

COMPARATIVE LITERATURE (Div I)

Chair: Professor Sarah Allen

- Sarah Allen, Comparative Literature
- Gene Bell-Villada, Romance Languages
- Christopher Bolton, Comparative Literature
- Rashida K. Braggs, Africana Studies
- Julie Cassiday, German and Russian
- Edan Dekel, Classics; Religion
- Brahim El Guabli, Arabic Studies
- Amal Equeiq, Arabic Studies
- Soledad Fox, Romance Languages
- Man He, Asian Languages, Literatures, and Cultures
- Amy S. Holzapfel, Theatre
- Sinko Kagaya, Asian Languages, Literatures, and Cultures
- Olga Kim, German and Russian
- Christophe A. Koné, German and Russian
- Brian Martin, Romance Languages
- Lama Nassif, Arabic Studies
- Gail Newman, German and Russian
- Christopher Nugent, Asian Languages, Literatures, and Cultures
- Jason Josephson Storm, Religion
- Katarzyna Pieprzak, Romance Languages
- Leyla Rouhi, Romance Languages
- Christian Thorne, English
- Janneke van de Stadt, German and Russian
- Ricardo A. Wilson, English

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.

MAJOR

The Comparative Literature major consists of nine courses in literature (broadly conceived) or relevant theoretical approaches, and a Senior Portfolio (COMP 490; thesis-writers substitute COMP 494). All Comparative Literature majors take COMP 111: Nature of Narrative. Students considering the major are strongly encouraged to take COMP 111 in their first or second year. In exceptional circumstances, a student may substitute an upper-level course with the approval of the Comparative Literature Advisory Committee. Five (or more) of the remaining courses must include, as at least half of their content, material originally written in a language other than English (non-English texts may be read in the original language or in translation) OR be heavily focused on comparison across different media. Note that courses not carrying the COMP prefix may also be eligible for major credit. Two of the courses taken for the major must be designated as Writing Skills courses and two must be at the 300-level or above.

Senior Portfolio

The Senior Portfolio is an assembly of the student's work that explores their intellectual development through the course of their study of Comparative Literature. The student will select three pieces of work from previous courses taken for the major and tie them together through an eight-to-ten-page unifying essay or other creative project. There are a range of possibilities for this aspect of the portfolio, including more traditional analytic essays and other forms of creative artistic expression (fiction, poetry, visual arts, etc.). For thesis writers, the thesis replaces the Senior Portfolio. Majors will present their Senior Portfolios during a symposium soon after spring break in their final spring semester. Students should select a Senior Portfolio advisor and submit an initial proposal to the advisor and to the chair in the semester preceding (fall semester of senior year for students graduating in June, and fall semester of junior year for students graduating in December), and must enroll in COMP 490 in their final spring semester.

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 (493-31-494). 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-COMP 31) 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. The student will make a public presentation of the thesis as part of the Senior Portfolio Symposium soon after spring break.

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 493-31-494); 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 493-31-494)—is 10, i.e., one of the thesis courses may substitute for one course and the Senior Portfolio.

STUDY ABROAD

The Program in Comparative Literature strongly urges its majors to study abroad. Up to four courses on literature taken abroad can be counted towards the major, provided they satisfy the program's requirements.

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. No substitutions are allowed for COMP 111 (Nature of Narrative).

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 spring semester senior year because of the senior portfolio. We also strongly recommended that students take COMP 111 Nature of Narrative before studying abroad (but they aren't required to do so).

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.

COMP 101 (F) Greek Literature: Performance, Conflict, Desire

Cross-listings: CLAS 101 / THEA 104

Secondary Cross-listing

In the *Iliad*, Paris' desire for the famously beautiful Helen leads to the Trojan War, the devastating conflict between the Trojans and the Greeks retold and reimagined time and again in ancient Greek literature. The stories of Troy and its aftermath were performed not only as epic poems (as in the *Iliad* and the *Odyssey*), but also evoked by lyric song, dramatized on the tragic stage, and recounted in oratory. Beginning with the Homeric epics, this course explores the recurring and ever-shifting debates, longings, hostilities, and aspirations that drive Greek literature and shape its reception, paying special attention to questions of performance context and audience. We will consider, for example, how the competitive and erotically-charged environment of the Greek symposium is crucial for understanding both Sappho's songs and the philosophical dialogues of Plato and Xenophon. The nexus of performance, conflict, and desire will give us a distinct perspective on many important topics within the study of Greek culture, including the construction of personal and collective identity, the workings of Athenian democracy, and the development of literary genres. This course will include readings from the works of, e.g., Homer, Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plato, and assignments will incorporate interactive and experiential elements, such as recitations, staged readings, and debates. All readings are in translation.

Requirements/Evaluation: two medium-length essays, final exam, active participation, preparation for and participation in debates and staged readings (short writing assignments, in-class presentations).

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: Classics majors, first years, sophomores

Expected Class Size: 10-15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 101(D1) COMP 101(D1) THEA 104(D1)

Not offered current academic year

COMP 104 (F) Telling Tales in Ancient Greece (WS)

Cross-listings: CLAS 105

Secondary Cross-listing

One-eyed monsters, magical spells, and trips to the moon: Greek literature is replete with tales of fantastic creatures and wild adventures. These ancient stories give us valuable opportunities to explore early understandings of "fiction," the development of narrative, and the construction of the storyteller in both poetry and prose. In this course, we will read texts from Homer's *Odyssey* (8th cent. BCE) to Heliodorus' *Aethiopica* (4th cent. CE), alongside a range of scholarly approaches to them. We will pay particular attention to the prose fiction of the Roman imperial era, including both the texts traditionally called the "ancient novel" as well as the various forms of biography, ethnography, and mythography adjacent to them. Throughout, we will explore narratives and representations of gender, sexuality, race/ethnicity, class, and cultural identity, reflecting on how our primary sources engage with their complex social and political contexts. All readings will be in English.

Requirements/Evaluation: regular tutorial papers and response, discussion in tutorial meetings

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first years, sophomores

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 105(D1) COMP 104(D1)

Writing Skills Notes: Students will receive regular feedback on their writing (structure, style, argumentation) from the professor as well as their tutorial partners, which should be taken into account as they move forward in the course and compose subsequent papers and responses.

Fall 2023

TUT Section: T1 TBA Sarah E. Olsen

COMP 106 (S) Temptation (WS)

Cross-listings: ENGL 107

Secondary Cross-listing

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.

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

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

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 107(D1) COMP 106(D1)

Writing Skills Notes: Students will write four five-page papers, each of which will receive timely and extensive written feedback from the instructor. Students will be invited to discuss their papers with the instructor at the draft stage.

Not offered current academic year

COMP 107 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)

Cross-listings: RLFR 106

Secondary Cross-listing

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French fiction, film, and culture. This is an ideal course to prepare for study abroad or for more advanced coursework in French literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France from 1820 to 2024, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

Requirements/Evaluation: Active class participation, grammar exercises, two short papers, midterm, and final paper.

Prerequisites: Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

Enrollment Limit: 16

Enrollment Preferences: All are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission.

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 107(D1) RLFR 106(D1)

Difference, Power, and Equity Notes: This course centers on a critical examination of difference, power, and equity in French film and fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich and poor, soldiers and civilians, nations and colonies, men and women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading, viewing, discussion, writing, and revision.

Spring 2024

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

COMP 108 (S) Roman Literature: Gender, Virtue, Empire

Cross-listings: CLAS 102

Secondary Cross-listing

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: discussion

Requirements/Evaluation: 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

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 102(D1) COMP 108(D1)

Not offered current academic year

COMP 109 (F) Spies Like Us: Espionage, Surveillance, and Protest in German Cinema and Literature (WS)

Cross-listings: GERM 110

Secondary Cross-listing

This First Year tutorial, available in English, investigates the mutual mistrust between the two Germanies in the Cold War period up until the peaceful popular protests that brought down the Berlin Wall. The political tensions between communist East Germany, the German Democratic Republic (GDR) and its capitalist Western counterpart, the Federal Republic (FRG), created a fascinating culture of governmental spying, but also led to aggravated periods of state surveillance of its own citizens. How were families affected across generations by these divisive politics, including the two states' differing treatment of the Nazi legacy? What was the involvement of the KGB and the CIA? How did East German intelligence try to destabilize the West from inside? Which locations in Berlin served as centers for spying, given that the city's terrain is quite flat and exposed? High-profile cases of conflicting loyalties include the Guillaume spy affair that brought down Willy Brandt as Chancellor of the FRG in 1974, and the Brasch family in the GDR, where the father, a communist true believer, turned his three sons over to the Stasi for their dissident activism and engaged art. We will debate filmic treatments of the recruitment of spies as double agents (*Coded Message for the Boss*, 1979), the chilling effects of police surveillance during the Baader-Meinhof radical left terrorist attacks (*The Lost Honor of Katharina Blum*, 1975; *Knife in the Head*, 1978) the afterlives of former terrorists who were offered new identities as 'ordinary' East Germans (*The Legend of Rita*, 2000), to the effects of the Stasi files becoming accessible to their victims after the fall of the wall (*Es ist nicht vorbei*, Anderson). We will also discuss popular film representations of spying in *Lives of Others* (2007) and *Bridge of Spies* (2015), and selected episodes from the popular TV-series *Germany 83 and 86* (2018). Literature will likely include: Thomas Brasch, *The Sons Die Before the Fathers* (1977), Christa Wolf, *What Remains* (1993), Monika Maron, *Flight of Ashes* (1981), Heinrich Böll, *The Lost Honour of Katharina Blum* (1974). All texts in English, films have English subtitles.

Class Format: Students in this course will be separated into small tutorial groups of 3 students, in order to promote intensive exchange of ideas. In a typical week, the students in each group will: (1) study a substantial "text" or film; (2) watch mini-lectures or power points by the instructor to supplement the assigned primary texts.

Requirements/Evaluation: 5 5-page tutorial papers and 2-page responses (in English)

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: First Years, in groups of 3 students.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

GERM 110(D1) COMP 109(D1)

Writing Skills Notes: This tutorial will teach students to analyze visual media and fiction in German Studies in combination with secondary sources from a variety of related disciplines (History, Political Science, journalism). The toggling between these different types of sources promotes critical thinking skills.

Not offered current academic year

COMP 111 (F)(S) The Nature of Narrative (WS)

Cross-listings: ENGL 120

Primary Cross-listing

Narrative--storytelling--is a fundamental human activity. Narratives provide us with maps of how the world does or should or might work, and we make sense of our own experiences through the narratives we construct ourselves. This course examines the nature and functions of narrative using texts from a wide range of literary traditions, media, and genres. Readings may span classics (e.g. Homeric epic and/or *The Tale of Genji*), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Kafka, Tolstoy, Garcia-Marquez, Toni Morrison, and/or James Baldwin), and visual literature from film and drama to graphic memoir (possibly including Mizoguchi Kenji, Art Spiegelman, Alison Bechdel, and/or Asghar Farhadi). We may 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: The second half of the course may incorporate a modified tutorial format, where small groups meet with the instructor once a week, with students' papers and responses forming the basis of the discussion.

Requirements/Evaluation: Regular attendance and participation in class; short and mid-length writing assignments spaced throughout the semester; revision of selected assignments after receiving instructor feedback.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Students considering a major in Comparative Literature

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 120(D1) COMP 111(D1)

Writing Skills Notes: Multiple writing assignments that build upon each other, including drafts and revisions, with substantial individualized feedback on writing from the instructor.

Attributes: FMST Related Courses

Fall 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Gail M. Newman

Spring 2024

SEM Section: 01 TR 9:55 am - 11:10 am Sarah M. Allen

COMP 117 (F)(S) Introduction to Cultural Theory (WS)

Cross-listings: ENGL 117

Secondary Cross-listing

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 Laura Mulvey, but we will also, in order to put our new ideas to the test, watch several films (mostly of the class's choosing) and listen to a lot of rock and roll. Why do you think culture matters? Once you stop to pose that question, there's no turning back.

