not offered current academic year

COMP 210 (S) Latina/o Language Politics: Hybrid Voices
Crosslistings: AMST240 / LATS240 / COMP210
Secondary Crosslisting
In this course we will focus on issues of language and identity in the contemporary cultural production and lived experience of various Latina/o communities. As such, how are cultural values and material conditions expressed through Latina/o language and literature? How does Latina/o identity challenge traditional notions of the relationship between language, culture, and nation? In what ways might Latina/o literary and linguistic practices serve as tools for social change? Departing from an overview of common linguistic phenomena such as code-switching (popularly known as "Spanglish") and Latina/o English, we will examine bilingual education, recent linguistic legislation, and the English Only movement. Throughout the course we will survey texts culled from a variety of literary genres as well, including theatre, autobiography, novels, and poetry. Both directly and/or indirectly, these texts address Latina/o language politics, as well as the broader themes of power, community, ethno-racial identity, gender, sexuality, class, and hybridity.

Class Format: seminar
Requirements/Evaluation: participation, two essays, final take-home examination
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: Latina/o Studies concentrators, American Studies majors, Comparative Literature majors by seniority
Expected Class Size: 12
Distributions: (D1)
Distribution Notes: meets Division 2 requirement if registration is under LATS or AMST; meets Division 1 requirement if registration is under COMP
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives

Spring 2019
SEM Section: 01    TF 1:10 pm - 2:25 pm     Maria Elena Cepeda

COMP 211 (F) Introduction to Latina/o Literatures
Crosslistings: AMST207 / ENGL251 / LATS208 / COMP211
Secondary Crosslisting
This discussion course serves as an introduction; the reading list is not meant to be exhaustive or comprehensive, but will rather provide a sampling or range of texts for students to engage. We will explore a number of readings across different genres (the novel, play, poem, short story, graphic novel). Students will endeavor to understand how each author defines Latinidad. What characterizes Latina/os for each of these writers and how do their works articulate the historical conditions out of which they emerge? How is Latina/o literature marked by notions of language, nationality, gender, sexuality, class, race, politics, form, and genre? The readings will provide both a survey of general ideas in the study of Latina/o literatures as well as specific case studies and historical examples from which we will extrapolate about the larger field. Readings include works by Tómas Rivera, Cristina García, Cristy C. Road, Oscar Zeta Acosta, Junot Díaz, Alisa Valdes-Rodriguez, and more.
Class Format: lecture
Requirements/Evaluation: students will be evaluated based on weekly online discussion forum posts, two short papers, a midterm exam, a final comprehensive project, as well as classroom participation
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: Latina/o Studies concentrators, American Studies and Comparative Literature majors
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST or LATS
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives
Not offered current academic year

COMP 213 (S) Reading the Qur'an (WI)
Crosslistings: ARAB236 / REL236 / COMP213 / GBST236
Secondary Crosslisting
In the nearly 1500 years of Islamic history, the Qur'an has been a central source of spiritual insight, ethical and legal guidance, sacred stories, and theological principles. Considered the divine word of God, the Qur'an is central to devotional life. This course will explore the Qur'an as a text that is always in a state of production. We will focus significantly on close readings of the text of the Qur'an, in addition to pre-modern and modern Qur'anic exegesis. The course will begin with a historical account of the revelation and collection of the Qur'an, placing the form and content of the text in the context of 7th century Arab society and the life of the Prophet. We will then study Qur'anic commentaries to discuss how Muslims have drawn theological, legal, philosophical, and mystical meaning from the Qur'an. We will pose some of the following questions: What do the different exegetical methods tell us about the intertextual nature of the Qur’an? How have these shifting notions affected the meaning made from Qur’anic verses and passages? What role do interpretive communities play in determining what the Qur’an says? Lastly, through an exploration of the art of Qur’an recitation, calligraphy, and Qur’an manuscripts, we will explore the ways in which the Qur'an is also an object of devotion in Muslim life.
Class Format: seminar
Requirements/Evaluation: class participation, weekly reading responses, 3- to 4-page midterm paper, and a final project with a media component and a 4- to 6-page analytical essay
COMP 214 (S) Moses: Stranger in a Strange Land
Crosslistings: COMP214 / JWST202 / REL202

Secondary Crosslisting
As chieftain, priest, prophet, and lawgiver all in one, Moses occupies the central place in the history of Israelite and Jewish leaders. However, he is a somewhat unlikely candidate for such an important role. He is God's chosen leader among the enslaved Israelites, but he is raised as an Egyptian prince. He is a spokesman for his people, but he is slow of speech. He is the lawgiver and first judge of his nation, yet he is quick-tempered and impatient. The story of the most revered figure in the Jewish tradition, who nevertheless remains an outsider to the very end, has fascinated commentators and inspired countless artistic and literary interpretations. This course will engage in a close study of the figure of Moses by examining the biblical narrative of his life and career from Exodus through Deuteronomy with an eye towards understanding the complex and often contradictory portrait of this self-described "stranger in a strange land." We will also examine some of the ancient legendary and folkloric accounts about Moses, as well as philosophical and allegorical treatments in Hellenistic Jewish, early Christian, and Muslim biographies. We will then proceed to investigate key modern reconfigurations and critiques of Moses in several genres, which may include renaissance visual depictions, literary works by Sigmund Freud, George Elliot, Thomas Mann, and Zora Neale Hurston, and even musical and cinematic renditions. All readings are in translation.

Class Format: seminar

Requirements/Evaluation: class participation, short written assignments, and two or three longer papers

COMP 216 (F) Folk and Fairy Tales in Literature and Beyond (WI)

From cannibalistic crones in sugary cottages to frogs who can be transformed with a kiss, the English term "folktale" covers a broad range of stories that have been beloved and belittled, transmitted and transformed for hundreds of years in many cultures. This course will look broadly at folktales from different traditions, ranging from early China to medieval Europe and contemporary America. We will approach the folktale from a number of perspectives, including typological approaches; moral notions embedded in such tales; and the often porous borders between the natural and the supernatural, the animal and the human, and living and dead. We will consider the way normative gender and ethnic roles are portrayed and sometimes undermined. We will also consider the complex literary histories of folktales, looking at sources, the interplay of oral and written traditions, folktales as alternative histories, notions of authorship, and the ways stories transform in the course of transmission.

Class Format: seminar

Requirements/Evaluation: class participation, two or three short written assignments during the semester, and a 9-10-page final paper (with opportunity for revision of the final paper)
COMP 217 (S)  Ancient Wisdom Literature
Crosslistings: JWST205 / REL205 / COMP217 / CLAS205
Secondary Crosslisting
The Biblical books of Proverbs, Ecclesiastes, and Job are often grouped together under the Hebrew category of hokhmah, 'wisdom.' Although these books are very different in content, they can all be interpreted as meditations on ethical and practical philosophy. In this way, they represent the Hebrew Bible's canonical embrace of a widespread Near Eastern literary phenomenon. From the instructional literature of Egypt and Mesopotamia to Greek didactic poetry and fables, ancient Mediterranean cultures offer a wide range of texts that engage the issues of personal behavior, leadership, and justice. Starting with the central wisdom books of the Hebrew Bible and moving through relevant material from the Apocrypha, New Testament, and the Egyptian and Babylonian traditions, this course will examine the literature of wisdom throughout the ancient world with an eye toward understanding its various social, political, and philosophical contexts. We will then consider the Greek wisdom tradition in such texts as Hesiod's Works and Days, Aesop's fables, and fragments from the pre-Socratic philosophers. Finally, we will explore the influence of these ancient sources on later expressions of wisdom in medieval European literature, as well as more recent examples such as Benjamin Franklin's Poor Richard's Almanack. All readings are in translation.
Class Format: seminar
Requirements/Evaluation: evaluation will be based on class participation, short written assignments, and two longer papers
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: meets Division 2 requirement if registration is under REL or JWST; meets Division 1 requirement if registration is under CLAS or COMP
Attributes: JWST Core Electives
Not offered current academic year

COMP 218 (F)  Gender and Sexuality in Asian American Theater
Crosslistings: THEA225 / COMP218 / WGSS225
Secondary Crosslisting
This class begins with the premise that intersectional and interdisciplinary studies of gender and sexuality need to be, and in significant ways already are, in conversation with Asian American studies and theater. How might contemporary Western discourses of masculinity and heterosexuality, for example, depend upon theatrical constructions of Eastern sexual alterity? How have Asian American artists managed and critiqued historically gendered and sexualized stereotypes (e.g., hypersexual Dragon Lady, virginal Lotus Blossom, asexual Charlie Chan) through theatrical intervention? This seminar will closely read dramatic literature written by Asian American artists, as well as engage scholarship in Asian American gender and sexuality studies and performance studies. We will read the work of playwrights including Ayad Akhtar, Ping Chong, Frances Ya-Chu Cowhig, Velina Hasu Houston, David Henry Hwang, Young Jean Lee, Diana Son, Lauren Yee, and Chay Yew.
Class Format: seminar
Requirements/Evaluation: in-class participation, weekly reading responses, midterm reflection, in-class reading, short essay, final essay
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: declared WGSS majors

Expected Class Size: 16

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under THEA or COMP

Not offered current academic year

COMP 219 (S) The Monkey King: Transformation of a Legend

Crosslistings: ASST220 / COMP219

Primary Crosslisting

The devious and irascible Monkey King, born of stone, defying all authority yet compelled to behave by a dubious Buddhist magic, is one of the most beloved figures in Chinese culture. This course will trace the transformation of the Monkey King legend from its origins in early representations of monkeys in folklore and a seventh-century Chinese monk’s arduous journey to India in search of Buddhist learning, through its maturation in the sixteenth century, and into works of the Asian diaspora in the U.S. We will examine textual and visual representations of the Monkey King in popular culture, folklore, and literature, to explore topics including ideas about conformity and individual autonomy, morality and law, and the cultural negotiations necessitated by travel and contact with people (or monkeys) of other civilizations.

Class Format: seminar

Requirements/Evaluation: 5 short (1-2 page) papers, a mid-term paper (4-5 pages), and a take-home final

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: comparative literature and asian studies majors

Expected Class Size: 12

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Not offered current academic year

COMP 220 (S) Contemporary Russian Culture and Politics

Crosslistings: GBST214 / RUSS214 / PSCI294 / COMP220

Secondary Crosslisting

This course explores select aspects of contemporary Russian society and politics through literary works and films of post Soviet Russia. We will study the social and political settings of particular plots and opportunities not only in fiction and film but as they emerge in the lived reality of Russians since 1991. In addition to novels and short stories by some of the best contemporary Russian authors, we will read scholarly materials explaining the social and political trends characteristic of Russia’s post-socialist transformation under Boris Yeltsin and Vladimir Putin's leadership. Analysis of the political and social processes will be framed in a comparative approach, drawing on parallels and differences with countries of Eastern Europe. All course readings will be in English. Knowledge of Russian is not required.

Class Format: lecture

Requirements/Evaluation: short response essays; final exam; class participation

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: students majoring in Russian, Global Studies, Political Science, History

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RUSS; meets Division 2 requirement if registration is under GBST or PSCI

Not offered current academic year

COMP 221 (F) Hollywood Film
Crosslistings: ENGL204 / COMP221

Secondary Crosslisting

For almost a century, Hollywood films have been the world's most influential art form, shaping how we dress and talk, how we think about sex, race, and power, and what it means to be American. We'll examine both the characteristic pleasures provided by Hollywood's dominant genres—including action films, horror films, thrillers and romantic comedies—and the complex, sometimes unsavory fantasies they mobilize. We will do this by looking carefully at a dozen or so iconic films, probably including Psycho; Casablanca; The Godfather; Schindler's List; Bridesmaids; Groundhog Day, and 12 Years a Slave. In addition to the assigned reading, students will be required to attend free screenings of course films on Sunday evenings at Images Cinema.

Class Format: lecture

Requirements/Evaluation: mandatory attendance at free Sunday 8:00 pm film screenings at Images, two 2-page essays analyzing a short film sequence, two editing exercises (produce a clip and an ~2-page essay), one midterm, and a final exam

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 60

Enrollment Preferences: English majors

Expected Class Size: 60

Distributions: (D1)

Attributes: AMST Arts in Context Electives; ENGL Literary Histories C; FMST Core Courses

Not offered current academic year

COMP 223 (S) Japanese Food Culture in a Global Context

Crosslistings: COMP223 / JAPN223

Secondary Crosslisting

The bourgeoning popularity of Japanese food on a global scale has resulted in a surge of new research, literature, and films. Conversely, the effects of globalization have transformed the dining experience within Japan to be ever more multiethnic. This interdisciplinary course explores the complex relationship between food and culture in Japan, and the emergence of Japanese cuisine as a global phenomenon, referring to a variety of materials and practices. Topics to be addressed include modernization, nation-building, militarization, globalization, the environment, and popular culture.

Class Format: seminar

Requirements/Evaluation: active class participation, three response papers, two small projects (including descriptions & class presentations), and one research paper & presentation

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: none

Expected Class Size: 12

Distributions: (D1)

Not offered current academic year

COMP 224 (F) Remembering the Great War: The First World War in Literature and Film (DPE)

Crosslistings: RLFRE225 / COMP224

Primary Crosslisting

From 1914 to 1918, the First World War ravaged Europe and slaughtered millions of soldiers and civilians from across the globe. Known as the "war to end (all) war(s)," World War I set the stage for an entire century of military conflict and carnage. New technologies led to unprecedented violence in the trenches, killing and wounding as many as 41 million soldiers and civilians. Beyond the slaughter at the front, the Great War also led to the global influenza pandemic that claimed up to 50 million lives, and the Armenian genocide that presaged the later atrocities of the Holocaust. The war also led to massive political transformation, from the Irish Rebellion and Russian Revolution, to the collapse of the German, Russian, Austro-Hungarian, and Ottoman Empires, and the redrawing of national borders across Europe and the Middle East. Even the end of the war with Treaty of Versailles lay the
groundwork for new animosities that would lead to the Second World War just two decades later. However, the First World War also inspired great
social change, from the emergence of the United States as a global leader and the founding of the League of Nations, to growing discontent with
colonial rule in Asia and Africa, and greater power for women whose wartime labor influenced the post-war passage of their right to vote in countries
across Europe and North America. To honor the centenary of the Great War in 2018, we will examine texts and films that bear witness to the suffering
and courage of soldiers and civilians, and consider the legacy of the war in the twentieth- and twenty-first centuries. Readings to include memoirs and
novels by Barbusse, Barker, Brittain, Cocteau, Graves, Hemingway, Jünger, Remarque, Wharton, Woolf; poetry by Apollinaire, Brooke, Mackintosh,
McCrae, Owen, Sassoon; films by Attenborough, Boyd, Carion, Chaplin, Jeunet, Ozon, Renoir, Trumbo, Walsh, Weir; and archival materials on the
roles of Williams students and faculty during the First World War. Readings and Discussions in English.

Class Format: seminar

Requirements/Evaluation: active class participation, two shorter papers (4-5 pages), a midterm, and a longer final paper (6-8 pages)

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: all are welcome, but if the course is overenrolled, preference will be given to Comparative Literature majors and French
majors and certificate students; if the course is over-enrolled, students will submit a form online

Expected Class Size: 18

Distributions: (D1) (DPE)

Distribution Notes: DPE: As the course description explains, this course centers on a critical examination of difference, power, and equity during
WWI. The content examines the effects of class, race, ethnicity, gender, and sexuality on social inequalities among soldiers & civilians, nations &
colonies, men & women. The course also employs critical tools to teach students how to articulate and interrogate the social injustices of the Great
War, from reading & discussion, to analytical essays & archival investigation.

Fall 2018

SEM Section: 01    MW 11:00 am - 12:15 pm     Brian Martin

COMP 225 (F) The Fantastic in Chinese Literature
Crosslistings: CHIN225 / COMP225

Secondary Crosslisting

From the famous human/butterfly metamorphosis in the Daoist text Zhuangzi to contemporary writer Liu Cixin’s award-winning “Three Bodies
Problem,” the “fantastic” has always been part of Chinese literature that pushes the boundary of human imagination. Readers and writers create
fantastic beasts (though not always know where to find them), pass down incredible tales, assign meanings to unexplainable phenomena, and
reject--sometimes embrace--stories that could potentially subvert their established framework of knowledge. Meanwhile, the “fantastic” is also
historically and culturally contingent. What one considers “fantastic” reveals as much about the things gazed upon as about the perceiving subject--his
or her values, judgment, anxiety, identity, and cultural burden. Using “fantastic” literature as a critical lens, this course takes a thematic approach to the
masterpieces of Chinese literature from the first millennium BCE up until twenty-first century China. We will read texts ranging from Buddhist miracle
tales to the avant-garde novel about cannibalism, from medieval ghost stories to the creation of communist superheroes during the Cultural
Revolution. The topics that we will explore include shifting human/non-human boundaries, representations of the foreign land (also the "underworld"),
the aestheticization of female ghosts, utopia and dystopia, and the fantastic as social criticism and national allegory. All materials and discussions are
in English.

Class Format: seminar

Requirements/Evaluation: participation, weekly posting, 3 writing assignments, final paper, oral presentation

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 15

Distributions: (D1)

Fall 2018
COMP 226 (S) The Ancient Novel
Crosslistings: CLAS226 / COMP226

Secondary Crosslisting

Pirates, prostitutes, witches, and donkeys: the novels of ancient Greece and Rome often surprise their modern readers with a striking blend of humor, violence, and eroticism. From damsels in distress and daring rescues to impossible journeys and magical transformations, this course will consider these remarkable and varied texts within their own literary and cultural contexts. By reading the works of such authors as Longus, Lucian, Apuleius, and Heliodorus, we will survey the different forms of extended prose fiction that have traditionally been called the ancient "novel." We will confront the challenges of defining the genre itself, and consider both its ancient literary heritage and its later reception and afterlife. We will also explore the ways in which these texts engage with the complex and diverse world of the ancient Mediterranean, paying close attention to the representation of gender, sexuality, ethnicity, and cultural identity. All readings are in translation.

Class Format: seminar

Requirements/Evaluation: class participation, in-class presentations, brief reading responses (1-page), and a final paper (8-10 pages)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none, although some prior knowledge of the ancient Mediterranean will be useful

Enrollment Limit: 19

Enrollment Preferences: Classics and Comparative Literature majors

Expected Class Size: 19

Distributions: (D1)

Spring 2019

SEM Section: 01 TF 1:10 pm - 2:25 pm Sarah E. Olsen

COMP 227 (S) Made in China or Making "China"?: Twentieth-Century Chinese Performative Culture
Crosslistings: THEA227 / CHIN227 / COMP227

Secondary Crosslisting

This course explores the ways in which twentieth-century Chinese performative culture fashioned our contemporary understanding of "China." Starting with Chinese hybrid theatres staged in the US, Japan, and semicolonial Shanghai in the early 1900s and ending with the 2008 Beijing Olympic Opening Ceremonies, this course examines performative works drawn from the breadth of an expanded 20th century; including film, spoken drama, intercultural reproductions of Peking and Kun Operas, revolutionary and avant-garde theatre, Chinese Rock concerts, and global mass mediated performances. Emphasis will be placed on how performances (encompassing the performance onstage and the performance-making backstage) placed "China" on the global stage; and shaped racial, gender, and national identities among play-makers and audiences. We will also explore how Chinese operas were reinvented as "traditional culture" and a "national essence" in the early 20th century; and how agents of Chinese performance, as makers of imaginary worlds, serve as both assets and threats to real-life arbiters of power. The class will be structured around the themes of "Inventing Tradition on the World Stage," "Acting the Right Part," and "Performing the Nation." Students will learn to engage performances as cultural texts embedded in national and global histories. By gaining knowledge about major playwrights, directors, artists, networks, and ideas, students will also become fluent in the landscape of performance culture in China. All class materials and discussions are in English.

Class Format: lecture/discussion

Requirements/Evaluation: regular in-class participation, three short papers (3-5 pages), and one final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: students who major or plan to major in Chinese and/or Asian Studies

Expected Class Size: 15

Distributions: (D1)

Not offered current academic year
COMP 229 (S)  Japanese Culture and History from Courtiers to Samurai and Beyond
Crosslistings: ASST219 / HIST219 / JAPN219 / COMP229

Secondary Crosslisting
This course will introduce students to the history, literature, and artistic culture of premodern Japan, from the time of the first recorded histories in the 800s through the abolition of the samurai class in the late 1800s. We will focus on the politics and aesthetic culture of the ruling elites in each period, from the heyday of the imperial court through the rise and eventual decline of the samurai warrior and the growth of Edo (Tokyo), with its new mode of early modern government and new forms of literature, theater, and art. Team taught by faculty from History and Comparative Literature, the course will examine historical texts alongside works drawn from literature, visual culture, and performing arts, and will ask students to consider how these different kinds of texts can shed light on one another. What is the difference between reading history and reading literature, or is it even meaningful to distinguish the two?

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on class participation, response assignments, two short papers (approximately five pages each), and a final exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; open to all
Enrollment Limit: 40
Enrollment Preferences: students majoring or considering a major in a related field
Expected Class Size: 30
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under HIST or ASST; meets Division 1 requirement if registration is under COMP
Attributes: HIST Group B Electives - Asia; HIST Group P Electives - Premodern
Not offered current academic year

COMP 230 (S)  The Renaissance in England and the European Continent: Self and World  (WI)
Crosslistings: COMP230 / ENGL228

Secondary Crosslisting
At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

Class Format: seminar
Requirements/Evaluation: five 4-page papers, in-class presentation, thoughtful participation in discussions
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories A;
Not offered current academic year
COMP 231 (F) Postmodernism (WI)
Crosslistings: COMP231 / ENGL266

Primary Crosslisting

In one definition, postmodernism in art and literature is what you get when you combine modernism's radical experimentation with pop culture's easy appeal. This term has been used to describe works from Andy Warhol's paintings of Campbell's soup cans and Jean Baudrillard's critical essays on Disneyland to Murakami Haruki's euphoric conspiracy novels. Theorists of the postmodern have argued that it represents not only a radical change in aesthetic sensibilities, but a fundamentally new relationship between art, language, and society. In this tutorial, we will read some of the most important theoretical essays defining the postmodern (essays which themselves often embrace this playful and sometimes ironic style), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from around the world, but one feature of this theory is a flattening of the distinction between high and low culture as well as between the written and the visual, so we will also examine examples from architecture, visual art, and/or broader pop culture. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Italo Calvino, and Murakami Haruki; painting and sculpture associated with Pop Art and Superflat; the architecture of Williamstown-area museums; etc. Writing assignments will focus on reading the theoretical texts closely and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students.

Class Format: tutorial; after an introductory lecture meeting, students will meet with the instructor in pairs for approximately an hour each week

Requirements/Evaluation: 5 papers (4-5 pages each) and 5 responses (1 page each) in alternate weeks

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a previous literature or critical theory course at Williams plus sophomore standing or higher, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Comparative Literature majors, students with a demonstrated interest

Expected Class Size: 10

Distributions: (D1) (WI)

Attributes: ENGL Criticism Courses;

Not offered current academic year

COMP 232 (S) Reading and Writing the Body (WI)

Am I a body, or do I have one? The western tradition of favoring our intellectual and spiritual experience over the physical has long informed, and indeed limited, our sense of self as human beings. While some writers maintain that the creative impulse is a gift of the muse and that it is rooted entirely in the mind or spirit, there are those for whom the human body, frequently their own, plays a central role, both in the process of creation and as a subject of artistic inquiry and contemplation. In their writing, these authors tell a very different tale with regard to the human experience, and it is focused on the primacy of the body. This course will consider the work of, among others, Maupassant, Kafka, Tanizaki, Tolstoy, Dinesen, Collodi, Babel, and Atwood in order to examine how writers from different cultural and aesthetic perspectives either present or use the body as a vehicle of expression. We will also consider other areas of study that are intimately related to the life of the body, such as asceticism, pathology, prostitution, and disability.

Class Format: tutorial; weekly sessions with the instructor and a fellow student

Requirements/Evaluation: on alternate weeks students will either write and present a 5-page paper on the assigned readings or write and present a 2-page critique of a pre-circulated paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year and sophomore students considering a major in Comparative Literature

Expected Class Size: 10

Distributions: (D1) (WI)

Attributes: PHLH Bioethics + Interpretations of Health;

Not offered current academic year
COMP 233 (S)  Time, Memory, and Narrative: Twentieth-Century Literature and Film
Crosslistings: COMP233 / RUSS233

Secondary Crosslisting

Time and space belong to the most fundamental categories that define our conceptualization of the world we live in. Overcoming the restrictions that these dimensions impose on our existence has always been humanity’s major preoccupation. Is there a way to break with time's linearity and irreversibility? One magic tool of overcoming time that we all possess is our memory. Another is art; specifically, such spatial-temporal forms of art as literature and film. Memory, literature, and film are similar in their use of narrative. In order to recast the past we pull out memories and "narrate" them to ourselves or others. A literary character's recollections and reminiscences often constitute the plot of a literary work or film. The sequence of cinematic images in film creates the visual narrative, while one of its main techniques "montage" replicates the seemingly random association of memories in our mind. Apart from its structural significance, time constitutes an important subject of artists' philosophical reflection in both literature and film. In this course, we will explore the themes of time and memory in their relation to different narrative strategies by way of a few masterpieces of 20th-century Russian/Soviet literature and film. How can trains on the Railroad around Moscow annihilate time? What happens if Tsar Ivan the Terrible finds himself in Soviet Moscow? Where does the Russian Ark float and whom does it carry? To answer these and other questions we will read the novels of Vladimir Nabokov and his most congenial successor Sasha Sokolov; a play by Mikhail Bulgakov, and a novella by Vladimir Makanin, among others. We will also watch and discuss the famous films by Leonid Gaidai, Andrey Tarkovsky, and Aleksander Sokurov. In addition, we will read a few scholarly essays on time, memory, and narrative, relating them to our primary material. Readings, films, and discussions are in English.

Class Format: seminar

Requirements/Evaluation: participation, writing assignments, discussion prompts, a final project

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: students majoring or considering a major in Russian or Comparative Literature

Expected Class Size: 10

Distributions: (D1)

Not offered current academic year

COMP 234 (S)  Saharan Imaginations  (DPE) (WI)
Crosslistings: COMP234 / ARAB209 / ENVI208

Secondary Crosslisting

Literary representations of the Sahara challenge facile assumptions about this undertheorized place. Literature furnishes a unique opportunity to gain more awareness of the organization of life in the desert and the ways in which its inhabitants have found harmony between their humanity and the Sahara's biodiversity. This course offers students the opportunity to engage in close readings of novels through the theme of the Sahara and Saharan space. Reading through the ethics of human mobility and actions in the desert will help students to understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the Sahara sub-genre of Maghrebi and Middle Eastern literature. Whether grappling with transcontinental issues of climate change, biodiversity cannibalization or overexploitation of natural resources, the Saharan novel invites us to think critically about the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature. Students will be initiated to the ecocritical dimension of Maghrebi and Arabic literature and the discourses underlying it through the prism of the Sahara.

Class Format: seminar

Requirements/Evaluation: active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and certificate students

Expected Class Size: 15

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.
COMP 235 (S)  The Garden in the Ancient World
Crosslistings: ENVI232 / REL235 / CLAS235 / COMP235

Secondary Crosslisting

Drawing on the literature, art, and archaeology of ancient gardens and on real gardens of the present day, this course examines the very nature and experience of the garden and the act of gardening. Using a multi-disciplinary approach, we will explore the garden as a paradise; as a locus for philosophical discussion and religious encounter; as a site of labor, conquest, and resistance; and as a place for solace, inspiration, and desire. This course will be grounded in crucial readings from antiquity, such as the Hebrew Bible, Homer, Sappho, Cicero, Lucretius, Vergil, Horace, Columella, and Augustine, and in the perspectives of more modem writers, from Jane Austen and Tom Stoppard to contemporary cultural historian George McKay. Ultimately, our goal is to analyze conceptions and expressions of beauty, power, and love-in the garden. All readings are in translation.

Class Format: seminar
Requirements/Evaluation: class participation, short written assignments, and a final project
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: Classics majors
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under CLAS, COMP or ENVI; meets Division 2 requirement if registration is under REL

Spring 2019
SEM Section: 01    MR 1:10 pm - 2:25 pm     Nicole G. Brown

COMP 236 (F)  She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings  (WI)
Crosslistings: WGSS207 / COMP236 / AFR205

Secondary Crosslisting

The practice of colorism, or skin color discrimination, is very familiar to people of color globally. Often described as intra-racial racism, colorism within the Black American context is part of the colonial legacy of institutionalized slavery where the vestiges of white supremacy have created color castes among Blacks that still, to this day, have serious consequences for those on the darkest end of the color spectrum. The impact of this practice is far-reaching, influencing everything from romantic partnering, economic and educational attainment, and perceptions of beauty, attractiveness, and criminality. Although the vast majority of colorism scholarship is empirically based, there is much that we can glean from a literary investigation of this practice by analyzing the works of renowned writer, theorist, and folklorist Toni Morrison. Her work is particularly useful in examining issues of skin color, as this topic has been persistent yet underexplored in Morrison's writings. Employing the methods of literary and rhetorical criticism, this tutorial will investigate five Morrison novels, The Bluest Eye (1970), Sula (1973), Song of Solomon (1977), Love (2003) and God Help the Child (2015). In our discussions of each text, we will examine the problem of the "color complex" at the intersections of race, gender, sexuality, class and sexual violence, and how the characters manage these overlapping issues. We will bring the novels into conversation with social science articles on the practices of colorism in daily life. Because the tutorial blends different kinds of investigations into colorism, it will equip first year students with tools to critically engage and interrogate fictional literature; help them identify the real and nuanced ways that color discrimination affects Black communities; and consider how Morrison, one of our foremost writers, bridges literary creativity with ethnographic observation.

Class Format: tutorial
Requirements/Evaluation: six 2-page papers, two 5- to 7-page papers, 10 minute vlog, annotated bibliography
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
COMP 237 (S) Medieval Worlds

While the word “medieval” was first used to designate the period in European history between the fall of Rome and the Renaissance, historians and literary scholars frequently use the term to label periods in other regions and cultures that not only overlap chronologically with the European Middle Ages, but also appear to share similarities in terms of technology, social structures, and religious orientation. This course examines the notion of the "medieval" primarily through the lens of literature. We will read "medieval" works ranging from the Anglo-Saxon poem Beowulf to the landscape poems and folktales of eighth-century China, from a Persian epic to a Sanskrit story-cycle, and the diary of a Japanese court lady. Topics will include the following: How did people create, experience, and transmit literary texts in different medieval cultures? What where the material conditions of literature in these cultures, and how did they impact the development of literature? What roles did religion play in texts that are not explicitly religious? What does it mean to think of the medieval as a category across different cultures?

Class Format: seminar

Requirements/Evaluation: preparation and active participation in class, several short (1- to 2-page) reflection papers, two mid-length (4- to 5-page) papers or projects

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors and prospective majors

COMP 239 (F) What is a Novel? (WI)

Crosslistings: COMP239 / ENGL240

Secondary Crosslisting

What is a novel? Where did it come from? Why would anyone invent such a thing in the first place? This course is an introduction to the ways literary critics have attempted to give a genre as hard-to-pin down as the novel a theoretical framework. For a long time, nobody thought the novel needed a theory--too popular, too loose and baggy to be thought of as one thing. Today, novel theory is legion. To only name a few, one can find theories of the novel that identify themselves as formalist, psychoanalytic, post-structuralist, Marxist, historical, and post-colonial, as well as accounts that emphasize sexuality and gender, for example, or the novel's trans-national development. We will move back and forth from the theory of the novel to its practice in order to see how the novel and its understanding have changed over the past 200 or so years. Novelists will come from the 19th and 20th centuries, likely Austen, Dickens, and Mieville. Theorists are likely to include Henry James, Benjamin, Lukacs, Barthes, Watt, McKeon, Jameson, Eve Sedgwick, Edward Said, Leo Bersani, and Franco Moretti.

Class Format: seminar

Requirements/Evaluation: 4-5 papers totaling about 20 pages; regular, substantial, and intensive participation in class

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19
**COMP 240 (F) Introduction to Literary Theory**  (WI)

**Secondary Crosslisting**

This course introduces students to some of the most significant and compelling trends in modern criticism—such as gender and postcolonial theory, deconstruction, sociological analysis, and psychoanalytic criticism—in an applied, hands-on way. The course will engage a range of primary texts from Shakespeare to Hitchcock by way of varied theoretical approaches. Can Othello be read as a feminist text? A site of class struggle? A staging of the relationship between language and the unconscious? The course aims both to make familiar some of the critical methods students are likely to encounter in the field of literary studies these days, and to show how such methods can transform our understanding of a text, opening surprising possibilities even in familiar works. In the process, the course will also raise broader questions about the imperatives and usefulness of literary theory in relation to texts and worlds.

**Class Format:** seminar

**Requirements/Evaluation:** frequent short papers totaling 20 pages

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 19

**Enrollment Preferences:** first- and second-year students, and English majors who have yet to take a Gateway course

**Expected Class Size:** 19

**Distributions:** (D1) (WI)

**Attributes:** AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL 200-level Gateway Courses;
Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under CLAS or COMP; meets Division 2 requirement if registration is under WGSS

Spring 2019
TUT Section: T1    TBA    Amanda R. Wilcox

COMP 242 (S) Americans Abroad (DPE) (WI)
Crosslistings: AMST242 / COMP242 / ENGL250

Primary Crosslisting

This course will explore some of the many incarnations of American experiences abroad between the end of the 19th century and the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war and peace. We will compare and contrast the experiences of novelists, soldiers, students, war correspondents, jazz musicians, and adventurers. What has drawn so many Americans to Europe? What is the difference between a tourist, an expat, and an émigré? What are the profound, and often comic, gaps between the traveler’s expectations and the reality of living in, say, Paris or a rural village in Spain? What are the misadventures and unexpected rewards of living, working, writing, or even falling in love in translation? Authors may include: Edith Wharton, Henry James, Langston Hughes, Martha Gellhorn, Ernest Hemingway, Elaine Dundy, Richard Wright, and Ben Lerner. Additional reading will be drawn from historical and critical works. All readings will be in English. This comparative course is designed to highlight the challenges and benefits of cultural immersion abroad. It will focus on the linguistic, emotional, intellectual, and social adaptation skills that are required to understand others, and oneself, in new contexts. Many of the authors chose, or were forced to, leave oppressive situations in the United States where their futures were limited due to factors related to politics, gender, race or class (and combinations thereof). We will study their dislocation, and freedom, and struggles to reshape their concept of “home” into something that reflected their individual identity, and not one imposed by any national culture--American or foreign.

Class Format: seminar

Requirements/Evaluation: each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student’s own experiences

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Limit: 18

Expected Class Size: 18

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST

DPE: We will read and analyze primary materials and literature that reflect on Americans who chose, or were forced to, reinvent themselves abroad to escape oppressive situations in the United States related to gender, class, race, or political views. The socio-historical context of each writer will be crucial to understanding their situations. Students will write critical papers, and their own narrative in which they reflect on a situation of personal dislocation, either while traveling, or at home

Attributes: AMST Arts in Context Electives;  GBST Borders, Exiles + Diaspora Studies Electives;

Spring 2019
SEM Section: 01    MW 11:00 am - 12:15 pm     Soledad Fox

COMP 243 (F) Modern Women Writers and the City (WI)

Crosslistings: WGSS252 / COMP243

Primary Crosslisting

Ambivalence has always been a vital part of literary responses to city life. Whether they praise the city or blame it, women writers react to the urban environment in a significantly different way from men. While male writers have often emphasized alienation and strangeness, women writers have celebrated the mobility and public life of the city as liberating. We will look at issues of women's work, class politics, sexual freedom or restriction, rituals of consumption, the conservation of memory by architecture, and community-building in cities like London, New York, Berlin, Paris. We will
examine novels and short stories about the modern city by writers as diverse as Virginia Woolf, Gertrude Stein, Anzia Yezierska, Ann Petry, Jean Rhys, Marguerite Duras, Margaret Drabble, Ntozake Shange, Verena Stefan and Jhumpa Lahiri and Edwidge Danticat. We will consider theoretical approaches to urban spaces by feminists (Beatriz Colomina, Elizabeth Wilson), architectural historians (Christine Boyer) and anthropologists and sociologists (Janet Abu-Lughod, David Sibley, Michael Sorkin). Several contemporary films will be discussed. All readings in English.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** two short papers of 3-5 pages, one of 5-7 pages, and one final paper of 8-10 pages

**Prerequisites:** COMP 111 or a 100-level ENGL course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Department Notes:** formerly COMP 252

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under WGSS

**Attributes:** AMST Space and Place Electives; GBST Urbanizing World Electives; Not offered current academic year

**COMP 244 (S) Mediterranean Journeys  (DPE)**

Crosslistings: COMP244 / GBST244

**Primary Crosslisting**

Though European border management today seeks to limit and control movement, the Mediterranean region is a historical site of mediation between cultural differences and religious views. This course centers primarily on the works of the so-called "migrant intellectuals and artists" who have emerged from the Mediterranean region to become a significant part of the new voice of Europe. Borrowing from Deleuze and Guattari's definition of "minor literature" as a literature that a "minority constructs within a major language" and in which "language is affected with a high coefficient of deterritorialization," we explore the political, cultural and anthropological effects of such literature in today's European public discourse. Behind the medium of a national language, new cultures and identities are claiming inclusion into the core of the social fabric by speaking out from a marginal position. We read both literary works (Ali Farah, Guene, Lakhous, Scego) and critical theory (Cassano, Chambers, Fanon, Hall, Theo Goldberg); we also analyze films and documentaries (Carpignano, Crialese, Godard).

**Class Format:** seminar

**Requirements/Evaluation:** weekly writing assignments, midterm and final exams, final paper, oral presentation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 19

**Distributions:** (D1) (DPE)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under GBST DPE: Within the theoretical framework of postcolonial studies, this course examines themes such as: race; Europe and its postcolonial legacy; power imbalances in the current European policies of migration; the urban space of Rome as site of conflictual representations of center/periphery.

Spring 2019

SEM Section: 01    TF 2:35 pm - 3:50 pm   Michele Monserrati

**COMP 245 (F) Red Chamber Dreams: China's Greatest Novel as Literature and Legacy**

Crosslistings: ASST243 / COMP245

**Primary Crosslisting**

The eighteenth-century novel Dream of the Red Chamber, also known as Story of the Stone, is widely regarded as China's greatest novel due to the intricacy of its narrative and the sophistication with which it deals with themes as varied as romance, enlightenment, sexuality and gender identity, and the construction of public and private spaces. We will read the novel through a variety of critical approaches, addressing it both as a work of literature and as a cultural phenomenon.
COMP 246 (S)  Bloody Vampires: From Fiction to Film and Fashion  (WI)

Crosslistings: COMP246 / ENGL287

Primary Crosslisting

This course explores the figure of the vampire and seeks to explain the popular appeal such a fictive creature has been enjoying for over two centuries. What kind of fears and fantasies does it crystallize? And what kind of discourse about sexuality, death, and disease does it validate? What does its mere existence reveal about gender and ethnicity? We will examine the emergence of the vampire in gothic literature of the late 18th and 19th centuries, its omnipresence in cinema in the 20th century and investigate its resurgence in 21st-century pop culture. In order to gain a deeper understanding of the figure of the vampire, we will read poems by August Bürgér and Goethe, the first vampire story by John Polidori, novels by Sheridan LeFanu and Bram Stoker, and contemporary vampire fiction by Anne Rice and Stephenie Meyer. We will watch the films Nosferatu by Murnau and Herzog, Dracula by Browning and Coppola, The Dance of Vampires by Polanski, The Hunger by Scott, Blade by Norrington, Twilight by Hardwicke, and Daybreakers by Spierig, as well as episodes of the TV series Buffy the Vampire Slayer, True Blood, and The Vampire Diaries. We will also discuss music video clips by Lady Gaga and Marilyn Manson, and fashion shows by Alexander McQueen, John Galliano and Vivienne Westwood.

COMP 247 (F)  Gender, Sexuality and Modern Performance  (WI)

Crosslistings: COMP247 / ENGL253 / THEA250 / WGSS250

Secondary Crosslisting

This interdisciplinary tutorial explores aspects of gender, sexuality, performativity, race, class, and representations of the body in modern theatre and performance in America. While attention will be given to the still understudied role of women in the arts, we will focus primarily on the transsecionalities of social identities under interrelated systems of oppression. Close analysis of works by dramatists--such as Adrienne Kennedy, Caryl Churchill, Wendy Wasserstein, Ntozake Shange, Tony Kushner, Naomi Iizuka, Paula Vogel, Suzan-Lori Parks, David Henry Hwang, Tarell McCraney, Gina Gionfriddo, and Taylor Mac--will occur alongside consideration of works by artists such as Karen Finley, Ron Athey, Tim Miller, E. Patrick Johnson, and Young Jean Lee. Our approach to this varied material will be comparative and will be enriched by readings of critical works by writers such as: Judith Butler, bell hooks, Cherrie Moraga, Gloria Anzaldúa, Eve K. Sedgwick, Jill Dolan, José Esteban Muñoz, David Román, and Donna Haraway.
**Requirements/Evaluation:** students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner's papers in alternate weeks

**Extra Info:** emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

**Extra Info 2:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** sophomores and above; majors in Theatre, English or Women's, Gender and Sexuality Studies

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under WGSS

**Attributes:** AMST Arts in Context Electives; PERF Interdepartmental Electives;

Not offered current academic year

**COMP 248 (F) Performing Greece**

**Crosslistings:** CLAS211 / THEA211 / COMP248

**Secondary Crosslisting**

Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators as written texts, yet their first ancient audiences experienced the words of these authors not in silence and solitude, but in live performance contexts. This course, therefore, will take up performance as a critical lens for interpreting ancient Greek literature, situating these works within a rich culture of song, dance, speech, and debate. From the Homeric epics and the masterpieces of Greek tragedy and comedy to the speeches and dialogues of Demosthenes, Thucydides, and Plato, we will survey the evidence for the musical, visual, and embodied aspects of Greek literature. At the same time, we will reflect on the rewards and limits of enlivening the ancient world through the reconstruction and re-imagination of its performative dimensions. Our attention to performance will give us a distinct perspective on many important topics within the study of Greek civilization, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. In addition to a wide selection from Greek poetry, drama, and prose, our readings will include works by ancient and modern theorists of performance and culture. All readings are in translation.

**Class Format:** lecture

**Requirements/Evaluation:** class participation, two essays (5 pages), midterm, final exam

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** first-year students and sophomores and majors in Classics, Comparative Literature, and Theatre

**Expected Class Size:** 35

**Distributions:** (D1)

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**COMP 249 (F) Trauma and Memory in Maghrebi and Middle Eastern Literatures** (DPE) (WI)

**Crosslistings:** ARAB249 / COMP249

**Secondary Crosslisting**

Arabic literature produced in the Maghreb and the Middle East has always engaged with the socio-political concerns of different Arab societies. Whether caused by the colonial state(s) or by post-independence leadership, trauma has been a central theme in Maghrebi and Middle Eastern literature for a long time. Using a combination of memoirs and fictional works, this course aims to raise students' critical awareness and aesthetic appreciation of literary representations of the multiple traumas inflicted on people and societies in the Maghreb and the Middle East. The different novels assigned in this course will be read against seminal literature on memory and trauma studies to answer the following questions: how does Arabic literature remember? In what ways does Arabic literature engage with the past sequelae of colonialism, dictatorship, war, and displacement? How do Arabic novelists and memoirists dialogue with memory and trauma theory even though Arabic scholarship has given a short shrift to trauma
and memory ethics and aesthetics? What events or experiences are pivotal to collective and individual traumas represented in Maghrebi and Middle Eastern literature(s)?

Class Format: seminar

Requirements/Evaluation: active participation, short presentation, short weekly response papers, mid-term exam, and final paper

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and certificate students

Expected Class Size: 15

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: Students in this course will learn how to identify and analyze gender, class, and power-related aspects of traumatic memory. The different readings assigned in this course will help students develop critical skills to examine how various forms of power and social inequality play out in memories of war, political detention, forcible disappearance, and social ostracism in the Maghreb and the Middle East.

Fall 2018

SEM Section: 01 TR 9:55 am - 11:10 am Brahim El Guabli

COMP 250 (F) From Adam to Noah: Literary Imagination and the Primeval History in Genesis

Crosslistings: COMP250 / REL207 / JWST207 / CLAS207

Secondary Crosslisting

How long did Adam and Eve live in the Garden of Eden? What was the mark of Cain? Why did Enoch not die? Who was Noah's wife? How did Giants survive the Flood? These are only a few of the fascinating questions that ancient readers and interpreters of the Book of Genesis asked and attempted to answer. The first ten chapters of Genesis present a tantalizingly brief narrative account of the earliest history of humankind. The text moves swiftly from the Creation to the Flood and its immediate aftermath, but this masterful economy of style leaves many details unexplained. This course will explore the rich and varied literary traditions associated with the primeval history in the Genesis. Through a close reading of ancient noncanonical sources such as the Book of Enoch, Jubilees, and the Life of Adam and Eve, as well as Jewish traditions represented in Josephus, Philo, and Rabbinic literature and other accounts presented in early Christian and Gnostic texts, we will investigate the ways in which the elliptical style of Genesis generated a massive body of ancient folklore, creative exegesis, and explicit literary re-imagining of the early history of humankind. We will then turn to several continuations of these variant traditions in medieval and early modern literature, with particular attention to the extensive material on the figures of Cain and Noah. All readings are in translation.

Class Format: discussion

Requirements/Evaluation: evaluation will be based on class participation and several writing assignments

Extra Info: core course for COMP

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students who have already taken a course in Biblical literature

Expected Class Size: 19

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under REL or JWST; meets Division 1 requirement if registration is under COMP or CLAS

Attributes: JWST Core Electives

Not offered current academic year

COMP 252 (F) Arab Women Memoirs: Writing Feminist History

Crosslistings: WGSS251 / ARAB252 / COMP252 / HIST309

Secondary Crosslisting

This course reviews selected autobiographical writings by Arab women writers from the wave of independence in the 20th century to the contemporary
Arab uprisings, passing through all the transformations that globalization and the technosphere have instigated. We will examine the role that first-voice narrative plays in shaping literature, history and thought, while providing a space to reclaim cultural, social and political agency. Focusing on the different articulations of self-representation, our discussion will address how these women reflect on the shifting discourses of identities, gender, nationalism, religion, feminism, sexuality, politics, borders and their histories. Questions we will address include: How did these memoirs contribute to the development of Arab feminist consciousness? In addition to the memoirs, we will look at women’s blogs and watch films that focus on first-person narrative to discuss related topics, such as, visual testimonies, virtual political participation and feminist resistance in the technosphere. Required texts may include: Fadwa Tuqan (A Mountainous Journey: An Autobiography), Fatima Mernissi (Dreams of Trespass: Tales of a Harem Girlhood), Leila Ahmed (A Border Passage: From Cairo to America—a Woman's Journey), Fadia Faqir and Shirley Eber (In the House of Silence: Autobiographical Essays by Arab Women Writers), and Jumanah Haddad (I Killed Scheherazade: Confessions of an Angry Arab Woman), as well as critical essays and selections from autobiographical writings that reflect the diversity of Arab women in the Middle East and the diaspora.

Class Format: seminar

Requirements/Evaluation: active class participation, several short response papers, three short papers (3-5 pages), and a final paper (7-10 pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: none

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARAB or COMP; meets Division 2 requirement if registration is under HIST or WGSS

Attributes: GBST Middle Eastern Studies Electives

Not offered current academic year

COMP 254 (F) "Disease" in Modern Chinese Literature and Culture

Crosslistings: WGSS255 / CHIN253 / COMP254

Secondary Crosslisting

From early modern anxieties about China’s status as the "sick man of Asia" to contemporary concerns regarding the prospect of transnational pandemics, "diseases" and their related stories have played a critical role in making and contesting individual psychologies and Chinese modernity in the 20th and 21st centuries. Actual diseases, from tuberculosis to AIDS, constitute not only social realities that trouble political and popular minds in their own right; but further provide powerful metaphors for exploring issues of human rights, national identity, and transnational circulation. This course examines how Chinese literature in the 20th and 21st centuries writes and visualizes "disease"--a universal human experience that is nevertheless heavily bounded by culture and history. Specifically, we examine the cultural and social meaning of "disease"; the relationship between diseases on the one hand, and the politics of body, gender, and class on the other; we ask how infectious (sexual) disease, and mental illness are defined, represented, and understood in both male and female writers’ analytical essays and fictional writings in the 20th century; we examine how metaphorical “diseases,” such as infectious cannibalism and fin-de-siècle "virus," are imagined and interpreted by key culture figures ranging from the founding father of modern literature (Lu Xun), to the winner of the 2012 Nobel Prize in Literature (Mo Yan), to the “Second New Wave” film director of Taiwanese Cinema (Tsai Ming-liang); and we explore how Freud’s psychoanalysis and post-Freudian psychotherapy are “practiced” in literature circulated in both print and internet cultures. Throughout the course, we will focus on the interplay between literature canons (fictions, essays, and dramas) and popular media and genres: blockbuster cinemas and art house films, popular novels, photographs and posters, etc.