Class Format: discussion

Requirements/Evaluation: four formal writing assignments totaling 20 pages (three full essays + one lead-in assignment), informal writing twice weekly, class attendance and participation

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

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 117(D1) COMP 117(D1)

Writing Skills Notes: Students will write three five- to seven-page papers, on which I will provide extensive feedback. Before writing their first papers, students will submit theses and introductions, which I will help them refine. We will hold three extra writing sessions, to discuss how best to organize arguments. Students will write informally before every class.

Attributes: AMST Critical and Cultural Theory Electives

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Christian Thorne

Spring 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Christian Thorne

COMP 129 (F) James Baldwin's Song

Cross-listings: AFR 128 / MUS 179

Secondary Cross-listing

"It is only in his music [. . .] that the Negro in America has been able to tell his story. It is a story which otherwise has yet to be told and which no American is prepared to hear," wrote James Baldwin in *Notes of a Native Son* in 1955. In this course, we strive to listen more closely to racialized experience through James Baldwin's musical literature. Through analysis and creation of music, we hope to better understand cultural difference and collective humanity. In this course, we closely analyze James Baldwin's use of song names, creation of musician characters, and replication of musical elements in his writing. Baldwin's musical word play crosses historical and genre boundaries. So we will explore texts from his early to late career, such as the gospel music of his youth in the semi-autobiographical novel *Go Tell It on the Mountain*, the metaphor of the blues in the play written during the civil-rights movement *Blues for Mr. Charlie*, the jazz musician protagonist in "Sonny's Blues" written after World War II in Paris, and his only musical recording in *A Lover's Question* set down near the end of his life. In addition to closely analyzing James Baldwin's attention to music throughout his literature, students will learn basic music writing and production skills. The tutorial will draw on a range of musical resources, including playlists, music workshops, guest lectures and performances. All of these resources will guide students to a more attuned hearing not only of music but also of the African American experience it reflects. By the end of the course, students will have written several short 1-2 page close analysis essays and song lyrics. For their final project, students will produce an original song based on key insights from the course. No musical experience is required, though an openness to learn and practice songwriting is expected.

Requirements/Evaluation: Several short 1-2 page close analysis essays of Baldwin's work, oral peer feedback presentations, song lyrics, and an original song composition for the final project

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: This course is specifically for first-year students and they will receive preference in this class; a statement of interest will be solicited from pre-registrants.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 128(D2) COMP 129(D1) MUS 179(D1)

Attributes: AFR Core Electives

Not offered current academic year

COMP 130 Writing for the Humanities (WS)

Compelling academic prose is a rare beast. In this course we will investigate what makes for good academic writing and how we can produce it ourselves. We will begin with words, then progress to sentences, paragraphs, and essays. Our reading will be close, our writing closer. Topics include the following: Are adverbs incredibly important? When is less more, and when isn't it? Is your garden English, or is it Chinese? What is the "uneven U" and why does it work? How does your audience affect how you write? In addition to reading writing about writing by Orwell, Fish, Tufte, Hayot, and (inevitably) Strunk and White, we will look closely at academic prose out in the wild, both good and bad. This course is for anyone who is interested in exploring in more depth the craft of writing, whether you have always considered yourself a "good writer" or struggle to fill a single page (or both). Our focus will be on academic writing for the humanities, but the skills we will develop are relevant to many other contexts as well.

Requirements/Evaluation: Regular attendance and active participation in class; writing assignments ranging in length from sentences to essays of varying length (500 words to 5-7 pages).

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: First- and second-year students

Expected Class Size: 12

Grading:

Distributions: (D1) (WS)

Writing Skills Notes: The course will center on explicit, in-depth discussion of writing. We will read and discuss both writing on writing, and examples of prose. Students will complete weekly writing assignments of varying lengths and degrees of formality on which they will receive feedback from the instructor with particular attention to the craft of writing; some assignments will also be shared with the rest of the class.

Not offered current academic year

COMP 133 (S) Plantation and the Plot: the Poetics of Caribbean Economic Thought and Struggle

Cross-listings: GBST 133 / AFR 133 / ECON 133

Secondary Cross-listing

This introductory course to Caribbean Economic Thought contextualizes the poetics of economic ideas, struggle and knowledge alongside popular literary works connected to contemporary challenges of Caribbean Economic Development. Using the 'plantation' and the 'plot' as sites of continuing exploitation and struggle, this course delves into Caribbean postcolonial development thinking. We will explore the present-day relevance of these sites to racial justice and environmental crises and their historical roots in colonial surplus extraction. By examining literary and economic writings of Caribbeanists and Caribbean connected contributors side by side, we seek to uncover these links to how the Caribbean economy, its seascape and society are framed, conceptualized and traversed as transplanted spaces, economic zones, and extractive geographies today. Unorthodox perspectives on economic and social thought that emerged to explain the region's integral role in merchant and industrial capitalism, New World social formations and contemporary globalization will also be discussed. We will closely analyze critical texts of contributors to the New World Group that centers the Caribbean within global economic transformations. Some events this course covers are indigenous genocide, labor regimes, agrarian change, structural adjustment, economic and ecological crises, postcolonial debt, technology, current fragmentation of global neoliberalism. These events will help shape an appreciation for the material and socio-cultural understandings of economic phenomena starting from the plantation to the plot within cultural and literary works in pluralistic, productive, and powerful ways.

Requirements/Evaluation: Oral or poster presentation analyzing a literary and Caribbean economist's work side-by-side (15 minutes or full-length/multi-page poster); critical analysis of a Caribbean economic sector or major regional report--choice made after discussion with instructor (10 pages); final project: review of a specific Caribbean community defined by group, geography or economic status drawing upon class, race, gendered axes of analysis (15 pages); participation (creative presentation of a reading drawing upon Caribbean cultural traditions that raise questions for class discussion)

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Preference also for 1st and 2nd year students. If over-enrolled preference to AFR and Political Economy students.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 133(D2) AFR 133(D2) ECON 133(D2) COMP 133(D1)

Attributes: AFR Core Electives

Not offered current academic year

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

Cross-listings: GBST 116 / THEA 101

Secondary Cross-listing

This is an introduction to the global art and practice of making theatre. Students will learn about the history, aesthetics, and approaches to the performer's labor associated with select performance forms from around the world. Emphasis will be on the analysis of embodied practices and the relationship between the stage and everyday life. Through readings, audiovisual materials, performance exercises, and discussions we will engage with theatre as a constantly evolving art form, sharpening our analytical skills through theoretical approaches from performance studies. Central to our exploration will be excavating the Eurocentric assumptions that conventionally shape the practice and study of theater in the United States. We will seek ways to decolonize our perspectives and ask critical questions about performance's potential to enact strategies of anti-racism and anti-imperialism. This course, 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.

Requirements/Evaluation: two 5-page critical essays, journal reflections, studio exercises, and active participation in all activities

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 116(D2) THEA 101(D1) COMP 151(D1)

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Jessica R. Pearson-Bleyer

SEM Section: 02 Cancelled

Spring 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Jessica R. Pearson-Bleyer

COMP 153 (F) Japanese Film

Cross-listings: ASIA 153

Primary Cross-listing

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 we'll 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.

Requirements/Evaluation: attendance & participation, a few short response assignments, two 5-page papers, in-class test

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: comparative literature majors

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 153(D1) ASIA 153(D1)

Attributes: FMST Core Courses

Fall 2023

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

COMP 155 (S) Contemporary Mexican Cinema and the World (WS)

Cross-listings: ENGL 155

Secondary Cross-listing

This expository writing course is grounded in an exploration of contemporary Mexican cinema and develops students' ability to critically write about film. We will focus on feature-length films, documentaries, and short films that not only grapple with Mexican history and identity but also those that travel beyond the borders of Mexico. The list of directors whose work will be considered includes Natalia Beristáin, Alfonso Cuarón, Jonás Cuarón, Guillermo del Toro, Alejandro González Iñárritu, Alejandra Márquez Abella, Kenya Márquez, Jorge Pérez Solano, and Patricia Riggen.

Requirements/Evaluation: Active participation, written and verbal comments on peer work, five papers (including one revision)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 155(D1) COMP 155(D1)

Writing Skills Notes: Students will do at least 20 pages of writing (4 papers) and will be required to significantly revise one paper. Students will also provide two detailed editorial responses to the work of another student. Significant class time will be spent covering strategies for effective and persuasive academic writing. Throughout the semester, students will receive written feedback from the instructor with specific suggestions for revision and improvement.

Attributes: LATS Countries of Origin + Transnationalism Elect

Not offered current academic year

COMP 161 (F) Metafiction (WS)

Cross-listings: ENGL 161

Secondary Cross-listing

This course will examine ways in which literary works reflect on their status as texts. We'll look at the formal pleasures and puzzles generated by techniques including frame narratives, recursion, and self-reference, in novels, films, and stories by Vladimir Nabokov, Kelly Link, Paul Park, and others. Ultimately, we will use our study of metafiction to focus inquiry into the socializing force of self-consciousness in human development. Note that students will be required to use, as well as interpret, metafictional techniques in their assigned writing, and will write two of their essays in collaboration with a Chat AI.

Requirements/Evaluation: several short exercises; four or five papers of increasingly complexity, totaling 22 pages; consistent attendance and participation; a love of reading, and a willingness to reread

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 161(D1) COMP 161(D1)

Writing Skills Notes: Students write five essays with considerable feedback from the instructor.

Fall 2023

SEM Section: 01 TF 2:35 pm - 3:50 pm Shawn J. Rosenheim

COMP 166 (F) Being Muslim, Being American: American Muslim Literature in the 21st century (DPE)

Cross-listings: AMST 166 / ENGL 268 / REL 166

Secondary Cross-listing

Islam and Muslims in the United States are the subject of extensive public scrutiny and media coverage in broader public discourses. It is less common, however, to hear Muslims' own voices speak about their lives, experiences, beliefs, and commitments. This course will take a literary approach to exploring American Muslims' own narratives about themselves, which will serve as an introduction to religion in contemporary U.S. culture. We will address questions such as: How do American Muslims attempt to fashion their identity in the wake of 9/11? What are the pressures and demands of American national belonging and cultural citizenship that Muslims must navigate? How are race, gender, ethnic heritage, and immigration definitive of Muslim experiences and self-understandings? How are Muslims approaching the tensions between communal belonging and individuality? What are the competing claims and contestations about authentic expressions of Islam? We will be engaging such themes through an analysis of popular memoirs, autobiographies, novels, short stories, poetry, films, and comedy.

Requirements/Evaluation: regular reading responses, short midterm essays, and final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: First-year students and sophomores

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 166(D2) ENGL 268(D1) COMP 166(D1) REL 166(D2)

Difference, Power, and Equity Notes: This course will explore the intersections of power in American Muslim life, such as: Muslims as a religious minority in the context of the War on Terror; racial and ethnic differences in Muslim communities; immigration and national belonging; competing claims to religious authenticity and authority; and conflicting gendered norms. Students will learn to identify these multiple layers and configurations in the texts, and how to analyze their workings in nuanced multidimensional ways.

Not offered current academic year

COMP 186 (F) Japanese Popular Visual Culture

Cross-listings: ARTH 286 / ASIA 186 / ARTH 586

Primary Cross-listing

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, Hagio), and animation (Oshii, Miyazaki, Kon). The class will also study material examples of Japanese popular culture on display in the *Repro Japan* exhibition at the Williams College Museum of Art. We will develop visual reading skills to come up with original interpretations of these works, and compare different media to make them shed light on one another.

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 35

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

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 186(D1) ARTH 286(D1) ASIA 186(D1) ARTH 586(D1)

Not offered current academic year

COMP 202 (S) Modern Drama

Cross-listings: THEA 229 / ENGL 202

Secondary Cross-listing

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*.

Requirements/Evaluation: Two 6-page papers; regular short responses and discussion board postings; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Unit Notes: This course is strongly recommended for any students majoring in Theatre.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 202(D1) THEA 229(D1) ENGL 202(D1)

Attributes: ENGL Literary Histories C

Spring 2024

SEM Section: 01 MWF 11:00 am - 11:50 am James L. Pethica

COMP 203 (F) Nineteenth-Century Russian Literature in Translation

Cross-listings: RUSS 203

Secondary Cross-listing

Description: Nineteenth Century Russian literature is well known for its exploration of extreme states of consciousness. Because of this, it also contains some of the most compelling diagnoses of the illnesses and malaise of the modern condition: alienation, loss of meaning, suffering in face of the abuse of power, and the destructiveness of hyperrationality. Covering Russian literature's first modern treatments of madness up to the Silver Age, we will take this theme as a path to explore 19th century Russian literature as a whole. We will read works by Pushkin, Gogol, Dostoevsky, Tolstoy, and others in order to better understand the Russian response to modernity and cast our glance along with them into the depths of the human soul.

Requirements/Evaluation: Daily reading and participation 20%; 1 paper illustrating the practice of close reading 1-2 pp. 10%; paper 2: paper comparing two readings 3-4 pp. 15%; paper 3, comparing two readings or a creative assignment "re-writing" a Russian classic 4-5 pp. 20%; Final paper + presentation (essay on a critical work or story that we did not read or an independent creative assignment): 5-6 pp. 25%; Course Test or final essay: 10%.

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: RUSS or COMP

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RUSS 203(D1) COMP 203(D1)

Attributes: GBST Russian + Eurasian Studies Electives

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Peter A. Orte

COMP 204 (S) To See the Past: Russian and Soviet Cinema on History

Cross-listings: GBST 204 / RUSS 204

Secondary Cross-listing

This course surveys Soviet and Russian cultural history of the 20th- and 21st-centuries through the history of the cinematic medium. We will watch and analyze key films of this period--films by Eisenstein, Vertov, Tarkovsky, Muratova, Balabanov, Zviagintsev, and Fedorchenko among others--from a double perspective. On the one hand, we will study the cultural and historical contexts of the Soviet Union and Russia; on the other hand, we will learn the formal and stylistic aspects of the cinematic medium as it developed historically (from silent, to sound, to color, to digital etc.). From this double perspective, we will try to answer a larger question that underlies this course: What kind of historical thinking can we learn through cinema as a medium? In other words, we will take cinema neither simply as a direct reflection of state ideology nor as pure aesthetic form or entertainment for the masses. Rather, we will approach the films of this period as audio-visual texts that are rich in historical content and require our informed and attentive interpretation.

Requirements/Evaluation: For each class you'll watch 1 or 2 film(s) and read typically 1 article under 20 pages. You will submit short viewing response before each class. Additionally, there will be short viewing or creative assignments to familiarize students with formal aspects of film. Evaluation will be based on participation, one presentation, short sequence analysis, and final paper or video essay

Prerequisites: none, open to all students

Enrollment Limit: 15

Enrollment Preferences: declared or prospective Russian or Comparative Literature majors, Russian Certificate seekers, Global Studies concentrators

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 204(D2) COMP 204(D1) RUSS 204(D1)

Attributes: GBST Russian + Eurasian Studies Electives

Not offered current academic year

COMP 206 (S) The Book of Job and Joban Literature

Cross-listings: REL 206 / JWST 206

Secondary Cross-listing

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: For the spring of 2021, this course will be taught online. The seminar will meet at the regularly scheduled time twice a week.

Requirements/Evaluation: Evaluation will be based on class participation, weekly short written assignments, and two longer papers.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: If the course is overenrolled, preference will be given to students who have already taken a course in biblical literature.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 206(D2) JWST 206(D2) COMP 206(D1)

Attributes: JWST Core Electives

Not offered current academic year

COMP 208 (S) 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, Yumoto, and Grimm,

Tonatiuh, 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: This course runs in seminar format, but in terms of content and approach, it also functions as a survey course. We will generally move through material quickly, but occasionally pause and dig more deeply. Please note: this course will sometimes meet during the scheduled Friday slot.

Requirements/Evaluation: regular reading and/or viewing, leading class discussion, 4-5 short writing assignments (2 pages), one longer writing assignment (4-5 pages), and a final project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Comparative Literature majors, then language majors, then students in teaching program

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

COMP 209 (S) Translating French: An Introduction to Theory and Practice

Cross-listings: RLFR 218

Secondary Cross-listing

What decisions do translators make in order to render texts accurately (and even beautifully) into another language? What makes one translation "better" than another? Should we consider translation as a literary genre in its own right, and should we read translated texts differently from texts in their original language? This advanced course will invite you into the world of translation studies, bringing together aspects of translation theory and technical translation methodologies in order to develop your skills as translators, readers, and speakers of French. We will translate texts from a range of genres mostly from French into English and occasionally from English into French, paying particular attention to the formal and linguistic differences that can pose problems for translators. In addition to completing an independent translation project on your choice of text or media, you will also consider your own priorities as translators, formulating and revising two translation statements over the course of the semester. This course will be taught in French, and the class format will vary between lectures, seminar-style discussions, workshops, and student presentations.

Requirements/Evaluation: Active class participation, three written translations, and final translation project (including a written translation and class presentation).

Prerequisites: Strong performance in RLFR 106, successful performance in another 200-level French course, or by placement, or by permission of the instructor.

Enrollment Limit: 20

Enrollment Preferences: Preference will be given to French majors and certificate students, and to Comparative Literature majors.

Expected Class Size: 20

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 218(D1) COMP 209(D1)

Not offered current academic year

COMP 210 (S) Latina/o/x Language Politics: Hybrid Voices

Cross-listings: AMST 240 / LATS 240

Secondary Cross-listing

In this interdisciplinary course we will focus on issues of language and identity in the contemporary cultural production and lived experience of various Latina/o/x communities. As such, how are cultural values and material conditions expressed through Latina/o/x language and literature? How does Latina/o/x identity challenge traditional notions of the relationship between language, culture, and nation? In what ways might Latina/o/x literary and linguistic practices serve as tools for social change? Departing from an overview of common linguistic ideologies, we will examine code-switching or Spanglish, bilingual education, linguistic public policy, the English Only movement, and Latina/o/x linguistic attitudes and creative responses. In addition to a consideration of language and identity grounded in sociolinguistics, anthropological linguistics, Latinx studies, and cultural studies, we will survey a variety of literary genres including memoir, novel, and poetry. Both directly and/or indirectly, these texts address Latina/o/x language politics, as well as the broader themes of power, community, ethno-racial identity, gender, sexuality, class, and hybridity.

Requirements/Evaluation: participation, two essays, final written reflection

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, American Studies majors, Comparative Literature majors by seniority

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 210(D1) AMST 240(D2) LATS 240(D2)

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

Not offered current academic year

COMP 212 (S) Moving While Black

Cross-listings: AFR 216 / DANC 217 / AMST 212

Secondary Cross-listing

Opening your apartment door, driving down the highway, taking a knee, raising a fist, sitting at the lunch counter then or sitting in a café now, these movements have historically and presently prompted fear at a minimum and in the most grave cases death for black people. Whether in the U.S. or globally, moving in the world as a black person often means being perceived as different, foreign and threatening. Crawling, dancing, running and boxing, these movements have countered fear and articulated the beauty, pride, creativity and political resistance of black people. In both cases, black movement matters and means much. While many consider movement to be just organized dance moves, this course expands students' definitions of black movement and teaches them to analyze multiple perceptions, uses, and reactions to it. "Moving while Black" offers examples of physical movement in improvised and practiced performance, quotidian movement, geographical movement across national borders and symbolic, politicized gestures. Students will investigate black movement via interdisciplinary sources that reflect various time periods and locations. Students may analyze such texts as Jacob Lawrence's visual art in *The Migration Series*, the movement of the rumba dance form between Cuba and the Democratic Republic of Congo, the Alvin Ailey American Dance Theater's "Revelations," William Pope.L's choreographed crawls, the 1995 World Rugby Cup in South Africa, and the 2018 case of a Kansas resident arrested while moving into his own home. Additionally, this course features an important practice element, in which students experiment with in-class movement exercises and workshops, engage with dance archives at Jacob's Pillow, interview participants of Kusika, and create and perform their own choreographies. While no previous experience in performance is required, curiosity and openness to learning through one's own body movement is expected.

Class Format: classes will rotate throughout the semester between seminar discussions in the classroom and performance exercises in the studio

Requirements/Evaluation: multiple reading/viewing responses in a movement journal, an essay closely analyzing movement; a presentation, and multiple movement-based performances including a final project with outside research and a proposal

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 212(D1) AFR 216(D2) DANC 217(D1) AMST 212(D2)

Attributes: AFR Core Electives

Not offered current academic year

COMP 213 (S) Reading the Qur'an

Cross-listings: ARAB 236 / GBST 236 / REL 236

Secondary Cross-listing

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.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Religion and Arabic Studies majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 213(D1) ARAB 236(D2) GBST 236(D2) REL 236(D2)

Not offered current academic year

COMP 215 (F) Cults of Personality (WS)

Cross-listings: RUSS 219

Secondary Cross-listing

First uttered by Soviet leader Nikita Khrushchev in 1956, the phrase "cult of personality" was formulated to discredit the hero-worship that accompanied Joseph Stalin's iron-fisted rule of the Soviet Union. Since then, the phrase has gained currency as a condemnation of a variety of seemingly all-powerful leaders in oppressive political regimes, including China's Mao Zedong, Iran's Ayatollah Khomeini, and the ruling Kim family in North Korea. In this course, we will examine the phenomenon of the cult of personality from a variety of perspectives, beginning with the cult surrounding Stalin and ending with that of Vladimir Putin. Our course material will encompass scholarship from multiple disciplines, including history, sociology, political science, cultural and media studies, as well as artistic expression typically labeled propaganda in literature, the visual arts, and film. Although our course will begin in the Soviet Union and end in contemporary Russia, we will explore how the cult of personality has been adapted and updated for different cultural and political purposes in fascist Germany and Spain, China, Iran, North Korea, and Cuba. *All readings will be in English, and all films will have English subtitles.*

Requirements/Evaluation: completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

RUSS 219(D1) COMP 215(D1)

Writing Skills Notes: Students will be writing papers (5-6 pages) every other week and receiving detailed feedback on their writing with the expectation that they will identify areas in need of improvement and work on these throughout the semester. The course will also require that students write one paper together with their tutorial partner and that they rewrite two different papers, one at midterm and the other at the end of the term.

Not offered current academic year

COMP 217 (S) Ancient Wisdom Literature

Cross-listings: JWST 205 / REL 205 / CLAS 205

Secondary Cross-listing

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.*

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

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

JWST 205(D2) REL 205(D2) CLAS 205(D1) COMP 217(D1)

Attributes: JWST Core Electives

Not offered current academic year

COMP 218 (S) Nordic Nights: Scandinavia and the Second World War (DPE)

In April 1940, the Nazis invaded Denmark and Norway. In the lands of the Aurora Borealis and the Midnight Sun, the Nordic lights gave way to what seemed like one endless night of Nazi brutality. As the Danish and Norwegian peoples began five long years of occupation, Sweden remained neutral, walking the dangerous line between its role as a safe haven for Allied operatives and refugees (including Norwegian Resistors and Danish Jews) and its concessions to Nazi demands (for natural resources and troop movement across its borders). At the same time, Finland fought for its survival, first against the Soviet Union and then against the Nazis, in the boreal forests of its eastern border and the winter snows of its arctic north. In the Atlantic, the Danish colonial territories of Iceland, Greenland, and the Faroe Islands remained insulated from Nazi control in faraway Denmark, but struggled to maintain their autonomy, amid the occupation of their islands by Allied forces. While some Danes and Norwegians (like the writer Knut Hamsun and traitor Vidkun Quisling) collaborated with the Nazis, others risked their lives in the Resistance to carry out sabotage, espionage, and rescue others. Even as hundreds of Norwegian Jews were deported and murdered in Auschwitz, thousands of Danish Jews escaped to neutral Sweden with the help of their neighbors. Some Scandinavians continued this struggle beyond Nordic borders, like the Swedish diplomats Raoul Wallenberg (who saved thousands of European Jews in Budapest) and Raoul Nordling (whose careful diplomacy saved the city of Paris from total destruction). In this course, we will examine some of the most powerful literature and film on Scandinavia and World War II, and their representation of soldiers and civilians, invasion and occupation, collaboration and resistance, atrocities and genocide, cruelty and courage, survival and sacrifice. *All readings and discussions in English.*

Requirements/Evaluation: Active participation, two shorter papers, a midterm, and a longer final paper.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Comparative Literature Majors, and those with compelling justification for admission.