Class Format: lecture/discussion

Requirements/Evaluation: regular in-class presentation, three short papers (3-5 pages) and one final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: none

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 2 requirement if registration is under WGSS; meets Division 1 requirement if registration is under COMP or CHIN

Attributes: PHLH Bioethics + Interpretations of Health
COMP 255 (S) Love and Death in Modern Japanese Literature
Crosslistings: ASST253 / COMP255

Primary Crosslisting
One thing that surprises many first-time readers of modern Japanese fiction is its striking similarity to Western fiction. But equally surprising are the intriguing differences that lie concealed within that sameness. This course investigates Japanese culture and compares it with our own by reading Japanese fiction about two universal human experiences--love and death--and asking what inflections Japanese writers give these ideas in their work. The course begins with tales of doomed lovers that were popular in the eighteenth-century kabuki and puppet theaters, and that still feature prominently in Japanese popular culture, from comics to TV dramas. From there we move on to novels and films that examine a range of other relationships between love and death, including parental love and sacrifice, martyrdom and love of country, sex and the occult, and romance at an advanced age. We will read novels and short stories by canonical modern authors like Tanizaki, Kawabata, and Mishima as well as more contemporary fiction by writers like Murakami Haruki; we will also look at some visual literature, including puppet theater, comics, animation, and Japanese New Wave film. The class and the readings are in English.

Class Format: seminar/lecture/discussion
Requirements/Evaluation: attendance and participation, a few short response assignments, one test, two 5-page papers, and an ungraded creative project
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; no familiarity with Japanese language or culture is required
Enrollment Limit: none
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
Attributes: GBST East Asian Studies Electives

COMP 257 (F) From Putin to Pussy Riot: Discourses of Post-Soviet Gender (DPE)
Crosslistings: GBST213 / WGSS214 / COMP257 / RUSS213

Secondary Crosslisting
Before 1991, Russians typically appeared in the Western media as macho villains in the nuclear arms race or a James Bond film. Today, however, news from the Former Soviet Union often sounds like a bizarrely gendered media stunt. Russian president Vladimir Putin has been photographed topless while fishing on vacation in Siberia, while the feminist punk-rock collective Pussy Riot protested Putin's regime by performing in day-glo balaclavas in Russia's largest cathedral. This course examines related post-Soviet media spectacles in the attempt to understand the Western press's fascination with Russia, as well as key social trends defining the post-Soviet era. We will focus on the ways in which gender and sexuality have come to mark post-Soviet culture and discourse as different from those in the West. In addition to Vladimir Putin and Pussy Riot, we will consider the so-called crisis of masculinity in post-Soviet Russia, the trafficking of women from the Former Soviet Union, the Ukrainian feminist collective Femen, the Eurovision Song Contest, and the 2013 legislation in the Russian Federation banning homosexual propaganda among minors. We will try to understand how concepts, such as feminism, tolerance of sexual minorities, and performed gender, have been deemed dangerous in the post-Soviet East at the very time they have attained normative status in the West. All readings will be in English, and all films with have English subtitles.

Class Format: seminar
Requirements/Evaluation: active participation in class discussions, several response papers, two short papers (3-5 pages each), and a final project
Prerequisites: none
Enrollment Limit: none
Enrollment Preferences: none
Expected Class Size: 20
Distributions: (D1) (DPE)
Distribution Notes: meets Division 1 requirement if registration is under RUSS or COMP; meets Division 2 requirement if registration is under GBST or WGSS. This course is part of the Difference, Power, and Equity requirement because it engages in cultural comparison, explores how power and privilege are allocated differently in post-Soviet societies than in Western liberal democracies, and engages in the critical theorization of post-Soviet culture and discourse.

Attributes: GBST Russian + Eurasian Studies Electives

Fall 2018

SEM Section: 01    TF 2:35 pm - 3:50 pm    Julie A. Cassiday

COMP 258 (F) Film and Media Studies: An Introduction

Crosslistings: COMP258 / ENGL274

Secondary Crosslisting

This team-taught interdisciplinary course introduces students to concepts and skills central to the study of moving images. After familiarizing ourselves with the basic elements--visual, narrative and auditory--necessary for formal analysis, we will develop critical tools for understanding film and media in their historical and social contexts. We will discuss influential ideas, theories, and methods in the discipline of film and media studies. Students will learn to respond to works drawn from a wide range of forms: fiction and nonfiction film, animation, television, video games, and emerging forms of virtual reality. Throughout, our emphasis will be on the diverse ways in which moving pictures create meaning. How can we best think about the reciprocal relations between film, new media, and contemporary life? This course will be presented through a mixture of lectures, discussions, and exercises.

Class Format: lecture/discussion/studio

Requirements/Evaluation: class attendance and participation; frequent (probably weekly) writing assignments that will include several short responses, three essays (1000-2000 words), three production exercises; and a final long paper or project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: no prior production experience is required

Enrollment Limit: 30

Enrollment Preferences: open to first-year students; approximately 2/3 of places will be reserved for first- and second-year students

Expected Class Size: 30

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

COMP 259 (S) Adultery in the Nineteenth-Century Novel  (WI)

Crosslistings: COMP259 / ENGL261 / WGSS259

Primary Crosslisting

In this tutorial, we will read four novels written between 1850 and 1900, all of which focus on the figure of the adulteress: Gustave Flaubert's Madame Bovary (1856), Lev Tolstoy's Anna Karenina (1873-77), Leopoldo Alas y Ureña's La Regenta (1884-85), and Theodor Fontane's Effi Briest (1894). For each week of class, students will read one of these primary texts, as well as a selection of secondary literature that will allow us to understand, over the course of the semester, how and why the adulteress played a key role in the cultural imagination of Europe during this time. All works will be read in English translation.

Class Format: tutorial; students will meet with the professor in pairs, with one student from each pair writing a 5-page paper for each class session

Requirements/Evaluation: evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have already taken at least one course devoted to literature at Williams

Expected Class Size: 10
COMP 260 (F)  Reading Comics from the French-Speaking World
Crosslistings: COMP260 / RLFR260

Secondary Crosslisting

From political cartoons and satire of the 19th century to contemporary graphic novels, the bande dessinée has a long history in the French-speaking world. We will read classics such as Astérix and Tintin, and contemporary BD from France, Québec, Côte d'Ivoire, Morocco, Rwanda, and Guadeloupe to analyze how they tackle subjects such as nation, empire, sexuality, biography, war and human rights. We will pay attention to the visual form and critical theory of the genre. Conducted in French.

Class Format: seminar
Requirements/Evaluation: weekly response papers, two short papers, presentation and final research project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 201, 202, or 203, or by permission of instructor
Enrollment Limit: 20
Enrollment Preferences: French majors and certificate students, Comparative Literature majors
Expected Class Size: 15
Distributions: (D1)
Not offered current academic year

COMP 261 (S)  Comparative Postcolonial Narratives: Novels from the Arab World, Latin-America and the Caribbean  (WI)
Crosslistings: ARAB261 / COMP261

Primary Crosslisting

In this introductory course to the global postcolonial novel, we will examine novels in translation from the Arab world, Latin America and the Caribbean that are in conversation with each other. Through textual and formal analysis of selected novels in translation, we will ask questions concerning the legacy of the different forms of European colonialism in these distinct geographies. This course has two goals: First, to familiarize students with classical, canonical and popular Arabic, Latin American and Caribbean novels that deal with the history of European colonialism and/or its aftermath. Second, to introduce student to some of the critical trends and theoretical debates concerning the potential and limits of reading these novels as resistance and/or postcolonial literature. In addition to selected critical essays, the readings for this course may include novels by the following writers: Assia Djebar (Algeria), Gamal al-Ghitani (Egypt), Sahar Khalifah (Palestine), Tayyib Saleh (Sudan), Alejo Carpentier (Cuba), Rosario Castellanos (Mexico), Jamaica Kincaid (Antigua), and Gabriel García Marquez (Colombia).

Class Format: seminar
Requirements/Evaluation: active class participation, three short papers (3-5 pages) and a final 7- to 10-page expansion and rewrite
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: majors or prospective majors in Comparative Literature or Arabic Studies
Expected Class Size: 15
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ARAB
Not offered current academic year

COMP 262 (F)  Japanese Theatre and its Contemporary Context
Crosslistings: COMP262 / JAPN260
Secondary Crosslisting

Japan's rich and varied performance traditions, old and new, born of different historical settings, coexist to this day and compete for the attention of audiences, domestically and abroad. The forms to be considered (nohgaku, kabuki, bunraku, shingeki, butoh, and Takarazuka all female revue among others) are all dynamic. Each has transformed itself in response to evolving social conditions. This course examines these performance traditions, considers how each reflects the social, cultural, and political context of its birth, and poses the question, "of what relevance is each to a contemporary audience?" Some of the other questions we will explore are: How have these performing traditions transformed themselves throughout history, including after 3.11? What do we mean by traditional? contemporary? How are traditional and contemporary performance genres interacting with each other? How have the central themes of these works evolved? All readings and discussion will be in English.

Class Format: lecture/discussion
Requirements/Evaluation: active class participation, presentations, written journals, two short papers, and one longer paper
Prerequisites: none; open to all
Enrollment Limit: 20
Expected Class Size: 15
Distributions: (D1)
Attributes: GBST East Asian Studies Electives

Fall 2018
LEC Section: 01 MR 2:35 pm - 3:50 pm Shinko Kagaya

COMP 264 (S) The End of the World in Japanese Literature and Visual Culture
Crosslistings: COMP264 / ASST254

Primary Crosslisting

From the endemic warfare of the medieval era to the atomic bombing and the violent explosion of technology in the last century, the end of the world is an idea which has occupied a central place in almost every generation of Japanese literature. Paradoxically, the spectacle of destruction has given birth to some of the most beautiful, most moving, and most powerfully thrilling literature in the Japanese tradition. Texts may be drawn from medieval war narratives like The Tale of the Heike; World War II fiction and films by Ibuse Masuji, Imamura Shôhei, and Ichikawa Kon; fantasy and science fiction novels by Abe Kôbô, Murakami Haruki and Murakami Ryû; and apocalyptic comics and animation by Oshii Mamoru, Otomo Katsuhiro, and others.

The class and the readings are in English; no familiarity with Japanese language or culture is required.

Class Format: lecture/discussion
Requirements/Evaluation: in-class exam, ungraded creative project, and a few short response assignments, plus two 5- to 7-page papers emphasizing original, creative readings of the literary texts
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; open to all
Enrollment Limit: 25
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
Attributes: GBST East Asian Studies Electives

Spring 2019
LEC Section: 01 TF 2:35 pm - 3:50 pm Christopher A. Bolton

COMP 265 (S) Theories of Language and Literature (WI)
Crosslistings: COMP265 / ENGL209
Secondary Crosslisting

This course is made up of questions: What is literature and why would anyone want to study it? What can you figure out by examining language that you can't figure out by studying history or psychology? Do students of literature have distinctive ways of asking questions about the world? Why do we call some language literary? Can any language be literary if it appears in the right kind of book? Is there a difference between verbal forms of art and visual or auditory ones? Can novels do things that plays and poetry cannot? Why does anyone read poetry anyway?

Class Format: seminar
Requirements/Evaluation: four short papers totaling 20 pages, informal weekly writing, class attendance and participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: ENGL Criticism Courses; ENGL 200-level Gateway Courses;
Not offered current academic year

COMP 266 (F)  Confession and Deception in Japanese Literature
Crosslistings: ASST266 / COMP266

Primary Crosslisting
Situated at the origins of Japanese literature are the beautiful and revealing diaries of ladies in waiting at the tenth-and eleventh-century court. Yet one of the most famous of these women turned out to be a man. For the next thousand years, Japanese literary tradition would place a premium on confessional writing, but the distortions and concealments of these narrators (and the authors hiding behind them) would always prove at least as interesting as the revelations. This course examines several centuries of Japanese literature to ask whether you can ever put your true self into writing; along the way I will ask you what you reveal, conceal, discover, or reinvent about yourself when you write about literature for a class like this. Texts will range from classical and medieval court literature by Sei Shônagon and Lady Nijô, through autobiographical and confessional novels by Sôseki, Tanizaki, Mishima, and Abe Kôbô, to documentary and subculture films like The New God and Kamikaze Girls. The class and the readings are in English; no familiarity with Japanese language or culture is required.

Class Format: seminar
Requirements/Evaluation: attendance and participation, a few short response assignments, one test, two 5-page papers, and an ungraded creative project
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; no familiarity with Japanese language or culture is required
Enrollment Limit: 25
Enrollment Preferences: students majoring or considering a major in Comparative Literature
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
Attributes: GBST East Asian Studies Electives
Not offered current academic year

COMP 267 (F)  The Art of Friendship
Crosslistings: CLAS212 / COMP267 / REL267

Secondary Crosslisting
The idea of friendship has captivated poets, philosophers, and their audiences for over three millennia. The subtle dynamics of this fundamental relationship between humans have been a source of inspiration, consolation, and consternation for countless writers and readers. What are the different types of friendship? How does one make a friend, and what makes a good friend? How does a friend differ from an acquaintance, an ally, an
accomplice, an enemy? Can the beloved also be a friend? Ancient Greek and Latin writers took up these and other questions about friendship in philosophical dialogues and treatises, epic and lyric poems, tragic and comic plays, oratory, and correspondence. This course will explore ancient theories and representations of friendship through readings from many of the most important texts and authors of antiquity, including Gilgamesh, the Hebrew Bible, Homer, Sappho, Euripides, Plato, Aristotle, Cicero, Virgil, Seneca, and the Epistles of Paul. We will also consider the wide-ranging responses to these meditations and depictions in later traditions from the Middle Ages to modernity, in such writers as Heloise and Abelard, Aelred of Rievaulx, Aquinas, Montaigne, Ralph Waldo Emerson, Emily Dickinson, Elizabeth Bishop, Jack Kerouac, and Susan Sontag. All readings are in translation.

Class Format: seminar
Requirements/Evaluation: class participation, short written assignments, and a final paper/project
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under CLAS or COMP; meets Division 2 requirement if registration is under REL

Not offered current academic year

COMP 267 (F) Performance Studies: An Introduction (DPE)
Crosslistings: COMP267 / WGSS267 / DANC267 / THEA267

Primary Crosslisting
Since the 1980s, performance studies has emerged as an interdisciplinary field of inquiry, with origin tales in theater and anthropology, in communications and philosophy. What might theorizing "performance" as mode, analytic, and object of study have to offer scholarship in the interdisciplinary humanities? In this seminar, we will read texts formative of performance studies, paired with multimedia performance examples, where performance speaks to staged theatrics as well as the presentation of everyday life. We will ask, how are race, gender, sexuality, and nation produced as the effects of legal, political, historical, social, and cultural scripts? And--an important partner question--how do discourses and practices of race, gender, sexuality, and nation in fact produce legal, political, historical, social, and cultural effects? This seminar is an introduction to performance studies, an interdisciplinary field in conversation with theater studies, gender studies, anthropology, philosophy, literary theory, visual studies, dance studies, ethnic studies, queer theory, and postcolonial studies. Students will study and experiment with performance while reading theoretical texts to grapple with concepts including ritual, restored behavior, performativity, mimicry, liveness, the body, objecthood, archive, movement, matter, and affect.

Class Format: seminar
Requirements/Evaluation: reflection papers, performance analysis, final paper or performance
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: Comparative Literature majors
Expected Class Size: 15
Distributions: (D1) (DPE)
Distribution Notes: meets Division 1 requirement if registration is under COMP, DANC or THEA; meets Division 2 requirement if registration is under WGSS DPE: This course tracks performance studies' engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.
Attributes: WGSS Theory Courses

Fall 2018
SEM Section: 01  W 1:10 pm - 3:50 pm  Vivian L. Huang

COMP 268 (S) Novel Worlds (WI)
Crosslistings: ENGL263 / COMP268
Reading a novel can feel like falling into another world, an immersion in an encompassing fictional reality saturated with detail—each novel its own trip down the rabbit hole. From Jane Austen’s "3 or 4 families in a country village" to Roberto Bolano’s teeming modern day Mexico City of millions, the novel’s distinctive power is in making both the few and the many feel like a complete world. But what are worlds, anyway? Are they spaces, like a container? Or are they not a thing at all, but social systems—ways of belonging that are constantly being made and remade? This course is about the specific world—imagining powers of the novel, tracing out various techniques and strategies by which literary texts create worlds. Our hunch: the modern notion of "world" finds its origin in the novel, and the novel constitutes one of the most sophisticated sites of reflection upon the notion of world. We'll read a number of novels, ranging from 19th century authors like Austen and Dickens, to contemporary genre writing—science fiction and the detective novel—as well as from a range of national traditions to see how novels, and ideas of world, shift over time and space. To get at our central questions, we'll read some philosophical and critical texts that are preoccupied by world-ness, with attention to current debates about the idea of World Literature. Novel texts likely to include: Jane Austen's Emma, Charles Dickens's Bleak House, Carroll's Alice in Wonderland, Italo Calvino's Invisible Cities, and Roberto Bolano's Savage Detectives.

Class Format: seminar
Requirements/Evaluation: papers (approximately 20 pages), other forms of writing in-class and otherwise, participation
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: sophomores and first-year students
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: WI: Five writing assignments equals 20 pages
Attributes: ENGL 200-level Gateway Courses;

Spring 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Gage C. McWeeny

COMP 269 (F) The Self Under Stalin: a Genealogy of Soviet Subjectivity (DPE)
Crosslistings: COMP269 / RUSS277

Secondary Crosslisting
In this course, students will explore a variety of cultural artifacts (literature, film, song, visual art, and architecture), personal documents (diaries and letters), and secondary literature, which speaks to the real, subjective experience of life in the Soviet Union under Stalin. Throughout his reign, Stalin spurned basic human values like freedom and democracy in favor of class hatred, discipline, and conformity. He unleashed unthinkable violence on the Soviet population, provoking mass famine and instigating campaigns of political terror, all in the name of transforming impoverished, agricultural Russia into the world's first industrially advanced, socialist society. The underlying logic of this social experiment has been diagnosed as totalitarian, a distinction designating systems of governance in which the state uses a combination of coercion and propaganda to achieve total control over the thoughts and actions of its subjects. The opening of borders and archives since the fall of the Soviet Union, however, has shown the image of the passive, brainwashed automaton to be inadequate in relation to the everyday cares, aspirations, fears, joys and sorrows, ethical dilemmas, personal narratives, and forms of covert resistance that shaped the identities of ordinary Soviet people. Scholars of Soviet subjectivity have worked to bring these stories to light in an attempt to achieve a more nuanced understanding of the Soviet experience. Students will apply insight from this field to their own investigations of Soviet selfhood in discussions, short response papers, and a final research paper. All readings are in English.

Class Format: seminar
Requirements/Evaluation: class participation, short response papers, final paper
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Russian majors, History majors, Comparative Literature majors
Expected Class Size: 10
Distributions: (D1) (DPE)
Distribution Notes: DPE: This course is part of the Difference, Power, and Equity initiative not only because it explores the formation of identity in situations in which the state wields extreme power over the actions and speech of its subjects, but also because it confronts the limitations of the
concept of totalitarianism in representing the experience of such subjects. Special attention will be devoted to issues of class, gender, ethnicity, and non-human actors as they relate to the problem of Soviet subjectivity.

Fall 2018

SEM Section: 01 TR 11:20 am - 12:35 pm Jason A. Cieply

COMP 270 (S) Russian Literature and European Existentialism

Crosslistings: COMP270 / RUSS222

Secondary Crosslisting

Existentialism was a highly influential movement in twentieth-century European literature and thought. Nowadays the terms existentialism and existentialist are broadly used to describe the worldview and literary style of writers and thinkers as different as Fyodor Dostoevsky, Leonid Andreyev, Martin Heidegger, Franz Kafka, and Jean-Paul Sartre. Reflecting the shift to irrationalism in early twentieth-century philosophy and psychology, as well as the global cataclysms of the twentieth century, existentialism focuses on the problem of human alienation in the modern world, suggesting ways of overcoming it. In this course addressing the key concepts of existentialist philosophy (angst, borderline situation, the absurd, freedom), we will examine the origins of the existentialist worldview in nineteenth and early twentieth-century Russian literature (Dostoevsky, Chekhov, Leonid Andreyev); read and discuss existentialist texts by Kafka, Albert Camus, and Sartre; and look at the existentialist legacy in contemporary Russian and Western culture, including rock music. All readings are in English.

Class Format: lecture

Requirements/Evaluation: participation, 3 writing assignments, oral presentation, final paper

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: students majoring or considering a major in Russian or Comparative Literature

Expected Class Size: 15

Distributions: (D1)

Attributes: PHIL Related Courses

Spring 2019

LEC Section: 01 TF 1:10 pm - 2:25 pm Vladimir Ivantsov

COMP 271 (S) From Kleist to Kafka

Crosslistings: COMP271 / GERM271

Secondary Crosslisting

Heinrich von Kleist (1777-1811) and Franz Kafka (1883-1924) wrote some of the most puzzling and intriguing work in European literary history. From Kleist's drama Penthesilea, which culminates in the consumption of the hero by the heroine (literally!), to Kafka's "A Hunger Artist," profiling a man who starves for a living, the texts in the course attempt to access the most profound--and at times bizarre--regions of the human mind. Works we will read include Kleist's dramas Prince Friedrich of Homburg, Amphitryon, and Penthesilea, and his short stories "The Marquise of O...," "The Earthquake in Chile," "The Foundling," "St Cecilia and the Power of Music," and "The Betrothal in Santo Domingo." By Kafka we will study "The Judgment," "The Metamorphosis," "A Hunger Artist," "In the Penal Colony," "The Burrow," "A Country Doctor," and others. Literary readings will be supplemented by selected letters and essays by Kleist, and by excerpts from Kafka's diaries. Readings and discussion in English.

Class Format: seminar

Requirements/Evaluation: intensive participation, four 2- to 3-page response papers, one 5- to 7-page paper, final project

Prerequisites: none

Enrollment Preferences: prospective Comparative Literature majors

Expected Class Size: 15

Distributions: (D1)

Not offered current academic year
COMP 272 (S) The History and Mythology of Chinese Scripts
Crosslistings: COMP272 / CHIN272

Secondary Crosslisting

Written scripts using what are most often called “Chinese characters” have an attested history of over 3000 years and have been used all over the world to represent a range of different languages. In this course we will examine the history and development of Chinese characters from their earliest extant examples on sacrificial animal bones to their often amusingly misguided use for contemporary tattoos. We will look at historical evidence and mythology, carefully constructed grammatical studies and wild orientalist imaginings. Some topics will include: comparisons between the development of Chinese characters and other written scripts, the relationship between Chinese characters and the languages of China, the use of Chinese characters to write non-Chinese languages, Chinese characters in art and calligraphy, theories of connections between Chinese characters and Chinese philosophy and literature, issues of education and literacy, and the future of Chinese characters in the digital age.

Class Format: lecture/discussion
Requirements/Evaluation: quizzes, short writing assignments, a midterm, and a final exam
Prerequisites: none
Enrollment Limit: none
Enrollment Preferences: none
Expected Class Size: 15
Distributions: (D1)
Not offered current academic year

COMP 273 (F) Murder 101
Crosslistings: ENGL273 / COMP273

Primary Crosslisting

Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of available plots? This course will explore the worldwide fascination with this genre beginning with European writers before turning to more distant detective stories from around the world. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. At the same time the readings will trace the evolution of the genre from the classical Sherlock Holmes model through later iterations, including golden age, hard-boiled, police procedural, female detective types, and more. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation. Our international journey will begin in England and the United States (G.K. Chesterton, Robert Knox and Edgar Allan Poe) and continue through Japan (Edogawa Rampo), France (Georges Simenon), Italy (Andrea Camilleri), Argentina (Jorge Luis Borges), and beyond. As we journey around the world, we will look at the possibility of reading detective fiction through the categories of gender, postcolonial, and race studies. Film adaptations of the novels we read, TV shows and films noir will also be included in the course material. All readings will be in English.

Class Format: seminar
Requirements/Evaluation: short papers, one research paper, oral presentations, midterm, class participation
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: Comparative Literature and English majors
Expected Class Size: 15
Department Notes: COMP core course
Distributions: (D1)
Not offered current academic year

COMP 274 (F) Confronting Japan (WI)
Crosslistings: COMP274 / JAPN274

Secondary Crosslisting

This tutorial looks into confrontations, within Japan and across its borders, how such confrontations are perceived, handled and narrated, and what they tell us about Japanese society. Through literature and other media, we will probe domestic issues, such as gender/economic disparities, aging,
minorities, suicide, reclusion and post 3-11 recovery, and international issues, related to Japan's shifting roles within East Asia and beyond. Discussions will untangle the conflicting perspectives, and elaborate the thoughts and feelings of the various contestants. All readings and discussions will be in English. Some course materials will also be available in Japanese, for those interested.

Class Format: tutorial

Requirements/Evaluation: 4- to 5-page papers and 2-page critiques (in alternating weeks), and one final report at the culmination of the course

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Japanese majors

Expected Class Size: 10

Distributions: (D1) (WI)

Not offered current academic year

COMP 275 (S) American Drama: Hidden Knowledge (WI)

Crosslistings: COMP275 / ENGL224 / THEA275 / AMST275

Secondary Crosslisting

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli's The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

Class Format: tutorial

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

Attributes: AMST Arts in Context Electives;

Not offered current academic year

COMP 276 (S) Black Europeans (WI)

Crosslistings: AFR276 / GERM276 / COMP276

Primary Crosslisting

This course explores the in/visibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, 
philosopher Wilhelm Anton Amo), Austria (royal tutor Angelo Soliman), Holland (Prince Kwasi Boachi), and Russia (military leader Abram Petrovitch Gannibal) during the 18th and 19th centuries, study paintings and decorative artifacts of the 18th and 19th centuries depicting black servants—such as Hyacinthe Rigaud's Portrait of Marquise de Louville (1708), Nicolas Lancret's The Escaped Bird (1730), and Manet's Olympia (1863) to name a few—and watch the biopic Belle by Amma Asante (2013), narrating the life of black heiress Dido Elizabeth Belle in 18th-century England. We will also do a quick survey of 20th-century European cinema, that has until now cast very few black actors in supporting and leading roles, and we will ponder the representation of black people in recent films that were commercially successful at the box office (such as Les Intouchables by Nakache/Toledano, France 2011). Finally, we will reflect on the deep roots of European colonialism that takes the form of national debates surrounding the naming of chocolate-coated treats and licorice sweets (Têtes de nègre, Mohrenkopf, and Negerkuss) or of a controversy around cultural identity resulting from the grotesque depiction of black men in folkloric tradition (like Zwarte Piet in the Netherlands).

Class Format: tutorial

Requirements/Evaluation: six 5- to 7-page argumentative papers; six 2- to 3-page response papers; final paper optional

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-years, sophomores, and juniors

Expected Class Size: 8

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP or GERM; meets Division 2 requirement if registration is under AFR

Not offered current academic year

COMP 278 (S) Premodern Japanese Literature and Performance
Crosslistings: COMP278 / JAPN276

Secondary Crosslisting

Some of Japan's performance traditions, which developed in different historical settings, have survived to this day and continue to coexist and compete for the attention of audiences both domestically and abroad. This course examines the Japanese literature of three major periods in Japan's history, focusing on how literary and performance traditions have been interrelated in the unfolding of Japanese literary history. We will begin by looking into the Heian period (794-1185), when the work of female authors occupied center stage and some of the canonical texts of the Japanese literary and cultural tradition were born. Next we will consider the medieval period (1185-1600), which saw the rise of the samurai class and the consequent shift in the domain of artistic creation. Then we will look at the Edo period (1600-1867), when a new bourgeois culture flourished and audiences were greatly transformed. We will also explore the continuing force of premodern literary traditions in contemporary performing arts. All readings and discussions will be in English.

Class Format: lecture/discussion

Requirements/Evaluation: active class participation, presentations, written journals, two essay questions, one paper, and attendance of live performance events

Prerequisites: none; open to all

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D1)

Attributes: GBST East Asian Studies Electives; PERF Interdepartmental Electives

Not offered current academic year

COMP 279 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
Crosslistings: ASST271 / REL271 / WGSS279 / COMP279

Secondary Crosslisting

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of
demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from "the normal" as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar
Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP
Attributes: FMST Related Courses
Not offered current academic year

COMP 281 (S) The Banlieue in Literature, Music, and Film
Crosslistings: RLFR240 / AFR241 / COMP281
Secondary Crosslisting
In this course we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.
Class Format: seminar
Requirements/Evaluation: journaling, presentation, in-class discussion, and final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 105 and above
Enrollment Limit: 20
Enrollment Preferences: French majors, certificate, Africana and Comparative literature students
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses
Not offered current academic year

COMP 282 (F) Introduction to Francophone Literatures
Crosslistings: AFR204 / COMP282 / RLFR203
Secondary Crosslisting
What is the Francophone world comprised of? Who speaks French today and why? What does the idea of Francophonie really mean? Is this term really relevant? Why, how, and by whom is this idea being criticized? How does the littérature-monde manifesto fit within these interrogations? Is the
French-speaking world merely a linguistic community or is it also a political, cultural, and economic project? Last but not least, why is the idea of Francophonie so important for France? We will answer these questions through the lens of literary and cinematic texts from Québec, Sénégal, Vietnam, France (l’hexagone), and Haiti among others.

Class Format: seminar

Requirements/Evaluation: presentation, journaling, final project, participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: RLFR 105 and above, placement exam or by permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate, Africana and Comp. Lit

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

Attributes: GBST African Studies Electives; GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

COMP 283 (F) Haitian and French Caribbean Literatures and Films

Crosslistings: COMP283 / AFR261 / RLFR261

Secondary Crosslisting

Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.

Class Format: seminar

Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: French majors, French certificate, Africana and Comparative Literature students

Enrollment Limit: 15

Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students

Expected Class Size: 10

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

Attributes: FMST Core Courses

Not offered current academic year

COMP 285 (S) World War II in Russian Culture

Crosslistings: RUSS220 / COMP285 / GBST220

Secondary Crosslisting

This course traces the development of state-sponsored collective memory of the Great Patriotic War, as the Eastern front of World War II is called in Russia, and its counter-narratives. The veritable cult of the war, as it was shaped by the late Soviet period, took decades to coalesce and went through multiple stages. The relative disregard in the immediate post-war years under Stalin was followed by the striking re-enactments in literature and film of the period of Khruschev's Thaw. The memory of the war for new generations was further defined in state-sponsored memorials, museums and public events under Brezhnev. While Soviet ideology was discredited in the wake of the USSR's collapse, ordinary Russians and politicians alike continue to this day to see Russia's victory over Nazi Germany with pride and as part of their national identity. This course explores the contradictory elements that make up the images and narratives of the war -- in novels, short stories, feature films, and oral histories -- which bring together state violence and
individual freedom, patriotism and oppression, remembrance and forgetting. After an initial acquaintance with the colossal human cost of the war, we will examine the artistic, cultural and political traditions of addressing the national trauma that have evolved in the official and unofficial discourses of the war. The search for a “usable past” of the war continues in contemporary Russia, breaching previously suppressed topics yet also obfuscating public attempts to critically examine people’s experiences of the war beyond the inherited Soviet myths.

Class Format: seminar
Requirements/Evaluation: class participation, research paper, final exam
Prerequisites: none
Enrollment Limit: 18
Enrollment Preferences: RUSS and COMP majors
Expected Class Size: 10-15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RUSS or COMP; meets Division 2 requirement if registration is under GBST
Attributes: GBST Russian + Eurasian Studies Electives

Not offered current academic year

COMP 287 (S) Russian and Soviet Cinema
Crosslistings: COMP287 / RUSS275

Secondary Crosslisting
In this course, we will survey over a hundred years of Russian and Soviet film to explore how cinema has reflected and, at times, created the country's most important historical events and cultural myths. We will pay close attention to Russian filmmakers' varied reactions to Hollywood cinema, as well as to the lively body of cinema theory that these reactions generated. Our survey will begin in the pre-Revolutionary era and include representative films from the time of the Bolshevik Revolution, Stalinism and World War II, the Thaw and Stagnation, Glasnost, and the Putin era. In addition to studying films by auteur filmmakers, such as Sergei Eisenstein, Andrei Tarkovsky, and Aleksandr Sokurov, we will watch movies made for the masses, which have helped to form Russians' understanding of their country and themselves. All readings will be in English and all films will be viewed with English subtitles

Class Format: seminar
Requirements/Evaluation: completion of all viewing and reading assignments, active participation in class discussions, two short papers, and a final research project
Prerequisites: none
Enrollment Limit: none
Expected Class Size: 15
Distributions: (D1)
Attributes: INST Russian + Eurasian Studies Electives

Spring 2019
SEM Section: 01 TF 2:35 pm - 3:50 pm Julie A. Cassiday

COMP 289 (F) Theorizing Magic (WI)
Crosslistings: ANTH297 / COMP289 / REL297

Secondary Crosslisting
This is a course about magic. It is not about stage magic, sleight of hand, or the art of pulling rabbits out of hats. You will learn no card tricks. But instead we will learn about those people who believed in the reality of certain powers; from the ability to summon good or evil spirits, transform base metals into gold, predict the future, or manipulate matter by thought alone. The problem of how to theorize magic has long been a cause of concern for the natural and social sciences. Many a sociologist and anthropologist has imagined that belief in magic should have vanished with modernity (despite much evidence to the contrary). Meanwhile, philosophers of science have been long fascinated with the demarcation problem-figuring out grounds by which to distinguish legitimate sciences (like astronomy) from their magical or pseudoscientific cousins (like astrology). We will trace these discussions and problematize them by looking at the beliefs of self-defined witches and magicians. This should put is in a position to interrogate the construction of
concepts of magic, science, and religion and show how the boundaries between these categories emerged historically. Topics to be discussed will include: the rationality of magic, the fine lines separating magic, science and religion, the persecution of witches, and the role notions of magic and superstition played in European modernization and colonization projects. The tutorial sessions will be customized to student interests, but texts will likely include selections from primary works in translation, such as Cornelius Agrippa's Occult Philosophy, Giordano Bruno's On Magic, Aleister Crowley's Magick Liber Aba, as well as selections from secondary literature, perhaps including Marcel Mauss, A General Theory of Magic, Max Weber, "Science as Vocation," Tanya Luhrmann, Persuasions of the Witches' Craft, Thomas Kuhn, The Structure of Scientific Revolutions, Larry Laudan, "The Demise of the Demarcation Problem," E.E. Evans-Pritchard, Witchcraft and Oracles, and Magic among the Azande, and/or Kelly Hayes, Holy Harlots: Femininity, Sexuality and Black Magic in Brazil.

Class Format: tutorial
Requirements/Evaluation: weekly writing assignments and tutorial attendance every week
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: potential Religion or Comparative Literature majors
Expected Class Size: 10
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under REL or ANTH; meets Division 1 requirement if registration is under COMP
Not offered current academic year

COMP 290 (F)  Shakespeare on Page, Stage and Screen: Text to Performance  (WI)
Crosslistings: COMP290 / ENGL270 / THEA260

Secondary Crosslisting
Four centuries on, Shakespeare still challenges us. How should we weigh the respective claims of our own era's concerns--with matters of gender, sexuality, race, class, or materiality, for instance--against historicist attention to the cultural, political and theatrical circumstances in which his plays were actually written? And when it comes to realizing the text in dramatic performance, such challenges--and opportunities--multiply further. Critical fidelity to Shakespeare's times, language and theatrical milieu prioritizes a historical authenticity that can be constraining or even sterilizing, while, at the other extreme, staging the plays with the primary aim of making them "speak to our times" risks revisionary absorption in our own interests. We will focus on six Shakespeare plays, from different genres and periods of his career: Romeo and Juliet, Henry V, Twelfth Night, Hamlet, Antony and Cleopatra, and A Midsummer Night's Dream. Proceeding with each from close reading of the text, we will attend to the demands and opportunities of performance, and assess a range of recent film and stage productions.

Class Format: seminar
Requirements/Evaluation: based on class participation, several short reading responses, and two longer papers
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Theatre and English majors, and prospective majors
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: ENGL Literary Histories A;
Not offered current academic year

COMP 293 (F)  Great Big Books  (WI)
Crosslistings: COMP293 / ENGL233

Secondary Crosslisting
Some of the greatest novels are really, really long--so long that they are too seldom read and taught. This course takes time to enjoy the special pleasures of novels of epic scope: the opportunity to immerse oneself in a wide and teeming fictional world; to focus sustained attention on the changeable fortunes of characters and societies over a long span of time; to appreciate the detailed grounding of lives in their social environment and
historical moment; to experience the leisurely and urgent rhythms, with their elaborate patterning of build-ups and climaxes, that are possible in such works. We will read but two novels, both preoccupied with the disruption and evolution of lives and loves at moments of historic upheaval: War and Peace (1869), Leo Tolstoy's epic of the Napoleonic Wars, and Parade's End (1924-28), Ford Madox Ford's modernist masterpiece about World War I and its traumatic impact on English social life. Set a century apart, the novels are distinguished by vivid and scrupulous representation of their respective wars, by their shrewd accounts of political and social pressures informing the crises, and by their insight into the struggles of those whose lives are engulfed in global crisis. Tolstoy's and Ford's approaches to fictional representation, however, provide intriguing contrasts: one favors the lucidity of classic realism, the other the challenges of modernist innovation; one deploys a single multiplot novel, the other a tetralogy of shorter novels developing a single plot. We will discuss the differing strategies and effects of these two approaches, as well as the more general difficulties of reading and interpreting long fiction.

Class Format: seminar

Requirements/Evaluation: regular class participation and four 5-page papers, two of them submitted in both a draft and a revision

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Distributions: (D1) (WI)

Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories B;

Not offered current academic year

COMP 294 (S) Philosophy and Narrative Fiction (WI)

Crosslistings: PHIL294 / COMP294

Secondary Crosslisting

What is it for a novel, a story, a play or a film to be a philosophical narrative? It is not enough for it merely to be about a character who happens to be a philosopher; nor is it just that philosophical positions are reviewed in the narrative, as in Gaarder's Sophie's World. Milan Kundera tried to answer this question by saying that a good philosophical novel does not serve philosophy but, on the contrary, tries to "get hold of a domain that (...) philosophy had kept for itself. There are metaphysical problems, problems of human existence, that philosophy has never known how to grasp in all their concreteness and that only the novel can seize." If Kundera is right, fictional narratives (such as novels) sometimes do the philosophical work that philosophy cannot do for itself. What kind of work is that, and how is it accomplished? Why can't argumentative prose--philosophers' preferred form of expression--clearly say, and moreover prove, what literature, theatre and film illustrate, show and display? One possible answer which we will examine is that, while many philosophers recognize that there are intimate connections between what we believe, feel and do, philosophical argumentation by its very nature appeals to belief alone; narrative art, by contrast, can simultaneously engage our reason, emotions, imagination and will, thus resulting not only in deepening our understanding, but also in transformation of the self. To properly address a number of interrelated questions concerning philosophy in literature and film, and philosophical problems of meaning, interpretation and evaluation of narrative fiction, we will discuss both narrative works of art and theoretical approaches to their analysis. We will consider the ways in which narrative fiction presents and engages its audience in philosophical reflections on personal identity, nature of the self, interpersonal relationships, memory, time, human existence, freedom, and the meaning in life. The choice of literary works and films to be discussed will to some extent depend on students' interest. Most of the authors will come from this list, however: Sartre, de Beauvoir, Kafka, Dostoyevsky, Thomas Mann, Camus, Ecco, Kundera, Borges, Charlie Kaufman, Bergman, Tarkovsky, Resnais, Kurosawa, Bunuel, Kubrick, Godard, Visconti and Guillermo del Toro. The theoretical aspect of the course will involve close readings of selected articles in contemporary aesthetics, philosophy of literature and philosophy of film.

Class Format: tutorial

Requirements/Evaluation: weekly film screenings on Monday nights (7-10 pm); tutorial attendance and participation; bi-weekly tutorial papers, each about 5 pages long (totaling 6 per student); bi-weekly oral responses to the paper of the tutorial partner

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who can demonstrate informed interest in the course and who can commit the time that the course will require

Expected Class Size: 10
COMP 295 (F) Philosophy of Film and Film Theory (WI)

Crosslistings: COMP295 / PHIL295

Secondary Crosslisting

Philosophy of film is a relatively young, but very rich and rapidly growing field. Its central question—What is film?—has been approached and framed in many different ways; naturally, the answers to that question, and the theoretical assumptions that underlie the answers, differ as well. This course will offer a selective overview of the debates that characterized philosophy of film since the early 20th century. Starting with early film theorists (such as Munsterberg, Arnheim, Bazin, and Soviet formalists), we will examine how their insights and disagreements influenced later developments in continental and analytic philosophy of film, and in film theory. While looking at film as art, as document, as experiment and as entertainment, we will always keep in sight specific theoretical assumptions that underlie different understandings of film, and different critical approaches to the medium. Some of the questions we will ask are: What is the nature of filmic representation? Does film accurately capture reality, as no other art does? Does it advance our thinking and increase our knowledge of the world? Or is it a supreme illusion, a dream-like escape, the domain in which the viewer's unconscious wishes are magically fulfilled? How does film generate meaning? Is film a creation of a single artist - the director, the author - or is it a result of a loosely synchronized and not quite coherent collaboration of many different people, each guided by her or his particular vision? Is there a room for the notion of collective intention in filmmaking? What is the nature of audience's response to film? Why do we seek to experience through film fear and anguish that we avoid in our daily lives? Are there ethical considerations that should govern both film production and spectatorship? Finally, is film today really distinct from a number of new, emerging visual media? How should we think about the boundaries and methods of theorizing about film?

Class Format: seminar

Requirements/Evaluation: this is a reading, writing & viewing intensive class; evaluation will be based on class participation, 5 short response papers (about 800 words each), & two 5 pages long papers

Extra Info: the second of which will be due after the end of classes; class attendance and Tuesday evening film screenings are mandatory

Extra Info 2: may not be taken on a pass/fail basis

Prerequisites: none; open to first year students

Enrollment Limit: 19

Enrollment Preferences: Philosophy majors and intended majors; students especially interested in film; and by seniority

Expected Class Size: 19

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under PHIL; meets Division 1 requirement if registration is under COMP

Attributes: FMST Core Courses; PHIL Contemporary Value Theory Courses;

Not offered current academic year

COMP 296 (S) Chinese Film and Its Significant Others

Crosslistings: CHIN226 / COMP296

Secondary Crosslisting

From the "wows" that the first short films invoked at a Shanghai teahouse in 1896 to the $527 million (or 3.4 billion RMB) grossed at the box-office by a 3D fantasy in 2016, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts,
comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Class Format:** lecture

**Requirements/Evaluation:** attendance and participation, short response papers (1-2 pages each), one final project

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective Chinese, Japanese, Asian Studies, and Comparative Literature majors

**Expected Class Size:** 15

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

**COMP 297 (F)** Present Past: The Politics of Memory in Contemporary Chinese Literatures and Films (WI)

**Crosslistings:** CHIN237 / COMP297

**Secondary Crosslisting**

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "past" remembered, forgotten, and subverted in a literary "presence"? This tutorial explores the politics of memory in contemporary literatures and films from the People's Republic of China (post-socialist era, 1978), Taiwan (post-martial law, 1987), and Hong Kong (postcolonial era, 1997). We will look at how literary and cinematic works in each of these "post" societies represent state-sponsored narratives of remembrance, dissidents' collective amnesia, and at the popular level, a playful yet cynical flirtation with politics. With close- and distant- readings of textualized and visualized memories, we will examine themes of nation and locality, public and private, amnesia and nostalgia, and home and diaspora in the PRC, Taiwan, and Hong Kong from the late 1980s until today. Course readings include "root-seeking", "new realist", "avant-garde" and "hooligan" novels, examples from the Taiwanese small theater movement, and the transnational cinemas made by the fifth, sixth, and second new wave filmmakers from these three "post" societies.

**Class Format:** tutorial

**Requirements/Evaluation:** attendance and participation, five short papers, five short critiques of a partner's paper, one final project

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** current or prospective Chinese, Asian Studies, and Comparative Literature majors

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Attributes:** FMST Core Courses

Not offered current academic year

**COMP 298 (S)** Introduction to French and Francophone Film

**Crosslistings:** COMP298 / RLFR228

**Secondary Crosslisting**

In this course, we watch and examine seminal French and Francophone films. Starting with early French cinema and silent movies of the end of the nineteenth century, we continue with landmark films from the 1920s, 30s and 40s. World War II serves as a point of rupture to explore how the advent of Francophone film parallels postcolonial theory. Throughout the semester, we discuss film as spectacle, the emergence of narrative forms, innovative technical practice and their connection to aesthetics. We also look at the role of film in addressing larger questions that include acts of rebellion, decolonization, the radical rejection of societal values, colonialism, dislocation, alienation, French collaboration during the German occupation, and the intersection of history and biography, as well as migration, in between-ness, and transnationalism. Films from the Lumière brothers, Méliès, Guy-Blaché, Vigo, Truffaut, Sembene, Mambety, Malle, Varda, Palcy, Peck, and Sissako. Conducted in French.

**Class Format:** seminar
**COMP 299 (S)  Coffee, Sugar, Wigs, and Desks: Writing and Material Life in Early Modern France  (WI)**

Crosslistings: RLFR229 / COMP299

This tutorial considers the relationship between slavery, colonial commerce, and the burgeoning market in material and cultural goods. We look at France's "consumer revolution" through the lens of four material objects--sugar, coffee, wigs, and desks--to consider how eighteenth-century concepts of race, gender, and social status related to taste, sociability, appearance, and writerly identity. Readings by Voltaire, Aulnoy, Genlis, Bernardin de Saint-Pierre, and others will be paired with critical texts from literary and material historians as well as objects found in local collections.

**Class Format:** tutorial

**Requirements/Evaluation:** five papers and five responses

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** RLFR 105, a 200-level course, or instructor permission

**Enrollment Limit:** 10

**Enrollment Preferences:** first- and second-year students

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Not offered current academic year**

**COMP 300 (F)  Thinking Diaspora: The Black Atlantic and Beyond**

Crosslistings: AMST308 / ENGL309 / WGSS308 / COMP300

This course wrestles with the significance of water in diasporic literature—how it endures, how it has diminished, how it slips away from us. Black diaspora theory was revolutionized by Paul Gilroy's *The Black Atlantic*, which urged us to consider more deeply the role of the ship, the routes, and the roots entailed in the formation of diasporic consciousness. This course aims to expand students' theoretical skills as we discuss cornerstone and cutting edge texts of diaspora theory, with an emphasis on theories that work with the relationship to water, such as those by Jacqueline Nassy Brown, Omise'eke Tinsley, and Vanessa Agard-Jones. Primary texts will include *The Big Sea* by Langston Hughes, *Sugar and Slate* by Charlotte Williams, Barry Jenkins' *Moonlight*, and more.

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 25

**Enrollment Preferences:** none

**Expected Class Size:** 20

**Distributions:** (D1)
Which is more appealing, a roller coaster or a rose? For much of its history, art and literary theory has conceived itself as a science devoted to explaining and defining "beauty." But running alongside this is an edgier countercurrent that worships something else: an experience of excitement, fear, suspense, or thrilling confusion often described as "the sublime." The sublime interested early critics, from classical rhetoricians to the German Idealists, as a way to make aesthetics more scientific paradoxically by identifying the doorway through which art and literature escaped the realm of reason. More recently the notion of literature's exciting confusion has played a key role in modern critical theory from Russian formalism to new criticism, deconstruction, postmodernism, and posthumanism. (In fact, poststructuralist criticism itself has a thrillingly confusing quality that we will not ignore.) We will take up a cross section of critical theory from classical times to the present, focusing on careful reading of relatively short texts by Plato, Aristotle, Addison, Burke, Schiller, Nietzsche, Shklovsky, I.A. Richards, Barthes, Derrida, Lyotard, Fredric Jameson, Haraway, and others. Case studies ranging from opera to Xbox will enlighten, thrill, and confound you. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose, poetry, or drama from any time and place; film, visual art, or architecture; music, new media, or digital media, and beyond.