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course centers on a critical examination of difference, power, and equity in Scandinavian war literature and film. Through the study of war (as invasion and occupation, collaboration and resistance, atrocity and genocide), the course employs critical tools to teach students how to examine the effects of class, race, religion, ethnicity, gender, and sexuality in narratives on human violence and cruelty, sacrifice and solidarity.

Spring 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

COMP 219 (S) Liberté, Égalité, Fraternité ? Race, Gender, and Political Power in Eighteenth-Century France (DPE)

Cross-listings: RLFR 232

Secondary Cross-listing

The French Revolution of 1789 was, to a large extent, inspired by Enlightenment thinkers such as Voltaire, Rousseau, and Diderot who promoted

ideas on individual liberty, scientific progress, religious freedom, and secularism. The Revolution brought with it promises of a society freed from the abuses of an absolute monarchy. Yet as feminist thinker Olympe de Gouges would note, when France redefined its notion of citizenship after 1789, it did not include women and people of color. This course examines Enlightenment ideas that led to the French Revolution, while analyzing how those ideas failed to bring true equality. Voltaire, Buffon, and Montesquieu all advocated for the abolition of slavery, but they also held racist and sexist views, justified by pseudoscientific discourse. By further juxtaposing these thinkers with feminist and abolitionist authors such as Olympe de Gouges and Claire de Duras, we will examine how eighteenth-century female authors advocated for the rights of women. Finally, we will analyze artworks such as Marie-Guillemine Benoist's *Portrait d'une négresse* (1800) and discuss how France is using such works today to reckon with its history of discrimination.

Requirements/Evaluation: active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

Prerequisites: excellent performance in RLFR 105; successful performance in RLFR 106; other RLFR 200-level courses; or by French placement exam; or by permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate students; Comparative Literature majors; and those with compelling justification for admission

Expected Class Size: 20

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 219(D1) RLFR 232(D1)

Difference, Power, and Equity Notes: In its focus on Race, Gender, and Political Power, this course centers on a critical examination of difference, power, and equity in eighteenth-century France. Through the study of enlightenment and feminist thinkers and leaders, the course asks students to analyze the social, political, and discursive effects of class, race, ethnicity, gender, and sexuality in narratives on revolution, and to re-examine both past and present definitions of "liberty, equality, fraternity."

Not offered current academic year

COMP 220 (S) Greek Tragedy (DPE)

Cross-listings: CLAS 202 / THEA 220

Secondary Cross-listing

Ancient Greek tragedy was a cultural phenomenon deeply embedded in its 5th-century Athenian context, yet it is also a dramatic form that resonates powerfully with 21st-century artists and audiences. This course examines tragedy on both levels. We will read such plays as Aeschylus' *Agamemnon*, Sophocles' *Electra*, and Euripides' *Medea* in English translation, considering their literary and dramatic features as well as their relationship to civic, social, and ritual contexts. We will discuss such topics as the construction of gender and identity on the dramatic stage, the engagement between tragedy and other literary genres, and the distinctive styles of the three major Athenian playwrights. We will also survey a set of recent productions and adaptations of these plays, with a particular focus on how modern playwrights and producers use Greek tragedy to explore justice, power, race, gender, status, and sexuality. We will consider how a dramatic form largely produced by and for Athenian citizen men became a creative resource for a remarkably diverse range of 21st-century artists, and explore how modern productions offer fresh perspectives on ancient material. All readings will be in English.

Requirements/Evaluation: class participation, several essays, brief oral presentations

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Classics, Comp Lit, and Theater majors; first-years; sophomores

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 202(D1) COMP 220(D1) THEA 220(D1)

Difference, Power, and Equity Notes: This course considers the questions of justice and power central to the performance of tragedy in the ancient Greek world, as well as the manifold ways in which 21st-century artists have used Greek drama to explore the modern construction of race, gender, class, and sexuality. Students will also examine how theater can operate both as a form of institutional power and as a space for exposing, critiquing,

and reimagining dominant cultural narratives.

Spring 2024

SEM Section: 01 Cancelled

COMP 221 (S) Dante and the Medieval World

This course explores Dante Alighieri's *Divine Comedy* vis-à-vis the medieval world. Through a close reading of this epic poem, students will consider Dante's use of language, allegory, and cultural knowledge to depict the afterlife and assess medieval society's social, political, and religious systems. The course will also examine the poem's relationship with global literature, art, and culture. We will read the *Divine Comedy* (with a focus on the *Inferno*) along with selections from the *Aeneid*, the *Apocalypse of Saint Paul*, the *Voyage of Saint Brendan the Abbot*, the *Kitab al-Miraj*, *Ibn Fadlan and the Land of Darkness*, and other texts that will help us depict a better idea of the global Middle Ages and the exchange of ideas. By the end of the course, students will have a deep understanding of Dante's contributions to global cultural and literary traditions and how his work continues to inspire contemporary artists and thinkers. Students will develop critical analysis and research skills through class discussions and writing assignments.

Requirements/Evaluation: No prior knowledge of Italian or the Middle Ages is necessary. Students will be evaluated on their participation through in-class and online discussions, three short mid-term papers, and a final project.

Prerequisites: None.

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors, English majors.

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Mario Sassi

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

Cross-listings: JAPN 223

Secondary Cross-listing

The burgeoning 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.

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: current or prospective majors in the Department of Asian Languages, Literatures, and Cultures

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

JAPN 223(D1) COMP 223(D1)

Difference, Power, and Equity Notes: This course explores the complex relationship between food and culture in and out of Japan, in relation to a variety of topics such as modernization, nation-building, militarization, globalization, environmentally sustainable development, and popular culture. Students will have the opportunity to critically analyze how various social/cultural, historical, and political contexts shaped and unveiled (in)difference, (dis)power, and (in)equity in food production and consumption.

Not offered current academic year

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

Cross-listings: RLFR 225

Primary Cross-listing

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 the 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. In our study of the Great War, 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.*

Requirements/Evaluation: Active class participation, two shorter papers (4-5 pages), a midterm, and a longer final paper (5-7 pages).

Prerequisites: None.

Enrollment Limit: 16

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: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 225(D1) COMP 224(D1)

Difference, Power, and Equity Notes: 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 2023

SEM Section: 01 TR 8:30 am - 9:45 am Brian Martin

COMP 225 (S) Introduction to Comparative Literature

Cross-listings: ENGL 241

Primary Cross-listing

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 Europe, Asia, and the Americas; and media from prose fiction to theater, comics, 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 Shōnagon, Kleist, Lermontov, Zola, Borges, Wilde, Bechdel, and others. *All readings will be in English.*

Requirements/Evaluation: attendance, participation, two 5-page papers, a few short responses, midterm exam

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Unit Notes: This course can be substituted for COMP 111 to satisfy the gateway requirement for Comparative Literature majors.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 241(D1) COMP 225(D1)

Spring 2024

LEC Section: 01 MR 2:35 pm - 3:50 pm Christopher A. Bolton

COMP 227 (S) Outdoor Pools: Where Eros Meets Thanatos (WS)

In an outdoor swimming pool is where Eros meets Thanatos: in both F. Scott Fitzgerald's novel *The Great Gatsby* (1925) and Billy Wilder's movie *Sunset Boulevard* (U.S.A., 1950), the protagonists are shot dead in their pool, and in his adaptation of *Romeo and Juliet* (U.S.A., 1996) Baz Luhrmann transposes the balcony scene to an outdoor pool where romance unfolds. What is it about outdoor swimming pools that they irremediably capture our imagination? This interdisciplinary tutorial explores the function and significance of outdoor swimming pools in French, German, and U.S. culture through literature, painting, photography, and film. Whether we regard them as a symbol of status and wealth, the remnants of Hollywood's Golden Age era, the embodiment of order and discipline, or a major environmental impact factor, they nevertheless fascinate us. Because outdoor swimming pools, whether private or public, are a microcosm of society and a metaphor for human civilization, they have also been at the center of discussions about racial segregation and religious discrimination in Europe as well as in the U.S.A.. Although pools are mostly governed by tacit rules, such as respect for personal space and the desexualization of encounters, visitors have often disregarded and broken these regulations. That explains why outdoor swimming pools have often served as the perfect backdrop for literature and cinema's steamiest and most violent scenes. We will start the course with a brief social history of pools and read a few sociological studies of swimming pools by experts (Jeff Wiltse, Kate Moles, Susie Scott) to lay the theoretical ground for our analysis. In the course of the tutorial, we will explore through novels, photographs, paintings, and films the various functions assigned to outdoor swimming pools depending on the time period. We will also delve into the genre of summer pool side literature (the satirical *Summer House with Swimming Pool* (2011) by Hermann Koch, the thriller *The Swimming Pool* (2018) by Clare Mackintosh, and Julie Otsuka's latest novel, *The Swimmers* (2022)) and try to explain its great popularity. While the outdoor pool functions as a mirror of excess and decadence in the 1920's as evidenced by the lavish pool parties thrown by *The Great Gatsby* by F. Scott Fitzgerald (1925), it becomes the epitome of white middleclass suburban life in the 60's as John Cheever's short story *The Swimmer* narrates. During the 1970's, the pool advances as a symbol of sexual liberation as the erotic thriller *The Swimming Pool* (France, 1969) by Jacques Deray, the sexually charged pool paintings *Peter Getting Out of Nick's Pool* (1966) or *Portrait of an Artist (Pool with Two Figures)* (1972) by David Hockney, or the male nudes by Tom Bianchi in his *Fire Island Pines: Polaroids 1975-1983* attest. In the 1980's the outdoor pool becomes once more the mirror of opulence and eroticism, which Helmut Newton's photographs of Hollywood celebrities (Liz Taylor swimming in her jewels) and for Playboy magazine capture as well as Paul Thomas Anderson's film *Boogie Nights* (U.S.A., 1997) about the booming porn industry during the Reagan-era. Starting in the late 90's, the outdoor swimming pool takes on greater political significance, largely due to the emergence and increasing visibility of female and gay filmmakers. In François Ozon's thriller *Swimming Pool* (France, 1996), the pool is the setting of female solidarity and feminist revenge. In her character study movie *Everyone else* (Germany, 2009), Maren Ade carefully examines how gender roles and stereotypes play out and get reinforced during a pool party. At last, in her recent comedy *Freibad*, (Germany, 2022) Doris Dorrie chooses a women-only public outdoor pool as the backdrop to raise questions of racial segregation and religious discrimination

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Freshmen, sophomores, and juniors

Expected Class Size: 8

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Each student will write five 5- to 7-page papers on which they will receive written feedback regarding grammar, style, and argument. Each student will write five 3-page critiques of their partners' papers. As the final assignment, each student will revise one of their five papers.

Spring 2024

TUT Section: T1 Cancelled

COMP 230 (F) The Renaissance in England and the European Continent: Self and World (DPE) (WS)

Cross-listings: ENGL 228

Secondary Cross-listing

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.

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

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

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

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 228(D1) COMP 230(D1)

Writing Skills Notes: The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course examines the role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories A

Not offered current academic year

COMP 232 (S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (DPE)

Cross-listings: WGSS 200

Primary Cross-listing

Mythologized as the land of the aurora borealis and the midnight sun, Scandinavia's five distinct nations--Iceland, Norway, Sweden, Denmark, and Finland--are often mistakenly associated with blond-haired and blue-eyed uniformity. Modern Scandinavia, however, is a place of great social and cultural diversity. From medieval Viking sagas to contemporary Nordic rap, the Scandinavian literary tradition is rich in tales of global exploration, childhood imagination, sexual revolution, and multicultural confrontation. Through readings of nineteenth-century drama, twentieth-century novels, and twenty-first century cinema, we will investigate a wide range of issues on class, ethnicity, and identity, including the indigenous reindeer-herding Sámi people, Danish colonialism and the Greenlandic Inuit, Norwegian collaboration and resistance during World War II, and Nordic emigration (to North

America) and immigration (from Africa, Asia, Latin America, and the Middle East). Discussion will also focus on Scandinavia's leadership in gender equality and sexual liberation, Scandinavian political isolation and integration (into both the UN and the EU), and the global effects of Nordic pop (ABBA to Björk), glamour (Greta Garbo to Alicia Vikander), technology (Volvo to Nokia), design (IKEA to H&M), and activism (Alfred Nobel to Greta Thunberg). Readings to include works by Henrik Ibsen, August Strindberg, Hans Christian Andersen, Karen Blixen, Astrid Lindgren, Halldór Laxness, Reidar Jönsson, and Peter Høeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, Tomas Alfredson, and Tomas Vinterberg. *All readings and discussions in English.*

Requirements/Evaluation: Active participation, two shorter papers, a midterm, and a longer final paper.