Class Format: seminar
Requirements/Evaluation: attendance and active participation, several short response assignments, final project consisting of a scripted oral presentation and a 15-page final paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: 200- or 300-level course in literature, theory, or philosophy, or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: students majoring or considering a major in a related field
Expected Class Size: 9
Distributions: (D1)
Attributes: ENGL Criticism Courses
Not offered current academic year
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** some previous course work in any literature beyond the 100 level is helpful; students selecting the Spanish option for credit toward the Spanish major must have taken at least one 200-level RLSP course or seek permission of the tutor

**Enrollment Limit:** 10

**Distributions:** (D1) (WI)

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Countries of Origin + Transnationalism Elect; Not offered current academic year

**COMP 303 (S) Embodied Archives: Global Theatre and Performance Histories** (DPE)

Crosslistings: COMP303 / THEA301

Secondary Crosslisting

History shapes bodies and is, in turn, shaped by bodies. Whose story is included in the archive? Whose story is left out? What remains over time? What disappears? Why? As theatre and performance historians, our task will be twofold: to study the past but also to question how its been constructed over time. Our obligations will include: handling, analyzing, and contextualizing primary sources; giving equal value to textual and embodied forms of knowledge preservation; taking into account the gender, race, class, status, and ethnicity of the historical participants who occupy the archive; and asking who benefitted from the ideological systems of a given age and who did not. Performance histories to be considered include: West-African Yoruba ritual; pre-Columbian performance in Mesoamerica; ancient Greek civic festivals; labor and guild theatres of Medieval England; print and Kabuki cultures of the Japanese Edo period; eighteenth-century celebrity portraiture across the circum-Atlantic; U.S. Civil War photography and re enactment; and performance histories drawn from (or unseen by) the archives of Williams College. Our readings and approaches will be informed by leading performance and cultural studies critics, such as: Diana Taylor, Joseph Roach, Saidiya Hartman, Rebecca Schneider, Harvey Young, and Tavia Nyong’o. This course is required for Theatre majors and is a prerequisite for THEA 401.

**Class Format:** seminar

**Requirements/Evaluation:** weekly “free-writing responses”; two “deep-reads” of archival materials; a 5-page midterm paper; a 10-minute oral report; and a final research project or presentation

**Prerequisites:** THEA 101, 102, 103, 201, 204 or by permission of instructor with evidence of equivalent 100-level course in Division I or Division II

**Enrollment Limit:** 18

**Enrollment Preferences:** Theatre majors

**Expected Class Size:** 8-10

**Distributions:** (D1) (DPE)

**Distribution Notes:** DPE: This course directly interrogates the power inequities of the historical archive and insists on acknowledging the value of embodied practice as a form of knowledge. Students will learn to question the authorship and ownership of the past by those who controlled its preservation. We will examine primary sources as contextually constructed rather than ‘givens,’ and we will seek to understand the status of those observers and participants whose stories comprise the archive of performance

Spring 2019

SEM Section: 01 TR 9:55 am - 11:10 am Amy S. Holzapfel

**COMP 305 (F) Dostoevsky: Navigating Through the Underground**

Crosslistings: COMP305 / RUSS305

Secondary Crosslisting

In this course, students will acquaint themselves with Dostoevsky's oeuvre--from his early masterpieces to his artistic testament, The Brothers Karamazov. The key concept through which we will approach Dostoevsky's various writings will be the underground--a powerful metaphor of spiritual decay, angst, resentment, and rebellion against the whole of creation shared by many Dostoevsky characters, from the anonymous protagonist of Notes from Underground, to Raskolnikov (Crime and Punishment), to all the brothers Karamazov. Inheriting Dostoevsky's own existential doubts, his major characters strive to find an exit from their various "undergrounds," some with and some without success. What are the philosophical, psychological, and artistic foundations of the underground? How does one end up there in Dostoevsky's view? And what is the way out? These are just a few of the questions to be answered as we explore the primary genius of Russian literature. All readings are in English.
**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation in discussion, one 1-page writing assignment, two research papers, digital project, final project (paper)

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** RUSS and COMP majors

**Expected Class Size:** 15

**Distributions:** (D1)

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**COMP 306 (S) Rise and Shine with Tolstoy**

Crosslistings: COMP306 / RUSS306

Secondary Crosslisting

Prepare to alternately fall in love and lock horns with this illustrious nineteenth-century Russian author. He is worth it! This course will examine the life and major works of Leo Tolstoy in the context of Western intellectual history. Readings will include his two great novels, War and Peace and Anna Karenina, as well as a number of shorter works, such as The Cossacks and Hadji Murad. We will also consider some of Tolstoy's aesthetic and didactic works as we examine his broad, rich, and sometimes unexpected development as an artist and thinker.

**Class Format:** seminar

**Requirements/Evaluation:** active and substantive class participation; short papers; leading class discussion

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** RUSS and COMP majors

**Expected Class Size:** 7

**Distributions:** (D1)

**Attributes:** GBST Russian + Eurasian Studies Electives

Not offered current academic year

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**COMP 307 (S) Asian American Writing and the Visual Arts**

Crosslistings: AMST304 / COMP307 / ENGL388

Secondary Crosslisting

This course examines the intersection of Asian American writing and the visual arts in a range of works: graphic novels, art criticism, collaborative projects between poets and visual artists, works that combine textual and visual elements, ekphrastic poetry, poetry "inspired by" paintings, video work, digital poetry, among others. Writers and artists to be discussed include Mei-mei Berssenbrugge, Theresa Cha, Patty Chang, Mel Chin, Bhanu Kapil, Janice Lee, Tan Lin, Yoko Ono, Adrian Tomine, and John Yau.

**Class Format:** seminar

**Requirements/Evaluation:** two papers, short assignments, presentation, participation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP
COMP 309 (S) Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
Crosslistings: COMP309 / AFR302
Secondary Crosslisting
Often viewed as the "dirty laundry" of the Black American past, colorism, or skin color bias, is a pervasive force within modern global society. Although it is not a new issue, its impact is far reaching and continues to have damaging effects on people of color—especially members within the African Diaspora. From skin bleaching creams like "Whitenicious" to rap music's fetization of light-skinned women, colorism is a very real and present issue affecting Black life. From the literary works of Wallace Thurman and Toni Morrison, to the lyrics of blues crooner Big Bill Broonzy and rapper Lil Wayne, we will analyze the many ways that the politics of color influence standards of beauty and attractiveness, perceptions of behavior and criminality, and economic attainment and stability.
Class Format: seminar
Requirements/Evaluation: evaluation in this course will be based upon class participation, response papers, one 6- to 8-page paper, and a formal class presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under COMP
Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;
Not offered current academic year

COMP 310 (S) Theorizing Shakespeare
Crosslistings: WGSS311 / ENGL311 / THEA311 / COMP310
Secondary Crosslisting
For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: The Merchant of Venice, Hamlet and Antony and Cleopatra. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a Shakespearean reading of Jacques Lacan look like?
Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 19
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL, COMP or THEA; meets Division 2 requirement if registration is under WGSS
Attributes: ENGL Criticism Courses; ENGL Literary Histories A
Not offered current academic year

COMP 311 (F) Experimental African American Poetry
Crosslistings: AMST307 / AFR301 / ENGL327 / COMP311

Secondary Crosslisting
Contemporary African American poets in various cities and towns across the nation--from New York City to Los Angeles, from Berkeley to Durham, N.C.--are currently producing a vibrant and thriving body of formally experimental work, yet this poetry is largely unknown to readers both within and outside the academy. This formally innovative poetry defamiliarizes what we normally expect of "black writing" and pushes us to question our assumptions and presumptions about black identity, "identity politics," the avant-garde (for example, is it implicitly raced?), formalism, socially "relevant" writing, the (false) dichotomy of form versus content, the black "community," digital poetics, and other issues of race and aesthetics. We will examine the writings of living poets, who range widely in age, and those of their avant-garde predecessors in the twentieth century. We will also be making links between this poetry and African American music and visual art.

Class Format: seminar
Requirements/Evaluation: two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation
Prerequisites: none, though at least one previous literature course preferred
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;

COMP 313 (S) Feeling Queer and Asian
Crosslistings: ASST316 / WGSS316 / COMP313

Secondary Crosslisting
This advanced undergraduate seminar focuses on concepts, queries, and methodologies at the intersections of Asian Americanist critique, queer theory, and affect theory. How might we come to understand Asian gender, sexuality, and racialization less through a language of being or meaning, as through feeling? How do Asian/American discourses rely upon languages of gender and sexuality, and how might queerness depend upon Asianness? How might these theories identify, complicate, and call forth more expansive or alternative practices of belonging? The class will read theories including national abjection, racial melancholia, disaffection, queer diaspora, and homonationalism, as well as engage Asian American literatures.

Class Format: seminar
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: WGSS majors
Expected Class Size: 12
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under WGSS or ASST; meets Division 1 requirement if registration is under COMP
Not offered current academic year

COMP 315 (F) Social Construction (DPE)
Crosslistings: WGSS302 / REL301 / COMP315 / SOC301 / SCST301

Secondary Crosslisting
"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of
"electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

Class Format: seminar
Requirements/Evaluation: regular attendance and participation, short weekly reflection papers, a 10-page research paper, and final project
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Religion majors, then majors from cross-listed departments
Expected Class Size: 15
Distributions: (D1) (DPE)
Distribution Notes: meets Division 2 requirement if registration is under REL, SOC, WGSS or SCST; meets Division 1 requirement if registration is under COMP. DPE: Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm     Jason Josephson Storm

COMP 316 (S) An American Family and "Reality" Television (WI)
Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Secondary Crosslisting
An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds’ marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the An American Family series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar
Requirements/Evaluation: class presentations, research assignments, and final 16- to 20-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: junior majors, followed by senior majors
Expected Class Size: 14
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ARTH or COMP; meets Division 2 requirement if registration is under AMST or WGSS
Attributes: AMST Arts in Context Electives; ARTH post-1600 Courses; FMST Core Courses;

Not offered current academic year
COMP 317 (S)  Dante
Crosslistings: COMP317 / ENGL304

Secondary Crosslisting

In the spring of 1300, Dante Alighieri entered Hell. The Divine Comedy is the record of the journey that followed. It is organized around a series of encounters with figures from the poet's past--for example, a former teacher damned for violating nature--as well as historical and literary characters: Ulysses, Thomas Aquinas, Plato, Virgil, Adam. Though the Comedy is probably now best known for its savagery--the bodies split open, the Popes turned upside down and lit on fire--it is also, as Dante claims, a love story and a work of high imaginative daring. Among its final images is a vision of paradise rendered through the precise if also mind-bending language of non-Euclidean geometry. In this course we will read the three books of the Comedy (Inferno, Purgatorio, Paradiso), the Vita Nuova, and a few brief selections from Dante's other works. All readings will be in translation.

Class Format: seminar
Requirements/Evaluation: four written exercises, three exams, and a 10-page final paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories A

Not offered current academic year

COMP 318 (F)  Twentieth-Century French Novel: From Adversity to Modernity
Crosslistings: COMP318 / RLFR318

Secondary Crosslisting

In his futurist novel Paris in the Twentieth Century (1863), Jules Verne envisions an era of technological superiority, complete with hydrogen cars and high-speed trains, televisions and skyscrapers, computers and the internet. But in Verne's vision of modernity, technological sophistication gives way to intellectual stagnation and social indifference, in a world where poetry and literature have been abandoned in favor bureaucratic efficiency, mechanized surveillance, and the merciless pursuit of profit. To contest or confirm this dystopic vision, we will examine a broad range of twentieth-century novels and their focus on adversity and modernity. In a century dominated by the devastation of two World Wars, the atrocities of colonial empire, and massive social and political transformation, the novel both documented and interrogated France's engagement with race and ethnicity, gender and sexuality, colonialism and immigration. Within this historical context, we will discuss the role of the novel in confronting war and disease, challenging poverty and greed, and exposing urban isolation and cultural alienation in twentieth-century France. Readings to include novels by Colette, Genet, Camus, Duras, Ernaux, Guibert, Begag. Lectures to include discussions of Gide, Proust, Sartre, Beauvoir, Cixous, Foucault, Jelloun, Djébar. Films to include works by Fassbinder, Annaud, Lioret, Ducastel, Martineau, Téchiné, Charef. Conducted in French.

Class Format: seminar
Requirements/Evaluation: active class participation, midterm exam, and two to three papers
Prerequisites: a 200-level course; or by placement test; or permission of instructor
Enrollment Limit: 20
Enrollment Preferences: French majors and certificate students; Comparative Literature majors; and those with compelling justification for admission; seniors returning from study abroad (in France or other Francophone countries) are particularly welcome
Expected Class Size: 20
Distributions: (D1)

Not offered current academic year

COMP 319 (F)  Black Migrations: African American Performance at Home and Abroad
Crosslistings: DANC317 / AFR317 / COMP319 / AMST317 / THEA317 / ENGL317
Secondary Crosslisting

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham’s dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: seminar/discussion

Requirements/Evaluation: evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives;

Not offered current academic year

COMP 321 (F) Groovin’ the Written Word: The Role of Music in African American Literature

Crosslistings: AMST314 / COMP321 / ENGL314 / AFR314

Secondary Crosslisting

In an interview with Paul Gilroy, Toni Morrison once said, "Music provides a key to the whole medley of Afro-American artistic practices." Morrison is not the only one who believes that music speaks to numerous aspects of the African American experience. From Sterling Brown and Zora Neale Hurston to John Edgar Wideman and Suzan Lori-Parks, many African American authors have drawn on music to take political stands, shape creative aesthetics, and articulate black identity. In this course, students will explore the work of these authors and more, investigating music's ability to represent and critique African American culture in their literature. Texts will cover a range of literary forms including poetry, plays, short stories and novels alongside theoretical and critical essays. Students will discuss such key issues as assimilation into mainstream culture, authenticity claims on black music, and music used as a tool for protest. Additionally, class assignments will include musical examples in spirituals/gospel, blues, jazz, and rock/rhythm and blues. While this class requires students to practice in-depth literary and performance analysis skills, students are not required to have technical musical knowledge.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based upon class participation, short weekly reading responses and/or listening assignments, one 3-page paper, one 6- to 8-page paper comparing two works, one in-class spoken word performance with 2-page report, final presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none; open to all

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;

Not offered current academic year
COMP 322 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
Crosslistings: AFR323 / ARTH223 / ENGL356 / AMST323 / COMP322

Secondary Crosslisting
This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as Jeremy Love's Bayou and Ho Che Anderson's King: A Comic Biography, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels and comic strips, with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

Class Format: seminar

Requirements/Evaluation: evaluation will be based upon class participation, weekly written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)

Extra Info: may not be taken on a pass/fail basis, not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Department Notes: this course is part of the Gaudino Danger Initiative

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; Not offered current academic year

COMP 324 (S) The Orientalist Sublime and the Politics of Horror
Crosslistings: COMP324 / ENGL334

Secondary Crosslisting
Islamophobia is on the rise once again, but its history is long and storied. This course will look at how we got here by asking simple questions: how do we name those things that are beyond the grasp of reason, outside the realm of intelligibility? How do we attempt to domesticate that which is foreign or other? What, to Western Europeans, was the deep mysterious Orient but a new instance of the sublime? What is the Arab world to Americans now? In this seminar, we will take up the inheritance of the eighteenth-century fad in Europe for all things Oriental that followed the translation of The Arabian Nights into French in 1707. We will read the Nights alongside Edmund Burke's and Immanuel Kant's theories of the sublime and writings on the French Revolution in order to investigate the relationship between the real politics of Empire and the politics of imperial representation. Raced and gendered imaginaries will play a crucial role in our study. In aiming to understand how literature and art deal with the magisterial, the infinite, the unmapped, the horror, and the mystery of the sublime East, we will touch on important writers and artists in the long history and aftermath of European Orientalism from the eighteenth century to the present. Authors and artist include Daniel Defoe, Mary Wortley Montague, Eliza Fay, J.A.D. Ingres, Eugene Delacroix, Mary Shelley, William Beckford, Comte de Lautréamont, Edgar Allan Poe, Wilkie Collins, Richard Marsh, E.M. Forster, Jorge Luis Borges, and Salman Rushdie.

Class Format: seminar

Requirements/Evaluation: one 2-3 page provocation paper to be revised into a formal essay of 5-6 pages following consultation; one final research paper of 10-12 pages on a topic developed out of the course materials

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: English and Comparative Literature majors
COMP 325 (F) American Social Dramas (WI)
Crosslistings: SOC328 / THEA328 / AMST328 / COMP325
Secondary Crosslisting

As Shakespeare wrote memorably in As You Like It, "All the world's a stage, and all the men and women merely players." Sociologists have heeded Shakespeare's wisdom, arguing that social and political events are "performances" that take shape in accordance with familiar cultural scripts, and indeed that social actors implicitly interpret real-world events using plot structures from literary and dramatic genres such as romance, irony, comedy, and tragedy. We will explore this thesis through the lens of contemporary American political events, including the Clinton-Lewinsky scandal, September 11, Hurricane Katrina, the 2012 presidential election, and current debates over Confederate symbolism. We will also pay careful attention to the unfolding drama associated with the 2016 presidential election. How do social performances and struggles to "control the narrative" shape the meanings and outcomes of political events? Are they merely "spectacles," or wellsprings for genuine civic participation? What role do political comedy, satire, and social media play in shaping the trajectory of contemporary events? Major authors will include Victor Turner, Clifford Geertz, J.L. Austin, Erving Goffman, and Jeffrey Alexander. Throughout the semester, each student will develop a significant project on a political event of their choosing.

Class Format: seminar
Requirements/Evaluation: active participation, five 2-page response papers, a 12-page paper that will go through draft and revision stage, and a presentation
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Anthropology and Sociology majors
Expected Class Size: 15
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under SOC or AMST; meets Division 1 requirement if registration is under COMP or THEA
Not offered current academic year

COMP 326 (S) Queer Temporalities (WI)
Crosslistings: REL326 / WGSS326 / COMP326 / LATS426
Secondary Crosslisting

Birth, childhood, adolescence, college, adulthood, career, marriage, family, mid-life, old age, death, afterlife. How are all these facets of being human imagined as stages in time, as axes on certain progressive lines that delineate human social relations? How do we experience and represent time, and what factors might account for both our experiences and our representations? What are some of the ways that people experience and mark the passing of time? What are some of the different ways that people have made sense of time and themselves in time? How have our conceptions of time and our demarcations of lifecycles shifted historically? How do people whose experiences do not align with dominant cultural social stages negotiate ideas of lifecycle and timing? Especially for individuals and peoples who have been denied self-representation and narratives of place, how do competing notions of time, history, space, and location get negotiated? In this course, drawing from within the broad corpus of queer theory (including theorists such as Gloria Anzaldúa, Elizabeth Freeman, J. Halberstam, and José Esteban Muñoz) we will examine some non-linear, non-normative, and interruptive approaches to making sense of time, space-time, and self within time.

Class Format: tutorial
Requirements/Evaluation: evaluation will be based on class attendance, analytical essays, responses, and revised essays
Extra Info: Pairs will meet with the instructor for one hour each week. Almost every week, one student from the pair will write a 5-page analysis of the week's reading. The other student will respond orally with a 2-page response to their partner's paper.
Extra Info 2: Pairs will also prepare a midterm synthesis, students will revise two of their 5-page analytical papers: one from the first half of the semester, one from the second half due at the end of the semester. may not be taken pass/fail or fifth course
COMP 328 (F) California: Myths, Peoples, Places (WI)
Crosslistings: ENVI318 / LATS318 / REL318 / AMST318 / COMP328
Secondary Crosslisting
Crosslisting Between Paradise and Hell, between environmental disaster and agricultural wonderland, between Reagan and Berkeley, between a land of all nations and a land of multiracial enmity, a diversity of myths have been inscribed onto and pursued within the space we call California. How did certain narratives of California come to be, who has imagined California in certain ways, and why? What is the relationship between certain myths, the peoples who have imagined them, and the other peoples who have shared California dreams? In this course, we will examine some of the myths that surround California by looking at a few specific moments of interaction between the peoples who have come to make California home and the specific places in which they have interacted with each other. Of special interest will be imaginations of the Spanish missions, the Gold Rush, agricultural California, wilderness California, California as "sprawling multicultural dystopia," and California as "west of the west."

Class Format: seminar
Requirements/Evaluation: this course will be mostly discussion oriented, with grading based upon participation, short writing exercises, one 3-page review essay with mandatory revision, one 5- to 8-page midterm review essay, and a final 10- to 15-page comparative review essay
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 15
Distributions: (D2) (WI)
Distribution Notes: meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under LATS, AMST, ENVI or REL
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives; LATS Core Electives;
Not offered current academic year

COMP 329 (F) Political Romanticism
Crosslistings: PSCI234 / COMP329 / ENGL322
Secondary Crosslisting
What is Romanticism, and how does it relate to the world-changing political upheavals that emerge along with it? Romantic literature emerged around the time of the French and Haitian Revolutions, and many Romantic authors were deeply sympathetic to the democratic principles of freedom and equality that inspired such political uprisings. Yet many also questioned revolutionaries' attempts to realize such ideas by forcibly seizing control of governments. These authors became interested in art and literature as alternative means of bringing about social and political change. In so doing, they invented ideas about the political power of art that are still very much with us today. This seminar examines these ideas through readings of works of Romantic literature, philosophy, and art that brought them into the world, while also considering how arguments subsequently developed for and against political Romanticism inform today's heated debates about the relationship between art and politics. May include works by Kant, Wordsworth & Colderige, C. Smith, P.B. Shelley, Géricault, Delacroix, Turner, Hazlitt, Hegel, Marx, C.L.R James, Carl Schmitt, Walter Benjamin, and Jacques Rancière.
Class Format: seminar
Requirements/Evaluation: evaluation based on two papers, 6 and 8-10 pages in length, and general participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English, Comparative Lit, German, Political Science majors
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under PSCI
Attributes: ENGL Criticism Courses; ENGL Literary Histories B

Fall 2018
SEM Section: 01  Cancelled

Spring 2019
SEM Section: 01  W 1:10 pm - 3:50 pm  Walter Johnston

COMP 330 (S)  New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
Crosslistings: THEA330 / COMP330 / AMST331

Secondary Crosslisting
This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O'Toole), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.
Class Format: seminar
Requirements/Evaluation: will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and a contemporary creative project/performance
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: none
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST
Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; FMST Related Courses
Not offered current academic year

COMP 331 (S)  The Brothers Karamazov  (WI)
Crosslistings: COMP331 / ENGL371 / RUSS331

Secondary Crosslisting
Widely hailed as one of the greatest novels ever written, Dostoevsky's The Brothers Karamazov contains a series of enigmas, not the least of which is precisely who murdered the Karamazov father. In addition to exploring the shared guilt of all four of the brothers Karamazov in the crime of patricide, Dostoevsky poses the most probing questions of his day: Are families tied together merely by blood or by deeper spiritual bonds? Is religious faith possible in an age of reason, science, and technology? Can man's earthly laws ever carry out divine justice? Is humanity prepared to bear the burden
of responsibility that comes with freedom? This tutorial will spend an entire semester exploring Dostoevsky's masterwork, and we will read a variety of secondary sources alongside The Brothers Karamazov, including history, philosophy, and literary theory. Our goal will be to understand Dostoevsky's answers to these so-called "accursed questions" through the unique artistic form of The Brothers Karamazov.

**Class Format:** tutorial

**Requirements/Evaluation:** evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** at least one 200-level literature class

**Enrollment Limit:** 10

**Enrollment Preferences:** students majoring or considering a major in Russian, Comparative Literature, or English

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Attributes:** JLST Interdepartmental Electives;

Spring 2019

TUT Section: T1    TBA    Julie A. Cassiday

**COMP 332 (F) Popular Culture in the Arab World: Youth, Populism, and Politics** (DPE) (WI)

**Crosslistings:** COMP332 / ARAB331

**Secondary Crosslisting**

Since the uprisings in the Arab world in 2011 and the counter-revolutions that followed, much attention has been paid to the significant role of the "popular" in creating social and political transformations. The voice of the youth and "the street," in particular, emerged as massive sources and sites for political mobilization. But, are these categories identical? Does youth culture equal popular culture? This survey course is designed to provide students with an introduction to the different layers that constitute popular culture in the Arab world since the decolonization of Arab states in the 1950s. Questions that we will ask include: What constitutes "popular culture" in the Arab world? How is it different than folk culture, mass culture, or "high" culture? Who are the key players in the creation and dissemination of "popular" culture? Besides globalization, for example, what other social, political and economic dynamics engulf the definition of the "popular"? What are modes of self-fashioning and representation of Arab identity that characterize this culture? To answer these questions we will examine original sources (with English translation) that include a graphic novel, political cartoon and graffiti, documentaries, TV shows, soap operas, video clips, music, comedy, blogs, news and social media. A selection of essays from anthropology, Arab culture studies, political science, journalism, and online videos will be used to provide historical and critical context for the material discussed in class.

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, two shorter papers (3-4 pages), two film reviews and critical reflections (1-page), a performance, and a longer final paper (7-10 pages)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students majoring in or considering a major in Arabic Studies

**Expected Class Size:** 19

**Distributions:** (D1) (DPE) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ARAB DPE: As the course description explains, this course engages the concept of the popular through a critical examination of difference, power, and equality in the context of national revolt against colonialism, dictatorship, and socioeconomic injustice in the Arab world since the 1950s. The content will focus on addressing how voices from the margins, particularly the youth, the urban poor, and women, articulated a political language of popular resistance against the dual hegemony of state and colony.