Prerequisites: None.

Enrollment Limit: 16

Enrollment Preferences: Comparative Literature and Women's, Gender & Sexuality Studies majors, and those with compelling justification for admission.

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 232(D1) WGSS 200(D2)

Difference, Power, and Equity Notes: As the course description explains, this course centers on a critical examination of difference, power, and equity in modern Scandinavia. The content examines the effects of class, race, ethnicity, gender, and sexuality on social (in)equalities among citizens, institutions, communities, and identities. The course also employs critical tools to teach students how to interrogate Scandinavian diversity and modernity, through reading, film analysis, discussion, and writing.

Attributes: FMST Related Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

COMP 233 (F) Love and Strife

Cross-listings: CLAS 201

Secondary Cross-listing

In one of the earliest known attempts to explain the universe, the philosopher-poet Empedocles wrote that everything in existence is moved by love and strife. This fundamental pair of forces has shaped accounts of human experience for over two millennia. Are these principles simple opposites, complements, or even two aspects of a single concept? What happens when they fall out of balance or both are absent? Can love consume strife, or strife destroy love? Artists and writers have taken up these and similar questions in myriad forms, from nursery rhymes to epic poems, from philosophical contemplation to popular song, from the tragic stage to the silver screen. This course will use Greek and Latin works as touchstones for exploring ancient and modern representations of love and strife. Our ancient sources may include Homer, Sappho, Sophocles, Horace, Catullus, and Seneca, as well as architecture, graffiti, and epitaphs. Later sources may include Shakespeare and screwball comedies, Broadway standards and the Beatles, Renaissance fresco and modern sculpture, and literary professions of love from the silly to the sublime. All readings are in translation.

Class Format: For the fall of 2020, this course will taught online. The seminar will meet at the regularly scheduled time twice a week.

Requirements/Evaluation: Class participation, short written assignments, and a final paper/project.

Prerequisites: None.

Enrollment Limit: 12

Enrollment Preferences: If the course is overenrolled, preference will be given to Classics and Comparative Literature majors and prospective majors.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 201(D1) COMP 233(D1)

Not offered current academic year

COMP 234 (F) Saharan Imaginations (DPE) (WS)**Cross-listings:** ARAB 209 / ENVI 208**Secondary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

Requirements/Evaluation: active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper**Prerequisites:** none**Enrollment Limit:** 14**Enrollment Preferences:** Students are admitted into the course on a first-come-first-serve basis. If the course is over-enrolled, preference will be given to Arabic Studies and Comparative Literature majors and certificates.**Expected Class Size:** 14**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1) (DPE) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

Writing Skills Notes: Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on Glow, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.**Difference, Power, and Equity Notes:** 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.**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Brahim El Guabli

COMP 235 (S) The Garden in the Ancient World**Cross-listings:** ENVI 232 / REL 235 / CLAS 235**Secondary Cross-listing**

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 modern 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.

Requirements/Evaluation: class participation, short written assignments, and a final project**Prerequisites:** none**Enrollment Limit:** 10**Enrollment Preferences:** Classics majors**Expected Class Size:** 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENVI 232(D1) REL 235(D2) COMP 235(D1) CLAS 235(D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

COMP 236 (S) Narrating Color: Black Women Sing and Write About Complexion

Cross-listings: AFR 202 / WGSS 206

Secondary Cross-listing

Colorism, skin color discrimination where light skin is privileged over dark skin, is not a new phenomenon, but globally entrenched in our society and one of the many vestiges of white supremacy. For Black Americans of all backgrounds, colorism is a familiar and a living legacy concretized by the institution of slavery in the Americas. Although some believe that we are "post-color," similarly to those that naively believe we are "post-race," one can look to the recent example of misogynoir (misogyny directed at Black women) and skin color politics that Meghan Markle, the Duchess of Sussex, has faced at the hands of the British Monarchy, that her light-skinned color, biraciality, and class privileges couldn't protect her from. Alternatively, we can look at the numerous examples of colorism and anti-Black racism that tennis icon Serena Williams is subjected to because of her dark-brown skin complexion and body shape. One cannot fully understand the issue of colorism without understanding that it is an outgrowth or an extension of anti-Black racism firmly rooted in white supremacy, and so insidious that it impacts all aspects of Black life. Examining colorism through literary texts and music, provides a depth of understanding that both complements and expands these empirical studies. Literature and music provide the narratives and rhythm that paint a vivid picture of the many ways that colorism impacts the lives of Black people. Through the methods of literary and rhetorical criticism we will examine the works of five Black women authors and music artists that take up issues around colorism and passing. We will explore, Toni Morrison's, *The Origins of Others* (2017), Brit Bennett's, *The Vanishing Half* (2020), Tressie McMillian Cottom's, *Thick* (2019), Marita Golden's, *Don't Play in the Sun* (2004), Yaba Blay's, *One Drop: Shifting the Lens on Race* (2021), Nina Simone's, "Four Women" (1966) and "Young, Gifted and Black" (1958), Sara Martin's, "Mean Tight Mama" (1927), India.Arie's, "Brown Skin" (2001), Azealia Banks' "Liquorice" (2012), and Beyoncé's "Creole" (2012), "Formation" (2016) and "Brown Skin Girl" (2020). By examining colorism in both literature and music, it will give first year students a foundational and nuanced understanding of skin tone bias and equip them with the tools to critically engage literary and music texts.

Requirements/Evaluation: Three, short papers (4-5 pages) discussing aspects of the readings and songs; three response papers to tutorial partner's papers (2 pages long); two, video essays; two, Twitter threads explaining aspects of one of the books and one of the songs; and a curated playlist of songs that would serve as accompaniment to one of the texts from the class.

Prerequisites: N/A

Enrollment Limit: 10

Enrollment Preferences: This class is specifically designed for first year students. Sophomores can register only with advanced permission.

Expected Class Size: 8-10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 236(D1) AFR 202(D2) WGSS 206(D2)

Attributes: AFR Core Electives

Not offered current academic year

COMP 238 (F) Europe and the Black Diaspora (DPE) (WS)

Cross-listings: GERM 234 / AFR 236

Secondary Cross-listing

This course provides an overview of the relationships and interactions between the Black diaspora and the European continent in the nineteenth and twentieth centuries. Drawing from biographies, autobiographies, reports, literature, creative arts and academic articles, we will consider the different relationships that have evolved between Black people and Europe over the course of time. Focusing on Central Europe, we will discuss the relationships established between Europe and the Black diaspora, such as Africans, African-Americans, Afro-Latinx and Afro-Caribbeans. Some of the themes we will address include the influence of cultural contact on intellectuals, writers, artists, soldiers, politicians and asylum seekers and their

works, factors that established and influenced their relationship with Europe, as well the ways in which these selected people did or did not exert influence on European cultures. We will conclude by looking at some of the current discussions that still revolve around the relationship between the Black diaspora and Europe. Reading and Discussion in English.

Requirements/Evaluation: Active class participation, written homework, short papers and final research paper.

Prerequisites: None.

Enrollment Limit: 19

Enrollment Preferences: If course overenrolls (beyond cap), preference given to first-years, sophomores, and juniors.

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

GERM 234(D1) AFR 236(D2) COMP 238(D1)

Writing Skills Notes: Students will write two 3-5-page essays each written in two drafts with instructor comments. They will also write an 8-12-page research paper with required submission of a proposed topic, an annotated bibliography, an outline, and a draft before the final paper itself. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: We will discuss how minorities and minoritized individuals and the identities they hold can be affected by the dominant cultures around them. While we will focus on Europe, we will approach discussions with a comparative view, so as to encourage the students to reflect on how difference, power and equity interact and impact minorities in the context of the United States or wherever they come from.

Fall 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Peter Ogunniran

COMP 241 (S) Sex and Gender in Ancient Greece and Rome

Cross-listings: CLAS 241 / WGSS 241

Secondary Cross-listing

From the household to the marketplace, from sacred spaces to the political arena, sexuality and gender shaped a broad range of attitudes and actions in the ancient Mediterranean world. This course investigates a variety of discourses and practices around sexuality and gender in ancient Greece and Rome with the aim of promoting students' capacity to evaluate claims and dismantle false assumptions about the continuity of the "classical" past with contemporary norms and values. We will carefully analyze, contextualize, and compare a variety of texts, including selections from tragic and comic drama, epic and lyric poetry, handbooks, epitaphs, novels and biography in order to better understand how gender and sexuality were expressed, experienced, and regulated in Greece and Rome. Our emphasis will be on ancient texts, but selections from contemporary criticism and theory will enrich the methodological frameworks through which we approach the primary sources.

Requirements/Evaluation: five to six weekly tutorial papers, five to six responses, a midterm self-evaluation and conference with instructor, a mid-length final paper (approximately eight pages) consisting of a revision and expansion of a previously written paper

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: majors or intended majors in Classics, WGSS, and Comparative Literature

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 241(D1) COMP 241(D1) WGSS 241(D2)

Spring 2024

TUT Section: T1 Cancelled

COMP 242 (S) Americans Abroad (DPE)**Cross-listings:** GBST 242 / AMST 242 / ENGL 250**Primary Cross-listing**

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, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Limit: 18

Enrollment Preferences: Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so.

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 242(D2) AMST 242(D2) ENGL 250(D1) COMP 242(D1)

Difference, Power, and Equity Notes: 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

Not offered current academic year

COMP 243 Performance Practices of India (DPE)

This course explores ancient and contemporary performance practices in India. Our objects of study will include the text and performance of Sanskrit plays, contemporary and experimental theater productions, as well as forms of dance and ritual. We will discuss dramaturgical structure, staging, acting conventions, gender representation, performer training, the experience and role of the audience, as well as mythological and political themes. Thinking historically and ethnographically, we will seek to understand the aesthetics and social purposes of these practices, in addition to the relationship that performance has with everyday life, contested concepts of the nation, and caste. Throughout the semester we will interrogate the ways in which Western categories such as "classical," "folk," "religious," "traditional," and even the distinction between "dance/theater/music/visual arts" are not indigenous or accurate concepts for organizing thinking about performance in this part of the world.