**Attributes:** GBST Middle Eastern Studies Electives;
COMP 333 (S) Narrative Strategies
Crosslistings: COMP333 / ARTS333

Secondary Crosslisting
In this tutorial, we will examine the use of narrative in a range of fine art practices, which could include painting, drawing, video, sculpture, installation, public art, and sound art. Students who are interested in telling or referencing stories in their work in some way will be given the opportunity to develop their ideas and skills in a challenging studio class. In addition to intensive projects, we will look at and discuss the work of artists such as Huma Bhabha, Lorna Simpson, Joe Sacco, Lydia Davis, Raymond Pettibon, Todd Solondz, Sophie Calle, Jenny Holzer, and Omer Fast among others. One of the aims of this course is to challenge traditional notions and expectations of narrative. For instance, what could minimally constitute a narrative piece? How do different mediums allow for time to unfold in unexpected ways? How does omission play a powerful role in a narrative? How might the role of the narrator (often so powerful and present in novels and short stories) change in a visual arts context? This is a studio tutorial with an emphasis on demanding, weekly projects. Students will work both in mediums of their choice and be asked to experiment with new, unfamiliar formats. Readings and screenings will be required in addition to tutorial hours.

Class Format: studio tutorial with an emphasis on demanding, weekly projects; students will work both in mediums of their choice and be asked to experiment with new, unfamiliar formats; readings and screenings will be required in addition to tutorial hours

Requirements/Evaluation: evaluation based on assignments, studio performance, class participation, and attendance

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: students are required to have taken at least two ARTS 200-level classes in any medium, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Art Studio majors

Expected Class Size: 10

Distributions: (D1)

Not offered current academic year

COMP 334 (S) Imagining Joseph (WI)
Crosslistings: REL334 / COMP334 / ANTH334 / JWST334

Secondary Crosslisting
Beloved son, rival brother, faithful servant, dreamer, seer, object of desire, lover, husband, bureaucrat, Joseph is one of the most fully-limned and compelling figures in the Jewish, Christian, and Muslim scriptural traditions. The story of Joseph unfolds over fourteen chapters in the Hebrew Bible, and is the subject of the fourth longest sura in the Qur'an. Through millennia, the story of Joseph has inspired a wealth of interpretations, commentary, apocrypha, re-tellings, and back-story, including an apocryphal book of scripture about Joseph and his wife, Asenath, Sufi poetry about Joseph and Zuleikha (Potiphar's wife), a trilogy by the 20th century German novelist Thomas Mann, a musical by Andrew Lloyd Weber, and many expressions in Western visual art. The course will explore these various expressions, looking to them for the ways in which Joseph has captured the imaginations of peoples and cultures across time and space. The course will be organized as a collaborative seminar in which the class will read the foundational scriptures together, followed by thematic discussions to which students will contribute insights from their own readings of particular peripheral texts. Students will learn the pleasures of close and intense exegetical reading in approaching the Hebrew Bible and Qur'an, as well as the more expansive pleasures of linking post-scriptural expressions together.

Class Format: seminar

Requirements/Evaluation: 3- to 5-page weekly response papers; 15-page final paper; class participation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: based on responses to a questionnaire

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 2 requirement if registration is under ANTH, JWST, or REL; meets Division 1 requirement if registration is under...
COMP

Attributes: JWST Core Electives;

Spring 2019

SEM Section: 01    W 1:10 pm - 3:50 pm     Peter Just

COMP 335 (S) Two American Poets: Wallace Stevens and John Ashbery    (WI)
Crosslistings: ENGL320 / AMST336 / COMP335

Secondary Crosslisting
This tutorial focuses on the work of two major American poets who are known for their "difficult" poetry. In some respects, Stevens (1879-1955) and Ashbery (b. 1927) book-end twentieth-century poetry: Stevens is a major Modernist poet, perhaps the most philosophically oriented American poet of the twentieth century, and Ashbery is considered by most critics to be the most important American poet alive. Students will do close readings of their poems (and one play, "Three Travelers Watch a Sunrise", by Stevens), as well as read their writing on poetry and art. We will discuss the overlaps between Stevens' and Ashbery's work and lives--their having grown up in the Northeast and attended Harvard, what some see as the abstractness of their writing, their mastery of tone, among others--but also the differences: Ashbery's sexuality, his having lived in France, the supposedly more "avant-garde" nature of Ashbery's work, and so on. Along the way, we will ask questions about the nature of poetic difficulty, of abstraction, of the (lyric) poetic speaker in their works, of poetic tone, of the link between the poem and the world (e.g., in description), of the thinking and philosophizing that poems do. We will also ask about their links to major poetry "movements" (Modernism, the New York School) and pose questions that are rarely asked about their poetry, such as "What are the politics, implicit and explicit, in their poems?" "What are their views about the United States and American society and culture?" "What assumptions about race, gender and class are embedded in their poetry?" And, always, we will be paying close attention to the question of form and language in Stevens' and Ashbery's poetry.

Class Format: tutorial

Requirements/Evaluation: typical tutorial format; papers every other week

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: ENGL majors, COMP majors, AMST majors; preference will be given to students who have already taken at least one literature class

Expected Class Size: 10

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

Attributes: AMST Arts in Context Electives;

Not offered current academic year

COMP 338 (F) The Culture of Carnival
Crosslistings: COMP338 / THEA335

Secondary Crosslisting
Carnival is a regenerative festival as well as a transgressive one. It is a time for upheavals and recreating for one day, a new world order. Men dress as women, women dress as men, the poor become kings; drink and sex and outrageous behavior is sanctioned. We will look at festivals in such places as New Orleans, Venice, and Rio. Central to this course are the cultural and religious lives of these societies, and how these festivals exist politically in a modern world as theatre and adult play. A variety of sources will be used, such as newspaper accounts, films, photography, personal memoirs and essays on the subject.

Class Format: studio

Requirements/Evaluation: students will be evaluated on regular active class participation, one oral presentation including a 5-page essay, one 15-page research final paper and participation in a group project/public parade.

Prerequisites: none

Enrollment Limit: 20
**Enrollment Preferences:** sophomores and first-year students

**Expected Class Size:** 18

**Distributions:** (D1)

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**Fall 2018**

STU Section: 01  M 1:10 pm - 3:50 pm  Deborah A. Brothers

**COMP 339 (S) Race, Gender, and Performance from Literature to Social Media**

Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

**Secondary Crosslisting**

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks's *Venus*, David Henry Hwang's *M. Butterfly*, and Young Jean Lee's *The Shipment* to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces?

**Class Format:** seminar

**Requirements/Evaluation:** in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

**Attributes:** ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Not offered current academic year

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**COMP 340 (S) Literature and Psychoanalysis (WI)**

Crosslistings: COMP340 / ENGL363

**Primary Crosslisting**

The British psychoanalyst D. W. Winnicott once wrote: "It is a joy to be hidden, and a disaster not to be found." This course will explore the many ways in which writing enacts this paradox, examining in the process several main strands of psychoanalytic thought in relation to literature that precedes, accompanies, and follows it in history. Approximately the first three-fourths of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. All readings in English.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** active engagement with the material and with each other, plus two 5-7-page papers, one 8-10-page paper, and a symposium presentation

**Prerequisites:** one previous course in either COMP or ENGL, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 19
COMP 341 (F) Cinematic Representations of Work and Migration after the Wall
Crosslistings: COMP341 / WGSS341

Primary Crosslisting
The increased flow of migrants from East to West and from South to North into the center of Europe and the simultaneous tightening of restrictions against illegal migration have brought to the forefront issues of labour, gender, and precarity, citizenship and cultural belonging. We will analyze feature films and documentaries that trace the changing face of work and migration, with an emphasis on flows from countries the former east bloc and Africa to Europe. We will discuss negative effects of globalized capitalism, such as the monetization of feeling and personal relations (Harvey), the concept of intensification and the disembodied state (Nealon and Foucault), but also ask what new opportunities might arise, and for which groups. We will study the depiction of manual labour, illegal migration, women as caregivers, Internet marriage, sex work, and the migrant as a raced and othered body. Theory by Dina Iordanova and William Brown, Ewa Mazierska, Sandro Mezzadra and Brett Neilson, Jeffrey Nealon, Lara Águstin, Angela Mellitopoulos, Lauren Berlant and Mieke Bal. Films will likely include: Illegal, Working Man's Death, NordSud.com, Lichter (Lights), Code Unknown, The Flower Bridge, Occident, Since Otar Left, Losers and Winners, Whore's Glory, Le Havre and Time Out.

Class Format: seminar
Requirements/Evaluation: active class participation, two short papers, an oral presentation, and a final paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 200-level ENGL or COMP course, or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: Comparative Literature and Women's Gender & Sexuality majors
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under WGSS
Attributes: FMST Core Courses
Not offered current academic year

COMP 342 (S) Elizabeth Bishop in the Americas (DPE)
Crosslistings: COMP342 / WGSS340 / ENGL340 / AMST340

Secondary Crosslisting
Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop's stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a "home"? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.

Class Format: seminar; seminar, three hours per week, small group discussion, archival research
Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English, Comparative Literature, Women's, Gender, and Sexuality Studies, American Studies majors

Expected Class Size: 15

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS DPE. This course examines difference, power, and equity in poetry and other writing produced during the Cold War period in the Americas. As the course description indicates, Elizabeth Bishop provides the central focus of our interrogation of questions and constructions of race, class, sexuality, national identity, and power in the U.S. and Brazil during a time of intense exchange between the two nations. This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL Literary Histories C

Spring 2019

SEM Section: 01    TF 2:35 pm - 3:50 pm    Bethany Hicok

COMP 345 (S) Museums, Memorials, and Monuments: The Representation and Politics of Memory

In the past 25 years, we have seen an extraordinary boom in museum, memorial and monument building around the world. In this class, we will explore what this growth means to cultural practices of memory and global politics. We will explore questions posed by leading scholars in museum and cultural studies such as: Why is there a "global rush to commemorate atrocities" (Paul Williams)? Why do we live in a "voracious museal culture" and how does this impact our ability to imagine the future (Andreas Huyssen)? We look at museum history and recent museum controversies. We will analyze debates surrounding memorials and monuments. In addition to our work on institutions, we will also read a number of novels that claim to do the work of museums (Orhan Pamuk's The Museum of Innocence) and that interrupt processes of memorialization (Amy Waldman's The Submission).

Class Format: seminar

Requirements/Evaluation: response papers, case studies and a final essay

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 20

Distributions: (D1)

Not offered current academic year

COMP 346 (S) Revolutions and Counter-Revolutions: Narratives from the Arab World, Latin America and the Caribbean

Crosslistings: COMP346 / ARAB346

Primary Crosslisting

This course offers a South-South comparative reading of revolutions and counter-revolutions in the second half of the 20th century in the Arab World, Latin America and the Caribbean. Throughout we will read novels and watch films that focus on histories of social movements, post-independence revolutions, indigenous autonomies, dictatorship, and counter-revolutions with the aim to investigate narratives of people power vs. absolute power, insurgency vs. neocolonialism, utopias and dystopias. A comparative and critical reading of these texts will introduce you to the complex histories of national liberation, state terrorism and democratic imagination in two geographies in the Global South that share similar struggles against Euro-American imperialism. These texts will also familiarize you with an alternative, yet foundational, canon of Arabic, Latin American and Caribbean literatures and cinema, particularly from the post-Sixties generation in the Arab world and the post-Boom Latin American generation. Although this course is conceptualized as a South-South comparative reading of revolution and counter-revolution, it does not adhere to strict geographical parallels between the Arab World, Latin America and the Caribbean. It is mapped, however, according to major critical questions and thematic tropes that inform this topic. For example, how do contemporary Iraqi and Chilean writers and filmmakers write an aesthetic of evil in narratives that investigate the legacy of prolonged dictatorship? How do national novels in Mexico and Palestine depict parallel movements of indigenous resistance and anti-capitalist struggles? What motifs of dystopia are illustrated in narratives about post-revolution civil wars in Argentina and Syria? What histories of
popular nationalism and socialism are revealed in feminist memoirs from Egypt and Cuba from the 1960s and 1970s?

Class Format: seminar

Requirements/Evaluation: active class participation, two short papers (3-4 pages), two film reviews (1-page), two critical reflections (1-page), a performance, and a final paper (7-10 pages)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 19

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under ARAB

This course will explore difference, power, and equality through a comparative reading of narratives of dissent and revolt. The novels examines the effects of class, race, ethnicity, gender and sexuality on social and economic inequalities that ultimately have mobilized revolutions in the Arab world, Latin America, and the Caribbean since the 1960s. Reading narratives of socialist revolutions from the Global South, students will hone skills to address global injustices and neoliberalism

Spring 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm     Amal Eqeiq

COMP 347 (F) Silence, Loss, and (Non)Memory in Austria 1900-the Present (DPE) (WI)

Crosslistings: COMP347 / GERM331

Secondary Crosslisting

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is, on the one hand, a tiny fragment of its former self. Since that signal loss, Austria's identity has been closely tied to its ghostly past, for better or for worse. Think of Austria and glittering Klimt paintings come to mind, or the majestic Alps of The Sound of Music, or perhaps a melody from Mozart or Strauss plays in the ear. And no wonder: tourism is one of the largest industries in Austria; the nation lives on being seen and heard. But a great deal is invisible and inaudible to the tourist in Austria. In this course we will explore the hidden core of Austrian culture from 1900 to the present. We'll begin with the tremendous intellectual ferment surrounding Sigmund Freud's elaboration of the unconscious at the turn of the century, from Hofmannsthal's paralysis of language through Schnitzler's streams of consciousness to Kafka's carefully crafted renderings of inner worlds. Then we will turn to an examination of the phenomenon of loss at the end of World War I: loss of empire, loss of relevance, loss of hierarchical certainty. Stefan Zweig documents this phenomenon timelessly. The second half of the course will focus on the driver of Austrian identity from 1938 on, the so-called Anschluss (annexation) by the Nazis, and the (non)memory of the horrors that ensued. We will probe the idiosyncratic mixture of trauma and guilt that characterizes Austria today through the work of contemporary authors and filmmakers, focusing on three: Elisabeth Reichart, whose fiction sensitively but relentlessly uncovers secrets that have become part of the fabric of forgetting in the Austrian psyche; Marcus Carney, born to an Austrian mother and an American father, who unblinkingly documents his mother's and grandmother's attempts (or non-attempts) to come to terms with their family's Nazi past, not looking away from his own complex relationship to all involved; and finally, Gerhard Roth, the author of the seven-text series The Archives of Silence, a monumental collection of photos, essays and novels demonstrating the fact, as Roth conveyed to me in an interview, that 'we all are just as blind and deaf to the whole picture as the blind and deaf are to the usual communications of our society.' Psychoanalytic theory from Freud to recent discussions of the transgenerational transmission of trauma and perpetrator guilt will provide a conceptual framework for the literary works. The tutorial may be taken in German or English. For those who do it in German, all literary readings and at least three of the papers will be in German.

Class Format: tutorial

Requirements/Evaluation: five 5-page papers, one revision, discussion

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: for students taking the course in German, GERM 202 or the equivalent; for those taking it in English, one college-level literature course

Enrollment Limit: 10

Enrollment Preferences: German or Comparative Literature majors

Expected Class Size: 10

Distributions: (D1) (DPE) (WI)
**Distribution Notes:** DPE: The course includes a close and critical examination of the exercise and denial of power, namely complicity in the Holocaust and resistance to acknowledging that complicity. The investigation of Austria's curious combination of guilt and trauma can be extended to our own context; we will discuss the consequences of not acknowledging the wrongdoings of oneself and one's own group for the moral and political health of the society.

Fall 2018
TUT Section: T1    TBA   Gail M. Newman

**COMP 348 (F) Graphic Narratives as Democratic Ideals**
Crosslistings: COMP348 / LATS348 / AMST348
Secondary Crosslisting

This course examines the graphic narrative in terms of how each author/illustrator employs narrative elements (plotting, structure, characterization, text, and visuals) to express social realities within the context of democratic ideals. The primary focus will be on texts that explore themes of democracy and Latinidades. We will also discuss the "graphic activism" of artists like Sharon Lee De La Cruz of Digital Citizens Lab, a design collective with a focus on civic technology. Throughout the course, students will have the opportunity to create their own graphic narratives, either digitally or in print. Possible guest speaker: comic book artist Ivan Vélez (Planet Bronx, 2015 Creative Capital Award in Visual Arts).

**Class Format:** seminar/workshop

**Requirements/Evaluation:** based on attendance and class participation, short writing exercises, 4-5 page midterm paper (close-reading a text), 10-15 page final creative paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators

**Expected Class Size:** 15

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under LATS or AMST; meets Division 1 requirement if registration is under COMP

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives

Not offered current academic year

**COMP 349 (S) Max Weber & Critical Theory or Rationalization & Its Discontents**
Crosslistings: SOC350 / REL350 / COMP349
Secondary Crosslisting

We live in an age characterized by unprecedented technological and scientific progress--we have unraveled the building blocks of life, witnessed the birth of stars at the edge of the galaxy, and harnessed the power of the atom--and yet modern life often appears fundamentally meaningless and lacking in ultimate value--we work, we eat, we excrete, we die, perhaps in the interim shuffling paperwork, sucking up to our boss, and asking ourselves, "What kind of dining set defines me as a person?" Few thinkers have explored the roots of this modern ennui as thoroughly as Max Weber, a German sociologist often regarded as the single most important social theorist of the twentieth century. Weber wanted to know why it was European civilization in particular that gave birth to the grand trifecta of rationality, science, and capitalism and how we have become enslaved by the very things that were supposed to have set us free. Weber's key innovation was to trace the grand trajectory of Western "rationalization"--the historical attempt to produce a world in which "one can, in principle, master all things by calculation." Further, he demonstrated how this rationalization produced not just mastery over nature, but also "the disenchantment of the world" - value fragmentation, hyper-specialization, bureaucracy, and ultimately the "iron cage" of modernity. The first part of this course will follow in Weber's footsteps by studying his theory of rationalization and by exploring it in different social spheres, such as the economy, the law, the professions, and the secularization of religion. The second half of the course will look at Weber's legacy in Critical Theory. It will show how thinkers such as Theodor Adorno, Georges Bataille, Jürgen Habermas, Max Horkheimer, Michael Löwy, and Alasdair MacIntyre suggested various lines of flight from the iron cage of modernity.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation, weekly critical reflections, 5- to 6-page midterm paper, 10- to 15-page final essay
COMP 350 (S) Cervantes' "Don Quixote" in English Translation
Crosslistings: COMP350 / RLSP303 / ENGL303

Primary Crosslisting
A close study of one of the most influential and early European novels. Don Quixote by Miguel de Cervantes (1547-1616 C.E) was a hit in its day in the seventeenth century, and has not ceased to influence artists and thinkers since. Moving between humorous and serious tones, Cervantes takes on several issues in the Quixote: the point of fiction in real life, the complications of relationships between men and women, the meaning of madness, the experience of religious co-existence, the shapes of friendship, and the task of literary criticism, just to name a few. We will read the book in a fine modern English-language translation, and set it in several relevant contexts to better understand its original intellectual horizon--seventeenth-century Spain--as well as the reasons for its continuing relevance.

Class Format: seminar
Requirements/Evaluation: active participation, at least two short papers, and a final project designed in consultation with the instructor
Extra Info: not offered current academic year
Prerequisites: any 200-level literature course in foreign languages, COMP, or ENGL, or permission of the instructor.
Enrollment Limit: 30
Enrollment Preferences: Spanish and Comparative Literature majors and upper-class students
Expected Class Size: 30
Department Notes: can count toward the major in Spanish, but consult Dept for details
Distributions: (D1)
Attributes: ENGL Literary Histories A

Spring 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Leyla Rouhi

COMP 351 (S) Friedrich Nietzsche: Philosophizing with a Hammer
Crosslistings: REL354 / COMP351

Secondary Crosslisting
In one of his last major writings, Twilight of the Idols (Götzen-Dämmerung, 1889), Friedrich Nietzsche described his project as an attempt to sound out various established philosophical truths or intellectual "idols," saying, "they will be touched here with a hammer as with a tuning fork, these are the oldest, most convinced, puffed-up, and fat-headed idols you will ever find...And also the most hollow." To be sure, Nietzsche directed his often combative prose against everything from traditional religion to philosophy itself. Nietzsche is one of the most frequently cited and most frequently misunderstood philosophers of our current era. By reading Nietzsche's writings in context, this course will attempt to liberate Nietzsche from his later reputation. We will think with and sometimes against Nietzsche, focusing on his notions of religion, mythology, power, morality, and enlightenment, and we will pay special attention to his reflections on the limits of reason/knowledge. Along the way, students will get a new sense of Nietzsche's most famous theoretical formulations including "the death of God," the Übermensch, and the split between Dionysian/Apollonian modes of thought.

Class Format: seminar
Requirements/Evaluation: class participation, weekly responses, 10- to 12-page final paper
Extra Info: may not be taken on a pass/fail basis
Chic, sophisticated, experimental, bohemian, radical: the words we think of when we think of the "avant garde" call to mind the great cities of Europe and America in the early decades of the twentieth century. The usual suspects hail from Paris, London, Moscow, Rome, and New York, but many of them claimed to be mining the "naïve arts" and primitive energies of the "uncivilized societies" in Africa, Asia, and beyond. Can we recover these Others, these understudied but essential artists, as more than unconscious transmitters of unfamiliar cultures, and locate in their work a distinct set of aesthetic and political practices? Can we trace the global vectors of a representational strategy that is not Euro-American but is nevertheless politically and formally radical? Writers, artists, and filmmakers like Jean Toomer, G.V. Desani, Amos Tutuola, Émile Habiby, Jean Genet, Aimé Césaire, Haroun Farocki, Patrick Chamoiseau, Claire Denis, and Antjie Krog will help us locate and consider the explosive diversity of a broader avant garde's experiments with image, sound, and language, as well as how these texts have contributed to and put pressure on more traditionally Western modernisms. In posing a question about the geographical and cultural purview of the Avant Garde around the time of the world wars, this class encourages students to interrogate the transmissibility of aesthetic practice in an age of global upheaval. We will look to writers and artists working in a variety of traditions and, equally importantly, against those traditions, in order to examine how power and resistance inflected the avant grade strains of modernist expression.

Class Format: seminar
Requirements/Evaluation: class participation; one short 2- to 3-page provocation paper to be revised into a formal 5- to 6-page essay; presentation; final 10- to 12-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 25
Distributions: (D1)
Not offered current academic year

COMP 354 (F) The Literary Afterlife
Crosslistings: COMP354 / ENGL319

What do writers mean when they say that they will live on after death through their books? In this course, we will explore the long history of thinking about literature as a way to compensate for mortality, and we will compare the literary afterlife to religious and philosophical versions of eternity. Many of the writers on our syllabus were anxious about the compatibility of the pursuit of worldly fame with the desire for Christian salvation. We will study how their sense of a conflict between the two afterlives changed over time: from the recovery of pagan antiquity during the Renaissance, across the theological transformations of the Reformation, to the consequences of print. The course deals with some of literature's greatest ambitions--to cheat death, to make a lasting contribution to human culture--but we will often find ourselves caught in an undertow of skepticism. Is writing any less susceptible to decay than human bodies are? If so, is literary accomplishment worth the risk of one's soul? Authors and texts will include Sappho, Ovid, Lucretius, Ecclesiastes, Augustine, Petrarch, Julian of Norwich, Montaigne, Shakespeare's Hamlet and Richard II, Jonson, Donne, and Milton.
Class Format: seminar
COMP 355 (S) Contemporary Theatre and Performance

Crosslistings: COMP355 / ENGL349 / THEA345

Secondary Crosslisting

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre.

Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie Baker, Lucas Hnath, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgis, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: "What is the most important story to be telling through performance right now?" Students may be required to attend theatre, dance, and other performances at the '62 Center and beyond.