Requirements/Evaluation: Evaluation will be based on participation in discussion, reading responses, an oral presentation, and one 10-page paper.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference for seniors and juniors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: We will examine British colonial edicts that prohibited performance practices as a form of social control as well as in the name of Christian morality. From here we will explore how upper-caste Independence era artists and leaders sought to reinvent the arts as vessels of "Indian" identity, at the cost of further marginalizing hereditary performance communities. We will also interrogate how the Indian state has promoted narrow visions of "femininity" and how artists contest religious nationalism

Attributes: GBST South + Southeast Asia Studies Electives

Not offered current academic year

COMP 245 Everything New is Old Again: Legacies of Medieval France

In the twelfth century, the French language shifted from a mostly ephemeral spoken language to a language that deserved to be written down. Authors began recording stories that had only been told aloud, and readers of Latin begin translating classical literature for French-speaking audiences. This huge burst of creative expression remade popular culture in ways that we can still recognize today--if we know what to look for. In this course, we will explore how our twenty-first-century passion for memes on TikTok and other social media has similar roots in twelfth-century tastes, and how the literature and culture of medieval France have shaped what we now think of as literature and pop culture. We will explore four major themes: the reinvention and adaptation of classical literature, the invention of modern romantic love, the introduction of King Arthur, and hilarious short fiction (also known as twelfth-century memes). Readings to include love poetry, short narratives both funny and serious, and longer texts about adventure and love. *Conducted in French.*

Requirements/Evaluation: active class participation, midterm paper, class presentation, and final project

Prerequisites: strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

Enrollment Limit: 16

Enrollment Preferences: French majors and certificate students; and those with compelling justification for admission

Expected Class Size: 16

Grading:

Distributions: (D1)

Not offered current academic year

COMP 247 (F) Feminist Theatres: A Global Perspective (DPE) (WS)

Cross-listings: WGSS 250 / THEA 250 / ENGL 253

Secondary Cross-listing

What makes a work of theatre "feminist"? How do plays and performances across global networks engage with different models of feminism: liberal, radical, materialist, and intersectional? Why has feminism mattered to theatre-makers of the past? Should it still matter now? If so, what forms might future feminist theatres take? In this tutorial course, students will work in pairs to examine the social and political relation of feminism to the art and practice of theatre. Taking a global and comparative perspective on the subject, we will focus on the intersectionalities of gender, race, class, ethnicity, nationality, and sexual identity in the production of feminist-driven theatrical practices. Artists, companies, and movements to be considered may include: Spiderwoman Theatre, Adrienne Kennedy, Caryl Churchill, Sphinx Theatre Company, Ntozake Shange, Griselda Gambaro, Manjula Padmanabhan, Cherríe Moraga, Lisa Kron, Arethusa Speaks, Maya Krishna Rao, Tracie Chima Utoh-Ezeajugh, Alexis Scheer, Tori Sampson, Clare Barron, and others. Close analysis of source material will be informed by critical and autobiographical writings by: Audre Lorde, Judith Butler, bell hooks, Gloria Anzaldúa, Kimberlé Crenshaw, Eve K. Sedgwick, Gayatri Spivak, Jill Dolan, José E. Muñoz, and Donna Haraway. This course will follow a standard tutorial format, with students taking turns presenting or responding to their peer every other week; for their presentations, students will write a 5-page paper or, in up to two cases if they choose, offer their argumentation through more performance-driven methods (such as an oral argument, spoken-word monologue, or activist prompt).

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; every other week they will be responsible for sharing either a 5-page paper or, if they choose, in up to two cases, a more performance-driven presentation, such as: an oral argument, spoken-word monologue, or activist prompt (five presentations/papers in all). They will comment on / respond to their partner's papers/presentations in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and written and oral communication.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: THEA majors; WGSS majors; ENGL majors; COMP majors. Students from all majors are welcome and invited to contact Prof. Holzapfel about their interest in the class: ash2@williams.edu

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 250(D2) THEA 250(D1) ENGL 253(D1) COMP 247(D1)

Writing Skills Notes: This course fulfills the writing skills requirement by engaging students in the active and creative process of critical writing, based on the notion that "writing is thinking, not thinking written down." Emphasis will be given to crafting and developing an argument, clarifying prose, selecting evidence, gaining authority, and incorporating theoretical ideas into an essay. We will also focus on the performance and presentation of written arguments.

Difference, Power, and Equity Notes: This tutorial examines intersections between gender, race, sexuality, class, nationality, and ethnicity in relation to theatre's ongoing engagement with feminism. We will consider how articulations of difference, power, and equity arise and are, in fact, prioritized in quite different ways within the politics of feminism itself, leading to their variable expressions through art.

Fall 2023

TUT Section: T1 TBA Amy S. Holzapfel

COMP 248 (S) Performing Greece

Cross-listings: CLAS 211 / THEA 211

Secondary Cross-listing

Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators through 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. We will survey the evidence for the musical, visual, and embodied aspects of Greek literature, and also 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 culture, including the construction of personal and collective identities, the workings of Athenian democracy, and the development of literary genres, and it will also enable us to consider the reception and reperformance of Greek myth and literature from new angles. All readings are in translation.

Requirements/Evaluation: active participation in class, short essays/projects (2-5 pages each, 5 total, including a longer final essay/project)

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10-12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 211(D1) THEA 211(D1) COMP 248(D1)

Not offered current academic year

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

Cross-listings: REL 207 / CLAS 207 / JWST 207

Secondary Cross-listing

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 some continuations of these variant traditions in medieval literature, with particular attention to the material on the figures of Cain and Noah. *All readings are in translation.*

Class Format: For the fall of 2020, this course will be taught online. The seminar will meet at the regularly scheduled time twice a week.

Requirements/Evaluation: Class participation and several writing assignments.

Prerequisites: None.

Enrollment Limit: 12

Enrollment Preferences: If the class is overenrolled, preference will be given to students who have already taken a course in Biblical literature.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 207(D2) COMP 250(D1) CLAS 207(D1) JWST 207(D2)

Attributes: JWST Core Electives

Not offered current academic year

COMP 251 (F) Dolls, Puppets and Automats (WS)

Cross-listings: GERM 251

Primary Cross-listing

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 automats 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 automats, 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 & Cindy Sherman, watch a ballet by Andreas Heise and films by Fritz Lang and Alex Garland, and watch fashion shows by Alexander McQueen and Jean-Paul Gaultier. *Conducted in English.*

Class Format: This seminar will be taught online.

Requirements/Evaluation: active class participation, oral presentations on the reading materials, 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

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

GERM 251(D1) COMP 251(D1)

Writing Skills Notes: Each student will write three 5- to 8-page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write two 3-4 page papers on which I will provide written feedback regarding grammar, style, and textual analysis.

Attributes: FMST Related Courses

Not offered current academic year

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

Cross-listings: WGSS 251 / ARAB 252

Secondary Cross-listing

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*), Radwa Ashour (*The Journey*), Fadia Faqir and Shirley Eber (*In the House of Silence: Autobiographical Essays by Arab Women Writers*), and Assia Djebar (*Fantasia*), as well as critical essays and selections from autobiographical writings that reflect the diversity of Arab women in the Middle East and the diaspora.

Requirements/Evaluation: students will write the following: three response papers (2-3 pages), at least 6 journal entries (300 words per entry) and a final analytical research essay (7-10 pages). They will have a final performance project.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 252(D1) WGSS 251(D2) ARAB 252(D1)

Writing Skills Notes: In addition to writing several short papers, a final research paper, a reflection on their final performance project, students will write six journals. The combination of research writing, personal reflection echoes the creative non-fiction genre of the course. It also provides students with the opportunity to reflect on forms of history/memory writing.

Difference, Power, and Equity Notes: Gender inequality, sexism, and the intersection of colonialism, nationalism and capitalism are the heart of this course. The memoirs of Arab women writers from the late 19th century to the present continue to depict the history of women's movement and the struggle for women's rights in the Arab-speaking world while addressing the different hierarchies of power and domination that regulate them to second class citizens. Students will learn DPE vocabulary and critical terminology.

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

COMP 253 (S) Travel in the Ancient Mediterranean

Cross-listings: CLAS 231

Secondary Cross-listing

The ancient Mediterranean was a vast yet deeply interconnected world, not unlike our own. In spite of difficulties, people traversed it as traders, explorers, colonial invaders, refugees, pilgrims and even tourists. In this course, we will study both the practical realities of travel in the ancient Greco-Roman world and how the idea of journeys shaped and was shaped by these cultural contexts. We will navigate from Ithaca to Italy, from the depths of the underworld all the way to the Moon, as we read foundational travel narratives from Homer, Apollonius of Rhodes, Vergil, Lucian, and Apuleius. We will discuss how these texts represent cultural interactions, and in particular how they construct foreign "others" as well as local identities, and how they interrogate the limits and possibilities of human knowledge. Finally, we will observe how these texts themselves contribute to the emergence of a genre of travel narratives, with influences stretching to the modern day. All readings will be in English

Class Format: Class meetings will likely be primarily virtual, with potential for some in-person meeting opportunities.

Requirements/Evaluation: class participation, several short writing assignments, quizzes, final paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Classics and comparative literature majors and prospective majors

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

CLAS 231(D1) COMP 253(D1)

Not offered current academic year

COMP 254 (S) "Illness" in Modern and Contemporary Chinese Literature and Culture (DPE)

Cross-listings: CHIN 253 / WGSS 255

Secondary Cross-listing

From early modern anxieties about China's status as the "sick man of Asia" to contemporary concerns regarding the prospect of transnational pandemics, "illnesses" 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 illnesses, from tuberculosis to AIDS to the Novel Coronavirus, 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 "illness"--a universal human experience that is nevertheless heavily bounded by culture and history. Specifically, we examine the cultural and social meaning of "illness"; the relationship between illness on the one hand, and the politics of body, gender, and class on the other; we ask how infectious 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 "illness" such as infectious cannibalism and fin-de-siècle "viruses," 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). 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: All regular course meetings will be conducted in person.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Publishing GLOW Discussion posts based on reading (Graded as Complete or Incomplete); 3) three short papers (3-5 pages); 4) the final project (including an abstract, a presentation, and a paper or other form of project).

Prerequisites: None; no knowledge of Chinese language required, though students with Chinese language background are encouraged to work with Chinese sources if they wish; open to all

Enrollment Limit: 20

Enrollment Preferences: Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Comp majors; Asian Studies Concentration; WSGG majors; and then to first-year students

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 254(D1) CHIN 253(D1) WGSS 255(D2)

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the shaping of social stigma as well as the dynamics of unequal power by means of closely reading "illness" in 20th and 21st century China. We will exam how "illness" is sometimes gendered and politicized; how "illness", in other times, empowers individuals and bonds underrepresented minorities. Illness, as a seemingly universal human experience, tells diverse stories of (in)difference, (dis)power, and (un)equity.

Attributes: PHLH Bioethics + Interpretations of Health

Not offered current academic year

COMP 255 (S) Love and Death in Modern Japanese Literature and Visual Culture

Cross-listings: ASIA 253

Primary Cross-listing

Modern Japanese literature is filled with compelling love stories that are variously passionate and poignant, tragic or uplifting, heartwarming or twisted, and sometimes all of the above. This course offers a survey of modern Japanese fiction and visual culture through the lens of the love story, beginning with tales of doomed lovers that were popular in the eighteenth-century kabuki and puppet theaters, and moving through a range of other

relationships, including parental love and sacrifice, sex and the occult, and romance at an advanced age. We will focus on novels and short stories by canonical modern authors like Tanizaki, Kawabata, and Mishima, as well as contemporary popular fiction by writers like Murakami Haruki and Murakami Ryu. We will also give significant attention to popular visual culture, including puppet theater, comics, animation, and film. *The class and the readings are in English.*

Requirements/Evaluation: attendance and participation, a few short response assignments, one test, two 5-page papers, and an ungraded creative project

Prerequisites: none; no familiarity with Japanese language or culture is required

Enrollment Limit: 15

Enrollment Preferences: Students majoring or considering a major in Comparative Literature

Expected Class Size: 9

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 255(D1) ASIA 253(D1)

Attributes: GBST East Asian Studies Electives

Not offered current academic year

COMP 256 (S) Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

Cross-listings: ENGL 256 / THEA 252

Secondary Cross-listing

We want to make sense of things. In nearly all of our academic pursuits, the point of analysis is to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Søren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mroček). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Evaluation will be based on weekly tutorial papers/response papers, and active participation in weekly tutorial sessions.

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 256(D1) THEA 252(D1) COMP 256(D1)

Writing Skills Notes: Weekly tutorial papers and response papers, plus regular feedback on writing/argumentation skills. The course will provide consistent and ongoing feedback on students' writing, and will require multiple assignments, each prompting comments which address writing problems and strategies, as appropriate.

Spring 2024

TUT Section: T1 Cancelled

COMP 258 (S) Gnosis, Gnostics, Gnosticism (DPE)

Cross-listings: REL 276

Secondary Cross-listing

Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings available only to a few. All these and more have been claims made about gnosis, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosis offer modes of critiquing and seeking to transform unjust social and political systems.

Class Format: lecture/discussion

Requirements/Evaluation: weekly GLOW posts, 1 textual analysis paper, 1 historiographical analysis paper, and a final paper that entails a revision and expansion of earlier writing for the course.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: students with prior coursework in biblical or other ancient literature or history

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 258(D1) REL 276(D2)

Difference, Power, and Equity Notes: This course situates "gnosis" as a practical epistemological orientation used both to disrupt and challenge power arrangements deemed unjust and to empower those who are marginalized within dominant power structures. At the same time, the course interrogates "gnostic" epistemological claims as capable of being used to reinstall hierarchical power structures. Attention to power and equity and how difference is produced is at the center of the course.