Class Format: seminar

Requirements/Evaluation: written and dramaturgical-based assignments, an oral presentation, a mid-term paper, in-class discussions, and a final paper or performance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

Distributions: (D1)

Spring 2019

SEM Section: 01 TBA Amy S. Holzapfel

COMP 356 (S) The Myth of Venice and its Modern Aftermath

Crosslistings: GBST356 / ENGL358 / COMP356

Primary Crosslisting

The Republic of Venice existed for over a millennium, during which time its historical image came to be enmeshed with mythical representations, such as the image of the city rising out of the waters of the lagoon, or the personification of the city itself as a Queen of the Adriatic. This course begins in the year 1797, at the end of the Republic, and the emergence of an extensive body of literature centered on Venice and its mythical facets. Readings will include Romantic views of Venice and the 20th century reshaping of the literary myth surrounding the city. A journey into this fascinating tradition will shed light on how the literary and visual representation of Venice, rather than the focus on a nostalgic evocation of the death of the Republic, became a premise of exploration for literary modernity. Toward the end of the course we will leave the lagoon to explore the postmodern recreations of Venice around the world (from Los Angeles and Las Vegas, to Macao, Yongin, and beyond) Readings will include excerpts from Byron's Childe Harold's Pilgrimage, John Ruskin's Stones of Venice, as well as full readings of Thomas Mann's Death in Venice, Marinetti's Futurist manifestos, Italo Calvino's Invisible Cities, and more. We will also examine movies, such as Luchino Visconti's Senso and Death in Venice and Nicholas Roeg's Don't Look Now. This course is offered in English; all texts are provided in translation.

Class Format: seminar
**Requirements/Evaluation:** mini-papers, one individual presentation, mini-presentations, midterm, participation, final project

**Prerequisites:** familiarity with modern aesthetics such as romanticism, modernism and postmodernism is desirable

**Enrollment Limit:** 20

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 10

**Department Notes:** Core course

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under GBST

**Not offered current academic year**

**COMP 357 (F)  Tell Even Us: Writing Memory, Trauma, Self**  (DPE)

**Crosslistings:** COMP357 / ENGL300 / AMST300

**Secondary Crosslisting**

In this course, we will read a diverse selection of personal memoirs dealing with the traumas, transgressions, and transformations of what we understand to be "modern life." We will meditate on how categories of identity and experience, memory and history are being constructed and deconstructed, reimagined and remade anew. We will pay special attention to how these writers/artists narrate the overlapping cycles of loss, pain, grief, survival, resilience, and resistance in the face of (structural, institutional, interpersonal, and intimate) violence, and consider the possibilities for (individual and collective) healing that can exist in and beyond the world as we know it. What, after all, does it even mean to have or not to have, to find, to lose, to have stolen, to dissolve, and/or to recover a self in a besieged America? Books we will cover may include: Borderlands/La Frontera: The New Mestiza (Gloria Anzaldúa), Dictee (Theresa Hak Kyung Cha), How to Write an Autobiographical Novel (Alexander Chee), When They Call You A Terrorist: A Black Lives Matter Memoir (Patrisse Khan-Cullors and asha bandele), Bad Indians: A Tribal Memoir (Deborah Miranda), This is for the mostless (Jason Magabo Perez), Redefining Realness (Janet Mock), like a solid to a shadow (Janice Lobo Sapigao), Men We Reaped (Jesmyn Ward), 7 Miles A Second (David Wojnarowicz).

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading responses, a midterm paper (7-8 pages), and a manuscript for a memoir in a medium of their own choosing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributions:** (D1) (DPE)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

**DPE:** Analyzes the dynamics of power and privilege in the U.S. from a national and transnational context, examines the perspectives of socially marginalized groups, and fosters an understanding of the beliefs, experiences, and cultural productions of these groups.

**Attributes:** AMST Arts in Context Electives;

Fall 2018

**SEM Section:** 01  MR 2:35 pm - 3:50 pm    Anthony Y. Kim

**COMP 358 (F)  Writing in the Margins: Race, Performance, Playgiarism**  (DPE) (WI)

**Crosslistings:** COMP358 / ENGL332 / THEA332

**Secondary Crosslisting**

There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas
about individual ownership? We look to writers and other artists of color who have plundered "classic" texts and radically reclaimed the colonial canon. We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

**Class Format:** seminar/studio, three hours per week

**Requirements/Evaluation:** a 5-page paper, a performance analysis, a short creative work, and a longer final creative work

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, students will submit a letter of interest in the class

**Expected Class Size:** 14

**Distributions:** (D1) (DPE) (WI)

**Distribution Notes:** DPE: This course approaches questions of ownership, race, and power both critically and creatively. WI: There will be more than 20 pages of writing, both critical and creative in this course.

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**COMP 360 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present**

**Crosslistings:** COMP360 / ENGL364 / THEA336

**Secondary Crosslisting**

A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friell, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.

**Class Format:** seminar

**Requirements/Evaluation:** 18-plus pages of writing, class participation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Theatre majors, English and Comparative Literature majors

**Expected Class Size:** 18

**Distributions:** (D1)

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Fall 2018

SEM Section: 01    R 1:10 pm - 3:50 pm    Shayok Misha Chowdhury

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**COMP 361 (F) Zen and the Art of American Literature**

**Crosslistings:** ENGL312 / REL361 / AMST361 / COMP361

**Secondary Crosslisting**

In 1844, the Transcendentalist magazine, The Dial, published an excerpt from the Lotus Sutra, translated into English by a young writer named Henry David Thoreau. It was the first English-language version of any Buddhist text to be published in the United States. At the time, very few Americans knew the first thing about what Buddhism was, but now, a little over a century and a half later, Buddhist ideas and practices seem ubiquitous (available even in the form of apps like Headspace and Calm). In this class, we'll explore how Buddhism came to be the profoundly important cultural force in American life that it is today, looking particularly at the influence of Zen on American literature. We'll read an array of Buddhist-influenced literary texts, from the Beat poetry of the 1950s to novels like Middle Passage, A Tale for the Time Being, and Lincoln in the Bardo. But we'll also range far beyond the world of literature into a variety of other cultural domains in which Buddhism has had a deep impact, like environmentalism and deep ecology, Western psychotherapy, and Western attitudes towards death and dying. We'll also explore the role that Buddhism is playing in the fight against
racism and racial injustice (from bell hooks to Black Lives Matter). And we'll engage in an experiential investigation of the benefits of incorporating contemplative practices like meditation into the classroom: students in the course will learn a variety of meditation techniques, and we'll spend 20-30 minutes each week practicing and reflecting upon those practices during class hours. Students will be expected to meditate outside of class as well (2-3 times per week) and keep a meditation journal. No prior experience with meditation is necessary. Just an open mind.

Class Format: seminar

Requirements/Evaluation: a weekly meditation journal, various informal in-class and take-home writing assignments, a final 12- to 15-page essay

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: any literature course at Williams or permission of the instructor

Enrollment Limit: 20

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under REL or AMST

Attributes: ENGL Literary Histories C

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From The Moth to StoryCorps to Williams College's own Storytime, stories are ubiquitous in contemporary society. Indeed, sociologists have argued that social life is itself "storied"-that we locate ourselves within familiar narrative structures, using them to "construct" identities and "tell" our lives. Stories, in this view, are not only the stuff of literature, but also the very fabric of social life: the foundation for individual and collective identities. This tutorial will grapple with the role of stories and storytelling in modern social life. What role do stories play in constituting personal identity? What cultural templates structure the stories we tell? Why are memoirs so popular, and how can we explain the more recent resurgence of interest in oral forms of storytelling? Specific topics will include illness narratives, confessional culture, digital stories, oral history, and memoir. As a capstone exercise, each student will construct a narrative analysis focused on a memoir that we will select collectively. The course will conclude with a final seminar meeting during which each student will tell a story of their own, and we will work together to consider how the theories we have encountered throughout the semester might illuminate our own narratives.

Class Format: tutorial

Requirements/Evaluation: 5-page paper every other week; comments on the partner's paper in alternate weeks

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: if overenrolled, students will be asked to submit a short statement of interest; priority consideration will be given to ANSO and COMP majors

Expected Class Size: 10

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under SOC; meets Division 1 requirement if registration is under COMP

Not offered current academic year

COMP 363 (F) Thinking Critically: Major Debates in Modern Arab Thought (WI)
Crosslistings: ARAB330 / COMP363

Secondary Crosslisting

The aim of this course is to introduce students to some of the major debates in Arab intellectual history in the 20th century and the ways in which they have shaped Arabic Studies as a discipline. We will read a range of texts from History, Religion, Politics, Anthropology, Cultural Studies, Literature, Gender, Sexualities and Women Studies, in order to gain a deeper insight into critical debates about nationhood, modernity, post-coloniality, democracy, feminism, social, political and religious movements, Orientalism and post-Orientalism, and the making of modern Arab subjectivities. In addition to a course packet with selected texts and essays, students are required to read the following books: Ibrahim Abu-Rabi, Contemporary Arab Thought: Studies in Post-1967 Arab Intellectual History (2004), Elizabeth Suzanne Kassab, Contemporary Arab Thought: Cultural Critique in Comparative Perspective (2010) & Tarik Sabry, Arab Cultural Studies: Mapping the Field (2012).

Class Format: seminar

Requirements/Evaluation: active class participation, three short papers (3-5 pages), and a final 7- to 10-page expansion and rewrite

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: majors or prospective majors in Arabic Studies and Comparative Literature

Expected Class Size: 15

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARAB

Not offered current academic year

COMP 364 (S) Aestheticism & Decadence

Crosslistings: COMP364 / ENGL344

Secondary Crosslisting

"Fin de Siècle": Despair over a seemingly perilous decline in moral standards, scandalous forms of art and writing, anxieties brought on by Britain’s uneasy relation to its colonies, and the emergence of new dissident sexual and social identities, led some to fear (and others to celebrate) that the ways of Victorian Britain were not long for this world at end of the 19th century. This course will consider two loosely affiliated artistic movements, aestheticism and decadence, as responses both scandalized and scandalizing to this exhilarating period. The terms themselves are elusive; so, much of our work will entail tracing out the multiple and often contradictory uses of them. Do they designate a distinct cultural and historical moment, a loose set of writers and artists, a set of thematic preoccupations? Or, might we better understand aestheticism and decadence as a style of writing, or even of the self—–one we are as likely to find in 21st-century New York as 19th-century London? We’ll read writers such as Oscar Wilde, who reveled in amoral manifestos like “art for art’s sake” by elevating artifice and shallowness to first principles of life; as well as Sherlock Holmes, who pursued something like “detection for detection’s sake”.  Our reading will range across novels, plays, poetry, essays, and works that seem to exceed or fall short of those genres, all in the period that gave us both science fiction and the detective story.  We’ll be especially interested in attempts to rethink traditional social bonds in works that value solitude over sociality, the transient encounter over the enduring relationship, new forms of affective communities, and to think about how literary form might relate to those efforts. Along with fiction, essays, and drama, we’ll explore their interrelation with the broad and compelling range of visual art produced in this period. Likely authors include: Huysmans, Wilde, H.G. Wells, Darwin, Conan Doyle, RL Stevenson, Kipling, Edith Wharton.

Class Format: seminar

Requirements/Evaluation: 2 papers (one shorter, one longer), a series of shorter response papers, regular and substantial contributions to class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Distributions: (D1)

Attributes: ENGL Literary Histories B

Not offered current academic year
COMP 365 (F)  Beckett, Pinter and Stoppard
Crosslistings: ENGL365 / COMP365 / THEA365

Secondary Crosslisting
Samuel Beckett, Harold Pinter and Tom Stoppard have been amongst the most influential playwrights of the anglophone theatre over much of the last six decades. This course will explore their mutual concern with the capacities and dysfunctions of language, their questioning of Art's value and the scope for originality in the post-nuclear and postmodern era, and, above all, their collective focus on the extent to which selfhood may be realized in and through performance. Besides reading major plays, we will also give some consideration to the dramatic work crafted by these writers for radio, television and film, and to the political and social commitments animating and counterpointing their literary careers. Readings may include: Endgame, The Caretaker, Rosenkranz and Guildenstern are Dead, Krapp's Last Tape, The Homecoming, No Man's Land, Betrayal, Waiting for Godot, Dogg's Hamlet, The Invention of Love, Arcadia, Rock 'n' Roll, Not I, Rockaby, A Kind of Alaska, Catastrophe, The Real Thing, Indian Ink, Artist Descending a Staircase and One for the Road. Throughout, we will give consideration to these works as both literary and theatrical texts.

Class Format: seminar
Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Enrollment Limit: 18
Enrollment Preferences: Theatre and English majors
Expected Class Size: 18
Distributions: (D1)
Attributes: ENGL Literary Histories C
Not offered current academic year

COMP 366 (F)  Joyce, Woolf, and Proust
Crosslistings: COMP366 / ENGL325

Secondary Crosslisting
This seminar focuses on novels by three of the most important writers of modernist fiction: Marcel Proust (Swann's Way, the first novel of his sequence In Search of Lost Time); Virginia Woolf (Mrs. Dalloway and To the Lighthouse); and James Joyce (Ulysses, read in slightly abridged form). By juxtaposing these pathbreaking texts, we will examine the distinctive yet related ways in which they explore crucial preoccupations of modernism: the threat and the exhilaration of cultural loss in face of social and political transformations in the early twentieth century; the turn to memory, to art, and to objects as stays against de-stabilized subjectivity and as means of re-thinking value; the emergence of new forms of political and sexual identity; the heightening of consciousness to the verge of transport or disintegration; and the roots and perversities of desire. Students who have studied Ulysses in a previous course are welcome.

Class Format: seminar
Requirements/Evaluation: regular class participation, two 8- to 10-page papers
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, a score of 5 on the AP English Lit exam, or a score of 6 or 7 on the Higher Level IB English exam; students who have taken ENGL 360 are welcome
Enrollment Limit: 20
Enrollment Preferences: English majors, Comparative Literature majors
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories C
Not offered current academic year

COMP 367 (F)  The Diasporic Impulse in African American Art
Crosslistings: COMP367 / AFR368

Secondary Crosslisting
Since the mid-20th century, growing numbers of African American artists have explored historical, symbolic, and ritual meanings shared by Blacks in the USA and people of African descent in other parts of the diaspora. Using specific visual, musical, literary, and kinetic themes, Black creatives—across genres—develop work that addresses explicit and implicit points of diasporic connection around issues of identity, indigenous/ancestral wisdom, cultural and political critique, and alternative religious orientations. Looking especially at the work of playwright August Wilson, painters John Biggers and Daniel Minter, dancer Katherine Dunham, and sculptor Elizabeth Catlett Mora, this course examines the symbolic and ritual vocabularies of African American art in diasporic perspective.

Class Format: seminar

Requirements/Evaluation: class participation, two to three short papers (5-7 pages), and a final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under COMP

Fall 2018

SEM Section: 01 T 1:10 pm - 3:50 pm Rachel E. Harding

COMP 368 (F) Arab Women Writers: Remapping Urban Narratives (WI)

Crosslistings: COMP368 / ARAB368 / WGSS368

Secondary Crosslisting

In "The Lover of Blue Writing above the Sea," (1995) a poem written to console a lover after the death of his beloved, Syrian poet, Ghada al-Samman, pens: "If you are sad and burn the edge of my book/I shall come to you/like the genie in my grandmother's Damascene stories..." As these lines imply, the fantastic grandmother's Damascene stories have the power to equally amend broken hearts and restore memories of loss. In this course, we will adopt "the grandmother's Damascene stories" as a conceptual metaphor that guides our line inquiry into the intersection of Arab women's narrative and the city. We will read novels and short stories by Arab women writers about cities and capitals in the Arab world and the diaspora. The goal of this course is not only to familiarize students with prominent Arab women novelists, such as Hoda Barakat, Radwa Ashur, Liana Badr, Raja'a Alem, Alia Mamdouh, and Ahlam Mosteghanemi, among others, but also to introduce them to the literary and visual cartography of Beirut, Granada (via Cairo), Ramallah, Mecca, Baghdad, and Constantine, respectively. We will also read short stories about other cities in the world, such as New York, Paris, London, Buenos Aires and Tokyo among other world metropolises. Questions we will address include: How does the city appear as a protagonist? How do Arab women novelists represent nationhood, modernity, memory, love, war, sexuality and religion, among other themes, in their construction of urban narratives? How do these narratives map an Arab feminist metropolis? How do Arab women writers represent cities beyond the Arab world? To answer these questions, we will also look at Arab women's blogs and watch films that focus on the city as a site for spatial articulation of national histories, popular revolutions, and feminist public spheres.

Class Format: seminar

Requirements/Evaluation: active class participation, several short response papers, three short papers (3 - 5 pages), a final performance project, and a final paper (7 - 10 pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARAB or COMP; meets Division 2 requirement if registration is under WGSS

Attributes: GBST Middle Eastern Studies Electives;

Not offered current academic year
In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Forma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Tashelhiyt Berber tales in Morocco, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

Class Format: seminar
Requirements/Evaluation: active class participation, several short response assignments (2-3 pages each), final performance project, and final paper (5-7 pages)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Comparative Literature majors
Expected Class Size: 15
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under COMP or ARAB; meets Division 2 requirement if registration is under GBST or HIST
Attributes: GBST Borders, Exiles + Diaspora Studies Electives;
Not offered current academic year

Romanticism is often associated with the celebration of emotion over reason, passion over cold calculation. In fact, for the Romantics, the opposition between reason and emotion made little sense, since they were interested in how moods conditioned all human capabilities, including reasoning, from the ground up. In today's age of mood-altering medications and technologies, like the smartphone and social media, we still have much to learn from Romanticism's appreciation of the importance of mood. This seminar will examine the social, political, historical, and ecological implications of mood through readings of key works of literature, art, and philosophy from the Romantic period together with some 20th and 21st century works that extend the Romantic preoccupation with mood to the present day. Authors may include Burton, Kant, Coleridge, Wordsworth, Blake, Keats, de Quincy, Schopenhauer, Freud, Arendt, Benjamin, Heidegger, Derrida, and Ngai.

Class Format: seminar
Requirements/Evaluation: two papers, one 6 pages and one 10-12 pages in length, and general participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English and Comparative Literature majors
Expected Class Size: 20
COMP 374 (F) Shadows of Plato's Cave: Image, Screen, and Spectacle
Crosslistings: COMP374 / ARTH505 / PSCI374

In Book VII of the Republic, Socrates famously asks his interlocutors to picture people living in a cave, bound in chains and able to see only shadows on the wall. Thus begins the presentation of perhaps the most influential metaphor in the history of philosophy. One might even claim that when Plato deployed the metaphor in an extended allegory, he constituted the fields of both philosophy and political theory. In repeatedly examining the allegory over the centuries, later thinkers have elaborated their approaches not only to Plato but also to the nature of politics and the tasks of thinking. This class begins with the Republic's cave and other key Platonic discussions of appearances, visual representation, and (literal and metaphoric) seeing, asking how Plato's approaches to image, politics, and theory/philosophy shape each other. Building on those inquiries, we next take up important twentieth and twenty-first century returns to the cave, engaging such figures as Heidegger, Strauss, Arendt, Derrida, Irigaray, Rancière, and Badiou. Finally, we examine recent theories of screen and spectacle--read both for their resonances with and departures from debates over the Platonic legacy--and case studies in the politics of both military and racial spectacles in the U.S. The question of what is an image and what images do will run from the beginning of course to the end. Beyond the authors mentioned, readings may include such authors as Allen, Bruno, Clark, Debord, Friedberg, Goldsby, Josellit, Mitchell, Nightingale, Rodowick, Rogen, Silverman, and Virilio. Insofar as it fits student interest, we will also explore the cave's considerable presence in visual culture, ranging from Renaissance painting through such recent and contemporary artists as Kelley, Demand, Hirschhorn, Kapoor, Sugimoto, and Walker, to films such as The Matrix.

Class Format: seminar

Requirements/Evaluation: regular glow posts and three 7- to 8-page essays or one 20-page final paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: one prior course in political theory, art history, cultural/literary theory, or philosophy or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: majors in political science, comparative literature, and art history, as well as students (up to 4) in the graduate program in art history

Expected Class Size: 12

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under PSCI; meets Division 1 requirement if registration is under COMP or ARTH

Attributes: PSCI Political Theory Courses

Not offered current academic year

COMP 380 (F) Literary and Critical Theory in the Twentieth Century
Crosslistings: COMP380 / ENGL370

From the rise of modern literary criticism around 1900 to the explosion of high theory in the 1980s and 1990s, the twentieth century witnessed an international flowering of new ideas about how to interpret art and literature: Russian Formalism, American New Criticism, French Structuralism and Deconstruction, new varieties of hermeneutic criticism, and a welter of post- prefixed concepts that claim to transcend national boundaries: the poststructural, the postmodern, the postcolonial, the posthuman. What are the ideas associated with these different movements, and how are they connected? Does each represent a radical break with previous ways of reading, or do they actually build on one another and evolve in a systematic way? The course will focus on a very careful reading of essays representing major 20th-century critical schools (and a couple of their earlier
precursors), by critics like Plato, Schiller, Shklovsky, Richards, Barthes, Derrida, de Man, Beauvoir, Butler, and Said. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose or poetry from any time and place; film, visual art, or architecture; music, new media, or digital media, etc.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and active participation, several short response assignments, final project consisting of a scripted oral presentation and a 15-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** at least one previous literature or theory course

**Enrollment Limit:** 15

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 12

**Distributions:** (D1)

**Attributes:** AMST Critical and Cultural Theory Electives; ENGL Criticism Courses

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Fall 2018

SEM Section: 01    M 7:00 pm - 9:40 pm    Christopher A. Bolton

**COMP 382 (S) Transnational Asian/American Film and Video**

Crosslistings: AMST382 / COMP382 / ENGL385

**Secondary Crosslisting**

In this course, we will examine transnational Asian/American film and video through the frameworks of film and visual studies, cultural studies, and critical media literacy. We will traverse communal, national, and transnational lines with a heterogeneity of forms and genres, including narrative, documentary, experimental, short film, music video, public access television, and YouTube. We will attend to multiple modes of critical analysis: (1) the conditions of power and visibility being mediated by sites of representation, (2) the networks and platforms helping to make these sites possible, and (3) the materials, meanings, and acts being generated by them. We will also interrogate: How are Asian, American, and/or Asian American representation being produced, performed, embodied, circulated, and consumed? What are the social, political, economic, and cultural forces at play in a given historical context? What artistic and political strategies are at play in the complex nexus of producers, directors, actors, distributors, and viewers? And what are the possibilities, limits, and stakes for different strategies of invention and intervention, activism and resistance? We will consider films from the United States as well as the inter-Asian context. Students will produce a creative media project at the end of the semester.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation; weekly online journal entries (1-2 pages); midterm paper (5-7 pages); final creative project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 19

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

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**COMP 383 (S) Representing History**

Crosslistings: ENGL383 / COMP383

**Secondary Crosslisting**

Moments of political turmoil expose the highly charged ways in which a culture structures itself around a narrative past. In this course, we will read literary and cinematic works that invoke such moments of upheaval—the French and Russian Revolutions as well as those of 1848, the rise of fascism
and the Great Depression of the 1930s, the battle for Algerian independence, the AIDS crisis, among others—in order to explore those fraught narratives of the past. We will consider such issues as the rise of the historical novel, the aesthetics of fascism and of democracy under pressure, fantasies of decolonization, representational clashes of culture, forms of affective and sexual disorientation, and the uses of melancholy in representing historical loss. Readings will be drawn from literary works by Gay, Edgeworth, Scott, Shelley, Balzac, Eliot, Conrad, Kafka, Babel, Mann, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, and Philip, and theoretical essays by Kant, Burke, Carlyle, Marx, Benjamin, Adorno, Foucault, de Certeau, Jameson, Lefort and Ahmed. Films will include such works as Eisenstein's October, Reifenstahl's The Blue Light, Wellman's Nothing Sacred and Pontecorvo's The Battle of Algiers.

Class Format: seminar

Requirements/Evaluation: one 8- to 10-page essay and one 10- to 12-page essay

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 18

Distributions: (D1)

Attributes: ENGL Criticism Courses; ENGL Literary Histories B

Not offered current academic year

COMP 386 (S) Fiction of Beckett and Sebald

Crosslistings: COMP386 / ENGL386

Secondary Crosslisting

This seminar explores the work of two of the most original and influential fiction-writers of the last half of the 20th century, Samuel Beckett and W. G. Sebald. The work of both writers was profoundly influenced by World War II and the Holocaust, and their fiction centers on issues of loss and memory, of decay (of bodies, things, cultures, traditions), of reason and imagination as fragile means of enduring privation. Yet material so sobering and often bleak has rarely been rendered so absorbingly, or with such unorthodox forms of beauty. Their methods for reinventing fiction differ. Beckett increasingly strips his fiction of details of time, place, and even event, and ultimately struggles to free his speaking voice from the burdens of narration itself, the better to focus attention on the simple but logically rigorous, brilliant, often comic effects of his spare language. Sebald, who sometimes called his novels "documentary fiction," fashions a blend of recollection, fiction, geo-cultural history, and dream-like meditation, focused on the decline of European civilizations; his more chromatic prose, marked by obliquity, melancholy, and dry wit, is filled with curious facts and haunting anecdotes. We will read some of Beckett's short fiction and his great trilogy, Molloy, Malone Dies, and The Unnamable; Sebald's major works of fiction, Vertigo, The Emigrants, The Rings of Saturn, and Austerlitz; and a few short stories and novellas by precursors or successors such as Kafka, Borges, and Thomas Bernhard.