Not offered current academic year

COMP 260 (F) Francophone Graphic Novels (DPE)

Cross-listings: RLFR 260

Secondary Cross-listing

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

Requirements/Evaluation: weekly 1-page response papers, two short 4-5-page papers, presentation and final 7-8-page research paper

Prerequisites: RLFR 105, 106, by placement or by permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate students, Comparative Literature majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 260(D1) RLFR 260(D1)

Difference, Power, and Equity Notes: The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

Not offered current academic year

COMP 263 (S) Reading Jesus, Writing Gospels: Christian Origins in Context (WS)

Cross-listings: REL 270 / CLAS 270

Secondary Cross-listing

What were the religious and cultural landscapes in which Christianity emerged? How did inhabitants of the ancient Mediterranean world speak about the concept and significance of religion? How have scholars of early Christianity answered these questions? What are the implications of their reconstructions of early Christian history? The course is divided into four parts. The first part establishes the course's interpretive approach. The second part of this course explores aspects of the formation of Christianity from its origins as a Jewish movement until its legalization. The third part of the course focuses on the earliest literature produced to memorialize Jesus. The final part of the course emphasizes modern interpretations of Jesus and the movement of which he was a part; here we shall be examining how scholars make use of ancient materials to frame their arguments and the modern contexts and legacies of making meaning out of biblical and other ancient materials.

Class Format: lecture/discussion

Requirements/Evaluation: three 3-page papers (with revisions), one 5- to 7-page paper (that builds on one of the earlier 3 page papers), and a final paper (7-10 pages, that draws on some of the earlier writing in addition to new writing)

Prerequisites: none; open to all

Enrollment Limit: 19

Enrollment Preferences: sophomores, especially potential majors in Religion, Classics, and Comparative Literature

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 270(D2) COMP 263(D1) CLAS 270(D1)

Writing Skills Notes: Students will write a series of short essays, with required revisions, to develop their skills in close reading of ancient texts and interpretive analysis of modern scholarship about Christian origins. In each successive section of the course, writing from the prior unit will inform the subsequent papers.

Spring 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Denise K. Buell

COMP 265 (F) Theories of Language and Literature (WS)

Cross-listings: ENGL 209

Secondary Cross-listing

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?

Requirements/Evaluation: informal writing every week; three 6-page papers; class attendance and participation

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

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 209(D1) COMP 265(D1)

Writing Skills Notes: Informal writing before every class (about 500 words); three 6-page essays, plus a lead-in assignment on which the professor comments; two special writing sessions; fifteen pages of writing advice. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses

Fall 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Christian Thorne

COMP 266 (S) Confession and Deception in Japanese Literature

Cross-listings: ASIA 266

Primary Cross-listing

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.

Requirements/Evaluation: attendance and participation, a few short response assignments, one test, two 5-page papers, and an ungraded creative project

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

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ASIA 266(D1) COMP 266(D1)

Attributes: GBST East Asian Studies Electives

Spring 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Christopher A. Bolton

COMP 269 Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

In most academic work the point of analysis is to make sense, to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? How and when have strategies of nonsense, circular reasoning, linguistic obfuscation, and intentional theatrical absence been employed to disguise, or deflect attention from, specific didactic (even political) agendas? What role specifically does theatre, theatricality, or performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Standard tutorial requirements; weekly paper or response paper from each member of the tutorial pair. Evaluation based on improvement in written expression and engaged contribution to weekly discussions.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English, and Comparative Literature majors and prospective majors.

Expected Class Size: 10

Grading:

Distributions: (D1) (WS)

Writing Skills Notes: This tutorial will demand writing from each student each week (either a primary paper or a shorter response paper), and each student will receive regular, extensive feedback including a focus on strategies for successful persuasive argumentation.

Not offered current academic year

COMP 270 (S) Divas and Dervishes: Introduction to Modern Arab Music and Performance (DPE) (WS)

Cross-listings: ARAB 214 / MUS 214

Secondary Cross-listing

From Sufi rituals to revolutionary uprisings, music has long played a central role in the social, political, and religious life of the Arab world. This is especially audible in the modern era, when new technologies and institutions began to record, amplify, and broadcast the region's sounds, preserving centuries-old traditions while also producing new forms of popular music. This course introduces students to Arab musical genres and practices as they developed from the late nineteenth century. We will cover a broad geographical range, exploring the classical Andalusian repertoires of Algeria, ecstatic dervish chants in Egypt, patriotic pop tunes from Lebanon, and other topics. To highlight connections between musical traditions as well as their unique local features, we will ask questions such as: What can music tell us about interactions between sacred and secular life? How is music used to define social groups and negotiate identity, gender, and class? Which musical characteristics are associated with Arab "heritage" and "modernity," and how are these performed? In what ways does music shape everyday life in the Arab world? Class sessions and discussion will be based on academic readings and at-home listening assignments. No previous knowledge of Arabic or Arab music are required.

Requirements/Evaluation: In-class participation, short essays (1 page) every two weeks, midterm presentation, and a final paper (12-14 pages).

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies and Music majors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ARAB 214(D1) MUS 214(D1) COMP 270(D1)

Writing Skills Notes: Students will develop their writing skills by submitting one-page unit responses every two weeks and a final paper of 12-14 pages on a topic of their choice. Students will receive feedback on each writing assignment and have opportunities for multiple drafts and peer review during the semester.

Difference, Power, and Equity Notes: Through the lens of music, this course critically examines modern Arab society and power dynamics related to politics, gender, race, and class.

Spring 2024

SEM Section: 01 TR 9:55 am - 11:10 am Nicholas R Mangialardi

COMP 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)

Cross-listings: ASIA 275 / THEA 271 / CHIN 275 / AAS 275

Secondary Cross-listing

"Asian Theatres," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theatres have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How

to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Noh, and Talchum reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite.

Class Format: We will have a field trip after Spring Break to the Harvard-Yenching Library to examine their collection of 1989 Tian'anmen Student Protest materials

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) three short papers (3 pages each); 3) a take-home midterm; and 4) participation in a final in-class theatre production.

Prerequisites: None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

Enrollment Limit: 20

Enrollment Preferences: Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ASIA 275(D2) COMP 271(D1) THEA 271(D1) CHIN 275(D1) AAS 275(D2)

Difference, Power, and Equity Notes: This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

Attributes: AAS Non-Core Electives GBST East Asian Studies Electives

Spring 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Man He

COMP 277 (F) The Examined Life: Ancient Ethical Literature at Rome

Cross-listings: CLAS 227

Secondary Cross-listing

The philosophical schools of classical antiquity had in common a commitment to *eudaemonia*; that is, they considered human flourishing as a chief goal of life. This aim was not limited to professional philosophers, however. Rather, the question of how humans should live was a widespread and deeply felt concern, and ethical considerations pervade ancient texts across many genres. This course will focus on works of literature that consider how to live wisely, happily, and well, whether through seeking pleasure or acting justly, whether through political engagement or by retreating from society. We will analyze a wide variety of texts, but all are animated by an ethical premise most famously enunciated by Socrates, namely, that the unexamined life is not worth living. Readings may include dialogues, speeches, correspondence, plays, and poems, among them the *Satires* and *Epistles* of Horace, Seneca's *On Leisure* and *On the Happy Life*, and the *Meditations* of Marcus Aurelius. All readings will be in translation.

Requirements/Evaluation: class participation, several short written assignments, one or two longer essays (around five pages)

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Classics majors, Comparative Literature majors, or intending Classics and Comparative Literature majors

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 277(D1) CLAS 227(D1)

Not offered current academic year

COMP 284 (S) Athletics and Literature in Ancient Greece (WS)

Cross-listings: CLAS 214

Secondary Cross-listing

The modern Olympic games are one of the most visible traces of ancient Greek influence on contemporary culture. Less well-known, however, are the complex and challenging poems (originally songs) of Pindar and Bacchylides that celebrated the victors of the archaic Greek games. These victory odes are a rich source for the study of Greek culture, from their vivid descriptions of heroic feats to their philosophical claims about human life and divine favor. Athletic competition provides the impetus for these songs and constitutes one of their major themes, yet their significance extends far beyond a single athlete or festival. In this course, we will interrogate the relationship between athletics and literary production in the ancient Greek world. We will use both primary and secondary sources to develop familiarity with major festivals, games, events, and figures, and use that knowledge to contextualize our analysis of Greek literature. Ancient Greek athletic discourse will thus provide an entry point to broader reflections on the literary construction and representation of the body and its movement, as well as the interplay between literature and its cultural contexts.

Requirements/Evaluation: brief writing assignments, essays, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: majors, first-years, sophomores

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 284(D1) CLAS 214(D1)

Writing Skills Notes: Weekly (pass/fail) writing assignments (1-2 pages), five graded essays (two of which will be revisions and expansions of previous work, 4-5 pages each), regular in-class workshops on writing style and essay structure. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

COMP 285 (S) The Nature of Work

Cross-listings: ARTH 245 / CLAS 243

Secondary Cross-listing

Work is something that touches the lived experience and historical realities of almost every human being in every time and place. But how did ancient Mediterranean societies and cultures define and deploy the concepts of "work" and "working," as both an activity and as discourse? This is a question that has received remarkably little attention, in part since modern scholars have all too often followed the lead of elite authors, who obscure the nature of work through their focus on its products: agricultural prosperity, material luxury, urban grandeur, etc. In this course, we will seek to shed light on the world of work in antiquity, to better understand both the experiences of those who worked for a living across an array of spheres and professions, and the value of work as a cultural, aesthetic, and literary concept. Special topics will include: the place of work in conceptions of a "golden age"; the literary topoi of work (like the idle shepherd or the virtuous peasant); representations of "heroic work" (most famously, the Labors of Hercules); the elision or erasure of non-elite labor for elite audiences in art and text; the iconography of work in painting, mosaic, and sculpture; and investigations into specific trades, crafts, and other forms of "making" (from midwifery to shoe making). Readings will be a combination of primary and secondary sources. All readings will be in translation.

Requirements/Evaluation: class participation; several short writing assignments; final paper

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Classics majors, Art History majors, Comp Lit majors, and intending majors

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTH 245(D1) COMP 285(D1) CLAS 243(D1)

Not offered current academic year

COMP 291 (F) Red Chamber Dreams: Reading China's Greatest Novel (WS)

Cross-listings: ASIA 291

Primary Cross-listing

Since it first began to circulate in manuscript in the mid-eighteenth century, Cao Xueqin's novel *Story of the Stone* (*Shitou ji*), also called *Dream of the Red Chamber* (*Honglou meng*), has captured the imaginations of readers young and old with its sprawling story of the coming-of-age of members of a wealthy family on the cusp of ruin. As critically acclaimed as it is beloved, *Story of the Stone* is widely regarded as China's greatest novel due to the intricacy of its narrative, the complexity of its characters, 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. The focus of this tutorial will be reading the 120-chapter novel. Students will have the option to read either in Chinese or English (though papers and class discussion will be in English). We will also read scholarly literature to learn about some of the major critical approaches to the novel, and about its enduring importance in the Chinese literary tradition.

Requirements/Evaluation: Tutorial papers (including revisions); responses to tutorial partners' papers; engagement in in-class discussion.

Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: Comparative literature majors and prospective majors; Asian Studies concentrators.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 291(D1) ASIA 291(D1)

Writing Skills Notes: Students will draft a 5- to 7-page paper every other week (for a total of five papers), which they will then revise in response to feedback from their tutorial partners and the instructor. On weeks in which they are not writing, they will critique their partner's paper. Papers will receive substantial individualized feedback on both writing and content from the instructor as well as the tutorial partner.