Class Format: seminar

Requirements/Evaluation: regular class participation, two 8- to 10-page papers

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 15

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

COMP 387 (F) Big Game: Adventure, Empire, Ecology

Crosslistings: ENGL347 / COMP387

Secondary Crosslisting

"Big Game: Adventure, Empire, Ecology" asks how the era of imperial expansion and the study of "natural history" leads into our contemporary ecological crisis. We will begin with readings of influential colonial travel and adventure narratives like Robinson Crusoe, the captivity narrative of Mary
Rowlandson, sections of Darwin, and Captain Cook's travel journals, and in-class work with archival materials like the Indian Botanical Survey and the Elphinstone Family Book. In the first weeks, we will consider how the aesthetics of adventure circulated throughout the British Empire in both the East Indies and India, and ramifies elsewhere in the Dutch, French, Spanish, Portuguese, and Belgian holdings. We will conclude with a suite of readings through which we will attempt to locate a productive intersection between ecocriticism and postcolonial studies, drawing together sensationalist disaster journalism with environmental activism emerging from the Global South. This course will be especially of interest to students in English, Comparative Literature, and Environmental Studies.

Class Format: seminar

Requirements/Evaluation: 20 total pages of writing including a short paper and a revision, and a final research project

Extra Info: may not be taken on a pass/fail basis

Prerequisites: a 100-level Writing-Intensive course

Enrollment Limit: 25

Enrollment Preferences: students in Comparative Literature, English, and Environmental Studies

Expected Class Size: 20

Distributions: (D1)

Attributes: ENGL Literary Histories B

Class Format: seminar

Requirements/Evaluation: three papers totaling 20 pages

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1)

Attributes: ENGL Criticism Courses; ENGL Literary Histories A

Not offered current academic year

COMP 395 (F) Signs of History

Crosslistings: COMP395 / HIST395 / ENGL395

Secondary Crosslisting

What is an historical event, and how do such events differ from other occurrences? How are historical changes reflected in or produced by literature, art and other cultural forms? Who or what makes history and what is the nature of historical agency? Is history always "written by the victors," as one says, or are there ways of challenging dominant accounts of the past? This seminar will attempt to answer these questions through readings of works of philosophy, poetry, history, prose fiction, film, photography, and cultural criticism that reflect upon the nature of history. Though answers will be
multiple, course reading and discussion will in general strive to determine the consequences of understanding history as a site in which reading and writing, experience and narration, and action and interpretation interpenetrate. May include works by Kant, Burke, Hegel, Charlotte Smith, Marx & Engels, Woolf, Kafka, Arendt, Benjamin, Mahmood Darwish, Thomas Demand, and Eyal Sivan.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on two papers, one 6 and one 10-12 pages in length, and general participation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 25

**Enrollment Preferences:** English, Comparative Literature, History and German majors

**Expected Class Size:** 15

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under HIST

**Attributes:** ENGL Criticism Courses; ENGL Literary Histories B

*Not offered current academic year*

**COMP 397 (F) Independent Study: Comparative Literature**

Comparative Literature 300-level independent study.

**Class Format:** independent study

**Distributions:** (D1)

Fall 2018

IND Section: 01 TBA Christopher M. B. Nugent

**COMP 398 (S) Independent Study: Comparative Literature**

Comparative Literature 300-level independent study.

**Class Format:** independent study

**Distributions:** (D1)

Spring 2019

IND Section: 01 TBA Christopher M. B. Nugent

**COMP 401 (F) Senior Seminar: Rethinking the Public: the Arts Take on Neoliberalism** (DPE)

Crosslistings: COMP401 / GERM401 / WGSS401

**Primary Crosslisting**

Western neoliberalism is a predatory excrescence of late capitalism that overvalues competition, transferring the laws of the market to human relationships. It deliberately creates instability not only in the economic sphere but, more generally, in the social collective by encouraging dangerous risk-taking, fomenting crises and cementing systemic inequity, while suggesting to those under its sway that they are corporate ‘entrepreneurs of self.’ This model of self-management also extends into the sphere of intimate relationships. Of course, because predatory neoliberalism heavily favors a white investor model and is premised on white norms, the racialized body is considered a priori subaltern and subservient. Humanistic and artistic approaches (while not per se immune or outside of neoliberal constraints) effectively polemicize against neoliberalism, and suggest practices that resist its technocratic mindset. Looking at literature, cinema, and critical theory from a range of regions and disciplines, we will focus on Europe and the United States. Moreover, we will ask how forms of neoliberalism affect different regions of the world: Southeast Asia, Russia? Where and how can solidarity be reimagined beyond identity politics? Where is the boundary between animal and human in the neoliberal collective?

**Class Format:** seminar; seminar three hours per week

**Requirements/Evaluation:** three 3-page papers, a short oral presentation, a 15-page final paper

**Extra Info:** not available for the fifth course option
Prerequisites: 300-level course

Enrollment Limit: 25

Enrollment Preferences: Comparative Literature majors and advanced students in other fields with permission of instructor

Expected Class Size: 20

Materials/Lab Fee: course books and reader packet

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under COMP or GERM; meets Division 2 requirement if registration is under WGSS DPE: This course addresses the costs to exploited groups within the neoliberal marketplace. We will discuss theoretical sources from a variety of fields (sociology, economics, philosophy, gender studies) every week that render these forms of expulsion or dispossession explicit. Far from benefiting all, the privileging of self-interest and market relations leads to increased inequality and in turn provokes violent reactions: the birth of new forms of fascism, racism and religious fundamentalism.

Fall 2018

SEM Section: 01    MR 1:10 pm - 2:25 pm     Helga Druxes

COMP 403 (S) Topics in Advanced Arabic I: Contemporary Arab Cinema

Crosslistings: ARAB401 / COMP403

Secondary Crosslisting

The Arab world is a fascinating region with rich traditions and vibrant societies. Through an exploration of contemporary Arab cinema, this course will introduce you to issues in modern Arab societies that represent the diversity of the region as well as the shared concerns and challenges. We will analyze select movies and texts, exploring how Arab filmmakers represent social, political, and economic change and realities in their societies. Some topics include nationalism and national identity, gender identities, civil wars, religion, social justice, and the recent revolts. The course will be conducted in Arabic, and we will employ linguistic and paralinguistic analyses of the movies as a means to explore modern Arab thought and cultures.

Class Format: lecture

Requirements/Evaluation: essays, presentations, final paper, exam

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARAB 302

Enrollment Limit: none

Expected Class Size: 5

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARAB

Attributes: FMST Core Courses

Not offered current academic year

COMP 406 (S) The Historical Novel

Crosslistings: ENGL402 / COMP406

Secondary Crosslisting

Setting a novel in a prior time period risks estranging a reader, yet the genre has roused deep-rooted interest, intense critical debate, and aesthetic daring. In this course, we will explore the complex and layered uses of a historical past in literary works of the seventeenth through twenty-first centuries, by way of novels by Madame de Lafayette, Scott, M. Shelley, Dickens, Eliot, Ford, Woolf, Morrison, Sebald, and Roy. Exploring the uses of gothic and sensational effects, dystopian and utopian possibilities, and fractured time, we will consider the aesthetic and political experiments historical novels have spawned. We will do so in context of the sustained critical engagement with the genre by such thinkers as Lukacs, Benjamin, Adorno, Jameson, McKeon and Moretti.

Class Format: seminar

Requirements/Evaluation: class discussion and a 20-page final paper
**COMP 407 (S) Literature, Justice and Community**

Secondary Crosslisting

Can we imagine possibilities of justice not dictated by already determined norms? What would a community founded on such a conception of justice look like? Can we imagine a version of community not founded on exclusion? What would the members of such a community look like-what version of subjectivity would that community imply? And might literature in particular have something to say about the possibilities for such versions of community, selfhood, and justice? This course will look at recent, theoretically-oriented writing on justice and community, with an emphasis on the work of Hannah Arendt, Jacques Derrida, Jean-Luc Nancy and Giorgio Agamben. We will place this challenging and exciting philosophical work in relation to fiction from Euripides to Kafka, Farah and Kushner, films (Almodóvar, Farhadi), photography (Silva, Badlands) and worldly examples of competing claims to justice. The course pursues the aims of the EDI initiative by engaging works in which cultural differences reveal the limits of universalizing accounts of law and justice, works such as Euripides’ Bacchae, Nuruddin Farah’s Maps, Louise Erdrich’s poetry, and Farhadi’s A Separation. But the course will equally suggest that such contingency is inherent in the concept of justice as such, insofar as the problem of justice is bound up with forms of constituting indebtedness that define humans as communal beings. In that sense, contingency and difference mark justice even in its most familiar instances-intimately and close to home, as it were.

Class Format: seminar

Requirements/Evaluation: one 5-page paper, and a final 15-page paper

Prerequisites: a 300-level ENGL course or permission of instructor

Enrollment Limit: 15

Enrollment Preferences: English Majors; Comparative Literature Majors

Expected Class Size: 10

Distributions: (D1)

Attributes: ENGL Criticism Courses; JLST Interdepartmental Electives

Not offered current academic year

**COMP 408 (F) Modernism in Brazil** (DPE)

Secondary Crosslisting

"Modernism" in art: when we think about it, we may not readily think of Brazil. But Brazil was in fact a vibrant battleground of ideas around what it was to be innovative, modern, and avant-garde. Between 1920 and 1945, artists, poets, and critics in the metropolises of São Paulo and Rio de Janeiro actively debated on the creation, and potential, of a uniquely Brazilian modernist aesthetic that would stand on par with the European avant-gardes. But what did “Brazilianness” mean to these intellectuals? What role did gender and race relations--indigeneity in particular--play in the construction of this aesthetic? How did the necessities and demands of the national context shape these modernist practices? This seminar will take a deep dive in this fascinatingly contradictory moment in Brazil, a chapter that would become a fundamental reference to Brazilian artists in the 1960s and even to this day. In addition to detailed analyses of artworks, we will read manifestos, novels, and criticism from this period, and the most up to date secondary interpretive texts.

Class Format: seminar

Requirements/Evaluation: participation, short presentations, four 2-page writing assignments, final 12-page research paper
Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 8

Distributions: (D1) (DPE)

Distribution Notes: DPE: As a DPE course, we will tackle Modernism in Brazil as a rich, comparative case study in the field of "global modernisms," so as to productively complicate canonical histories of Western art. Moreover, this course fulfills DPE requirements through textual, visual, and historical analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Brazilian modernism in Western art history. The course also centers on contextualizing the artistic practices of Brazilian modernism and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, and revolutionary politics.

Attributes: ARTH post-1600 Courses;

Fall 2018

SEM Section: 01 T 1:10 pm - 3:50 pm Mari Rodriguez Binnie

COMP 410 (F)  Black Literary and Cultural Theories

Crosslistings: COMP410 / AMST410 / ENGL410 / AFR410

Secondary Crosslisting

This course will examine the writings of black twentieth- and twenty-first-century Anglophone and Francophone literary and cultural theorists in the African diaspora. We will begin with Sojourner Truth and W.E.B. Du Bois and end with current debates between the "Afro-Pessimists" and "Afro-Optimists." We will be reading writers from the United States, Britain, Africa, the Caribbean, and Europe, moving through the writings of the Harlem Renaissance, Négritude, Pan-Africanism, the Black Arts movement and Black Panthers, the Black Atlantic, and black feminism and queer studies. We will come to see that there is no easy separation between questions of politics (e.g., anti-colonialist, anti-racist, anti-capitalist) and those of aesthetics and poetics.

Class Format: seminar

Requirements/Evaluation: midterm, participation (attendance, discussions, GLOW posts), short paper (4-5 pp.), two response papers (2-3 pp. papers), final project (10-12 pp.: analytical paper)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: AMST majors

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AMST Critical and Cultural Theory Electives;

Not offered current academic year

COMP 412 (F)  An Infinity of Traces: Haunting, Historical Violence, and Alternative Futures

Crosslistings: COMP412 / ENGL412 / AMST412

Secondary Crosslisting

In Prison Notebooks, Antonio Gramsci writes that history has "deposited in you an infinity of traces, without leaving an inventory." In this senior seminar, we will adopt a comparative, interdisciplinary, and mixed media approach to inventory some of these uncanny traces as they manifest in the form of social hauntings through narratives of repressed or suspended historical violence. Animated by a whole host of names like "ghost," "spirit," "specter," "zombie," "things that go bump in the night," "the unborn," or "the undead," we will ask what other stories/other knowledges these halting and haunted figures might seek to tell us. How do they dis-order our experience of a modern world whose space/time is shaped by ongoing processes
of chattel slavery, settler colonialism, capitalism, mass incarceration, immigration, imperialism, militarism, and war? How do they unsettle, arrest, disrupt, and even seek vengeance for a "common sense" that is structured in human dispossession, exploitation, repression, and death? Finally, how do they leave us with a radical urgency to unlearn and reorient our ways of knowing, being, living, and imagining toward alternative futures where such systems of power and domination can be dismantled for good? Texts to be considered may include: All They Will Call You by Tim Z. Hernandez, The Lone Ranger and Tonto Fistfight in Heaven and short stories by Sherman Alexie, Lose Your Mother by Saidiya Hartman, Burning Vision by Marie Clements, The Gangster We Are All Looking For by lê thi diem thúy, Daughters of the Dust by Julie Dash, and The Watermelon Woman by Cheryl Dunye.

Class Format: seminar
Requirements/Evaluation: attendance and class participation; weekly journal entries (1-2 pages); in-class group presentation; midterm paper (5-6 pages); final creative project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: previous courses in American Studies, critical studies in race and ethnicity and cultural studies, or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; AMST 400-level Senior Seminars; Not offered current academic year

COMP 415 (S) Senior Seminar: Coming of Age: French and Francophone Childhood and Adolescent Film (DPE) (WI)
Crosslistings: RLFR414 / COMP414
Secondary Crosslisting

Like the bildungsroman in literature, the coming of age story is a genre in itself in cinema. In this senior seminar, we will watch, discuss, and analyze French and Francophone childhood and adolescent narrative films whose protagonists bring into focus larger issues such as racial discrimination, class, gender, sexual identity, social mobility, repression from the state, regime change, delinquency, justice, bereavement, and human trafficking. We will watch seminal films by Euzhan Palcy, the Dardennes brothers, Céline Sciamma, Férid Boughédir, François Truffaut, Michel Ocelot, Claude Pinoteau, Abdellatif Kéchiche, Laurent Cantet, and Raoul Peck.

Class Format: seminar
Requirements/Evaluation: three, three-page response papers; thesis statement, methodology, and works cited list on one page; one script of a video essay
Extra Info: not available for the fifth course option
Prerequisites: 200 RLFR level courses
Enrollment Limit: 19
Enrollment Preferences: French and Comparative Literature majors and certificate students
Expected Class Size: 10
Distributions: (D1) (DPE) (WI)
Distribution Notes: DPE: This course qualifies for a Difference, Power, and Equity requirement because the films we focus on racial inequality, class, gender, sexual identity, post slavery society in the Caribbean, lack of social mobility, repression from the state, regime change, delinquency, justice, bereavement, and human trafficking. WI: This course is writing-intensive because it includes 9 pages of response papers; 1 page with a thesis statement, methodology, and works cited list; plus 10 pages of script for video essay

Spring 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Sophie F. Saint-Just

COMP 415 (S) Gods and Kings: Historical Narratives from India (WI)
Crosslistings: COMP415 / ASST415 / HIST415
Secondary Crosslisting

India’s long history with earliest written records going back to 2000 B.C presents multiple challenges that are unique among the ancient civilizations. The critical challenge is conceptual: how do we recognize the historical sense of societies whose past is recorded in ways that are different from European conventions? British rulers claimed that India had no sense of history before the colonial period. And this view has persisted despite recent scholarship that has undermined the factual and conceptual basis of this theory. The purpose of this course is two fold: first, to discuss the analytical methods one could apply to understand the 'history' contained in the diverse body of classical Indian literature; second, to study a representative set of primary sources that belong to the distinct historical traditions of India. Students will learn to apply these methods to gain new insights and debate the limitations of the approach. The course will begin with an exploration of the epic tradition and continue with in-depth readings of narratives from other important genres including popular bardic accounts, royal biographies and court dramas ranging from c. 1000 BCE to 1500 CE.

Class Format: seminar

Requirements/Evaluation: class participation, several short papers and a substantial final paper based on primary sources

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: some experience with HIST courses preferred

Enrollment Limit: 15

Enrollment Preferences: History majors; Comp lit majors; Asian Studies Majors

Expected Class Size: 10-15

Distributions: (D2) (WI)

Distribution Notes: meets division 1 requirement if registration is under COMP; meets division 2 requirement if registration is under HIST or ASST

Attributes: GBST South + Southeast Asia Studies Electives; HIST Group B Electives - Asia; HIST Group P Electives - Premodern;

Not offered current academic year

COMP 416 (S)  Postcolonial Theory and the World Literature Debates  (DPE)

Crosslistings: COMP416 / ENGL416

Secondary Crosslisting

When publishers, scholars, reviewers, and critics talk about the massive, beautiful, prismatic literary and cultural traditions outside of Western culture, they sometimes refer to them by their geographical provenance--African literature, say, or Sumerian art--or perhaps by their historical moment--Ottoman architecture, or postcolonial Indonesian poetry--but more and more, the catch-all category of World Literature has begun to hold sway in influential places, and is changing the shape of how we think, learn, and write about non-Western aesthetics, as well as how we participate in our "own" cultures in all their complexity. If we can imagine a kind of literature that truly goes under the headings of "World Literature," or "Global Literature," what can we possibly exclude? Doesn't all literature belong to the world? What might we gain by using this term, and what might we lose? What histories are attached to the various names and classifications we assign to culture and how does cultural "othering" uphold or resist forms of economic, political, and military dominance? In this advanced seminar, we will work carefully through the history and influential writings of postcolonialism as a particular challenge to hegemonic forms of representation, cultural production, and naming, starting with a close consideration of the writings of the movement's founders and key commentators, including Aimé Césaire, Frantz Fanon, Edward Said, Gayatri Spivak, Robert J.C. Young, Gauri Viswanathan, Partha Chatterjee, and Homi Bhabha, and consider their influence on later postcolonial writers and critics around the world. In the second half of the semester, we will turn our attention to the historical underpinnings and current firestorm of debates about World Literature, beginning with Goethe, Marx, Adorno, Frederic Jameson, Franco Moretti, and Pascale Casanova and shifting finally to critics of the ideas of World and Global Literature.

Class Format: seminar

Requirements/Evaluation: two to three papers

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students who have done relevant coursework in Division I or II

Expected Class Size: 10

Department Notes: Theory Course

Distributions: (D1) (DPE)
Distribution Notes: DPE: This advanced course in literature and theory will consider literary canonicity and postcolonial theory's challenges thereto through a deep examination of genre, criticism, institutional power, material conditions of publication, and postcolonial culture's relationship to the legacies of colonialism. We will interrogate power and the writing of history, material and cultural resource extraction, and narrative theory against developmental discourse. Students will additionally consider through their writing the role of academic and cultural institutions in perpetuating race and class hierarchy.

Spring 2019
SEM Section: 01    TR 11:20 am - 12:35 pm Anjuli F. Raza Kolb

COMP 421 (F) Fanaticism
Crosslistings: COMP421 / ENGL421

Secondary Crosslisting

Eighteenth and nineteenth-century writers of literature and political philosophy repudiate fanaticism, whether as a religious, political or amorous posture. But what is fanaticism, and why should it be considered such a threat, particularly during a period that embraced an enlightened secular rationalism? In this course, we will examine these questions by considering literary texts that dramatize fanaticism in light of accounts by philosophers and historians. Readings will include novels by M. Shelley, Hogg, Dickens, Eliot, Conrad, and political philosophy and historical writings by Voltaire, Kant, Diderot, Burke, Hume, Carlyle, Adorno, and a range of recent critics. We will also watch films by Riefenstahl, Hitchcock and Pontecorvo, and look at paintings, drawings and sculpture by Fragonard, Goya, and Shibonare. Since fanaticism has recently had considerable political currency, we will also examine contemporary accounts that reanimate the debates and concerns of the course.

Class Format: seminar
Requirements/Evaluation: two 10- to 12-page essays or one long final essay
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 15
Enrollment Preferences: English majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Criticism Courses; ENGL Literary Histories B

COMP 440 (S) Wittgenstein and Literary Studies (WI)
Crosslistings: COMP440 / ENGL440

Secondary Crosslisting

Wittgenstein is widely regarded as one of the most important figures in twentieth-century philosophy, yet his groundbreaking writings remain perplexingly under-appreciated in the world of literary studies. In this course we will address this shortcoming in two ways. First, we will familiarize ourselves with some of Wittgenstein's key works (and the works of thinkers deeply influenced by him, like Stanley Cavell and Cora Diamond) and try to see what is so radical about them. Second, we'll explore the still untapped potential of Wittgenstein's writings for those of us whose primary home is in the field of literary studies. Topics and concepts we may cover include: meaning, intention, and interpretation (Derrida, de Man); ethical alterity and the concept of the Other (Levinas); sex, gender, and the body (Butler, Foucault, Moi); emotion, affect, and expression (Deleuze, Terada, Adorno); authenticity, voice, and style (Fried, Taylor); modernism and modernity (Pippin); experimental writing (Perloff, Bruns); and the relationship between humans and animals (Wolfe). Some prior experience with philosophy and/or literary theory will obviously be helpful but is not necessary. This course will have much to offer students who are majoring in English, Comparative Literature, or Philosophy. If you have questions about this course and its suitability for you and your intellectual interests, feel free to contact me at brhie@williams.edu.

Class Format: seminar
Requirements/Evaluation: quality of class participation, a final 20- to 25-page research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor
COMP 456 (F) Topics in Critical Theory: Hegel and the Dialectic
Crosslistings: COMP456 / ENGL456
Secondary Crosslisting
This course is for students of any major who wish to continue studying critical, cultural, or literary theory. Students will give close attention to a single theorist or philosophical school or perhaps to a single question as taken up by several theorists. Prior coursework in critical theory or continental philosophy, no matter the department, is strongly recommended. The subject of this semester's seminar is the dialectic. "Dialectical" is one of those collegiate words, the kind of word that some people use a lot without knowing for sure what it means. That said, there are a couple of different ways of making sense of dialectics. The word's nearest synonym is "dialogue." Broadly, then, "dialectics" is a name for any philosophy that incorporates into itself the back-and-forth of conversation. Modern dialectics, meanwhile, sets out from two ideas: first, that it is impossible to think about anything in isolation, that we understand all things via relation and contradistinction, that we couldn't call any person "female" if we weren't also compelled to call some people "male"; and second, that all such conceptual pairs (male/female, black/white, east/west) are less settled than they look. You can't not divide the world into oppositions, and all such oppositions will collapse. This is an idea that, systematically pursued, can change the way we think about language, ethics, politics, literature, and art. We will read key texts from major dialectical thinkers: Hegel, Marx, Adorno, but mostly Hegel.
Class Format: seminar
Requirements/Evaluation: seminar paper of 25 pages; informal weekly writing; class participation
Prerequisites: prior coursework in critical theory or continental philosophy is recommended but not necessary, no prior coursework in English is required
Enrollment Limit: 15
Enrollment Preferences: seniors with background in critical theory
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Criticism Courses

Fall 2018
SEM Section: 01    TF 2:35 pm - 3:50 pm     Christian Thorne

COMP 493 (F) Senior Thesis: Comparative Literature
Comparative Literature senior thesis.
Class Format: independent study
Extra Info: this is part of a full-year thesis (493-494)
Distributions: (D1)

Fall 2018
HON Section: 01    TBA     Christopher M. B. Nugent

COMP 494 (S) Senior Thesis: Comparative Literature
Comparative Literature senior thesis.
Class Format: independent study
Extra Info: this is part of a full-year thesis (493-494)
**COMP 497 (F) Independent Study: Comparative Literature**
Comparative Literature 400-level independent study.
**Class Format:** independent study
**Distributions:** (D1)

**COMP 498 (S) Independent Study: Comparative Literature**
Comparative Literature 400-level independent study.
**Class Format:** independent study
**Distributions:** (D1)