Fall 2023

TUT Section: T1 TBA Sarah M. Allen

COMP 292 (F) War and Resistance: Two Centuries of War Literature in France (1800-2015) (DPE)

Cross-listings: WGSS 201 / RLFR 202

Secondary Cross-listing

In 1883, Maupassant called on his fellow war veterans and writers to join him in speaking out against warfare and violence, crying "Let us dishonor war!" From the Gallic Wars against Caesar (during the first century BC) to recent terrorist attacks in France (at the opening of the twenty-first century), the French literary tradition is rich in texts that bear witness to war and speak out against its monstrous inhumanity. While war literature in France can be traced back to ancient and medieval texts on Vercingétorix, Charlemagne, William the Conqueror, and Joan of Arc, this course will focus specifically on literary representations of war during the nineteenth- and twentieth-centuries, from the Napoleonic Wars, to the First and Second World Wars, to the Algerian and Cold Wars, and the "War on Terror." Discussions will examine the impact of war on soldiers and civilians, patriotism and pacifism, history and memory; the implications of war as invasion and conquest, occupation and resistance, victory and defeat; the relationship of war to gender, sexuality, and ethnicity; and the role of war in colonialism and genocide. Readings to include novels, short stories, and poems by Balzac,

Stendhal, Hugo, Rimbaud, Daudet, Maupassant, Zola, Cocteau, Wiesel, Duras, Camus, and Fanon. Films to include works by Resnais, Renoir, Carion, Jeunet, Malle, Angelo, Pontecorvo, and Duras. *Conducted in French*.

Requirements/Evaluation: active class participation, midterm exam, and two to three papers (of 3-5 pages each)

Prerequisites: exceptional performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

Enrollment Limit: 16

Enrollment Preferences: French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 201(D2) RLFR 202(D1) COMP 292(D1)

Difference, Power, and Equity Notes: This course focuses on a critical examination of difference, power, and equity in French war literature and film. Through the study of war (as invasion and conquest, occupation and resistance, colonialism and genocide), the course thus challenges students to examine the effects of class, race, religion, ethnicity, gender, and sexuality in narratives on war and violence, and on survival and resistance.

Not offered current academic year

COMP 293 (F) Great Big Books (WS)

Cross-listings: ENGL 233

Secondary Cross-listing

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.

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

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

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

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 233(D1) COMP 293(D1)

Writing Skills Notes: Four 5-page papers, two of them submitted in both a draft and a revision; two mandatory paper conferences to discuss the drafts; occasional in-class discussion of issues of writing and argumentation.

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

Not offered current academic year

COMP 295 (S) Utopia and the Idea of America(s) (WS)**Cross-listings:** ENGL 264**Secondary Cross-listing**

What value does the utopian/dystopian text hold in the development of alternative thought? This course, primarily grounded in science fiction and the African American and Latin American contexts, will address this question via the thoughtful examination of a range of theoretical, fictional, and cinematic texts from, among others, Thomas More, John Akomfrah, Samuel Delany, Octavia Butler, Jorge Luis Borges, Alfonso Cuarón, José Vasconcelos, Eduardo Urzaiz, and Fredric Jameson.

Requirements/Evaluation: weekly reading responses, active class participation, two close readings (500 words each), annotated bibliography, class presentation, final paper (8-10 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: 19

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

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 295(D1) ENGL 264(D1)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories C

Not offered current academic year

COMP 296 (F) Chinese Film and Its Significant Others (DPE)

Cross-listings: ASIA 226 / CHIN 226

Secondary Cross-listing

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar 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.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading and recorded lectures (Graded as Complete or Incomplete); 3) Three short papers (3-5 pages); and 4) the final project (including a presentation, and a paper or other form of project).

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 296(D1) ASIA 226(D1) CHIN 226(D1)

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

Attributes: FMST Core Courses

Not offered current academic year

COMP 297 (S) Present Pasts: The Politics of Memory in Contemporary Chinese Literatures and Films (DPE) (WS)

Cross-listings: ASIA 228 / CHIN 428

Secondary Cross-listing

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "pasts" 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, mesology and mythology, amnesia and nostalgia, and diaspora and settlement in the PRC, Taiwan, and Hong Kong from the late 1980s until to 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. This tutorial is conducted in either Chinese or English. Students wishing to take the course in English should register under ASST or COMP and language learners wishing to take the course in Chinese should register under CHIN.

Requirements/Evaluation: attendance and participation, five 5-page papers, five peer-review and critique papers, revisions on selected papers.

Prerequisites: None for students taking the course under ASST and COMP 297; CHIN 402 or permission of the instructor for students taking CHIN 428

Enrollment Limit: 10

Enrollment Preferences: current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; COMP majors; Asian Studies Concentration

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ASIA 228(D1) CHIN 428(D1) COMP 297(D1)

Writing Skills Notes: Students will write a 5-page paper every other week for a total of five papers. On weeks when they are not writing papers, they are expected to critique their tutorial partner's paper as peer reviewers. Detailed writing prompts will be provided to students to generate and organize ideas for each essay. Students are also required to revise key paragraphs, sections, and papers throughout the semester.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze and critique the following entangled modernist dualisms: present and past; memory and representations; diaspora and settlement; transnationalism and localism. By discussing texts produced from the PRC, Hong Kong, Taiwan, and other diaspora areas in these "post" societies, this course asks students to explore how literary and cinematic narratives invoke (and erase) differences, and challenge (and consolidate) borders.

Attributes: FMST Core Courses

Not offered current academic year

COMP 299 (F) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)

Cross-listings: ENGL 294

Secondary Cross-listing

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different

regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

Requirements/Evaluation: Students will read fifty to eighty pages each week. Each student will participate in at least one roundtable discussion. Writing assignments: three essays of 5-6 pages, one of which will be revised and expanded as a final essay of 8-10 pages.

Prerequisites: 100-level English course or a 5 on the AP literature exam, or permission of the instructor.

Enrollment Limit: 19

Enrollment Preferences: first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway course.

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 294(D1) COMP 299(D1)

Writing Skills Notes: Students will write over 20 pages in the semester and they will receive extensive feedback.

Difference, Power, and Equity Notes: Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2023

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

COMP 301 (F) Sublime Confusion: A Survey of Literary and Critical Theory

Cross-listings: ENGL 301

Primary Cross-listing

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.

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

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

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 301(D1) COMP 301(D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

COMP 304 (S) Confusion of Tongues and Intermediate Areas: Ferenczi, Winnicott, and Literature (WS)

In a reference to the story of Babel, Hungarian psychoanalyst Sandor Ferenczi (1873-1933) described in poignant detail the operation of sexual abuse in terms of a profound disjunction on the level of language, in the broadest sense--a problem of translation, so to speak. Indeed, Ferenczi dedicated his entire life to learning the language of his patients' trauma in all its nuances, making himself vulnerable in multiple ways in the process. D. W. Winnicott (1896-1971), too, immersed himself in the lives of his patients, many of them children or adults who had grown up experiencing the death and displacement of wartime England. The theories of these two psychoanalysts, much less known in the humanities than Freud, Lacan, or Klein, dovetail in significant ways with the workings of literature. In this course, we will investigate the ways in which the spaces, configurations, and dynamics of literature from several national traditions align with Ferenczi's explorations of the "confusion of tongues," as well as Winnicott's interest in the "intermediate area of experiencing, to which interior reality and external life both contribute." Texts may include, in addition to articles by Ferenczi and Winnicott, work by Kafka, Kincaid, Baldwin, Bachmann, Bechdel, and others. Modified tutorial format, with groups of three students meeting weekly with the instructor.

Requirements/Evaluation: Requirements: Active participation, four 5-page papers, two portfolio introductions, four 1-2 page responses, one final project. Evaluation: Tutorial papers will receive extensive comments, but no grade; the portfolios and the final project will be graded. Responses will not be evaluated by the instructor, but instead will function well or less well in the context of the discussion. The final grade will be determined by the overall trajectory of the student's learning.

Prerequisites: one college literature course

Enrollment Limit: 18

Enrollment Preferences: majors or prospective majors in Comparative Literature

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Modified tutorial (3 on 1). Students will write four five-page papers, grouped into two portfolios, and will prepare 1-2-page portfolio introductions. They will also produce a final project that is a synthesis of their ideas throughout the semester. Finally, they will be required to write formal responses to their partners' papers.

Not offered current academic year

COMP 305 (F) Dostoevsky and the Meaning of Life

Cross-listings: RUSS 305

Secondary Cross-listing

This course surveys the works of the great Russian writer Fyodor Dostoevsky, whose oeuvre represents a life-long quest to uncover the meaning of life. Readings include Dostoevsky's major novels, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*, as well as several shorter works, including *Notes from Underground*. We will also examine Dostoevsky's journalism, so that we understand how he answers life's most troubling questions in the social and political context of his day, as well as what role artistic representation plays in these answers. *All readings will be in English.*

Requirements/Evaluation: willingness and ability to complete lengthy reading assignments, active class participation, two short papers, and final synthetic assignment

Prerequisites: none, open to all students

Enrollment Limit: 40

Enrollment Preferences: Russian and Comp Lit majors, as well as those seeking the Russian Certificate

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RUSS 305(D1) COMP 305(D1)

Not offered current academic year

COMP 306 (S) Tolstoy and the Meaning of Life

Cross-listings: RUSS 306

Secondary Cross-listing

This course examines the works of the great Russian writer Lev Tolstoy, whose stories and novels represent a life-long quest to uncover the meaning of life. Readings include Tolstoy's two major novels, *War and Peace* and *Anna Karenina*, as well as several shorter works, such as *The Death of Ivan Ilych* and *Hadji Murad*. We will also examine Tolstoy's aesthetic and didactic writing so that we understand precisely how Tolstoy answers life's most troubling questions, as well as what role artistic representation plays in these answers. *All readings will be in English.*

Requirements/Evaluation: timely completion of all reading assignments, active participation in class discussions, 2 short papers, and a final project

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: RUSS and COMP majors, then students studying Russian

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RUSS 306(D1) COMP 306(D1)

Attributes: GBST Russian + Eurasian Studies Electives

Spring 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Julie A. Cassiday

COMP 307 (S) Aesthetic Outrage

Cross-listings: ENGL 332

Secondary Cross-listing

In this course we will explore interdisciplinary ways of understanding and theorizing the outraged reception of provocative works of film, theater, and fiction. When riots, censorship, trials, and vilification greet such works in moments of political and social upheaval, the public outrage is often strangely out of proportion to either the work's aesthetic nature or its overt commentary on the political crisis. Something powerfully symptomatic is at work, then: a set of threatened investments, unacknowledged values, and repressed ideas which surface explosively, but indirectly, in the aesthetic outrage. In an attempt to understand the strange logic of public outrage against works of art, we will explore the respective works' historical contexts, and use theoretical models--aesthetic, political, psychological, social--as a means of illuminating the dynamics of outrage and exposing understated linkages between a work's figurative logic and the political passions of its historical moment. We will study instances of outrage in the context of the French Revolution (Beaumarchais' *The Marriage of Figaro*), the wave of anarchist terrorism in turn-of-the-century Paris (Jarry's *Ubu the King*), the trials of Oscar Wilde for "gross indecency" (*The Picture of Dorian Gray*), the Irish Revolution (Synge's *The Playboy of the Western World* and O'Casey's *The Plough and the Stars*), and Stalinist collectivization (Eisenstein's suppressed film *Bezhin Meadow*). Non-literary reading will include historiographic work on these crises, as well as essays and excerpts by theorists from various disciplines, such as Kristeva, Foucault, Freud, Girard, Arendt, Sedgwick, Bakhtin, Douglas, and Rancière.

Requirements/Evaluation: active participation in class discussions, two papers 8-10 pages in length.

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: 22

Enrollment Preferences: English majors and Comparative Literature majors, then highly qualified sophomores

Expected Class Size: 18

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 307(D1) ENGL 332(D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C

Spring 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Stephen J. Tifft

COMP 308 (F) Building Francophone Cities: Literature, Art and History (DPE)

Cross-listings: RLFR 307

Secondary Cross-listing

Through literature, visual art, and urban history, this class will engage with the remarkable histories, presents and imagined futures of five Francophone cities: Casablanca (Morocco), Algiers (Algeria), Kinshasa (Democratic Republic of the Congo), Fort-de-France (Martinique) and Port-au-Prince (Haiti). We will learn about their colonial foundations and postcolonial transformations while paying attention to how these urban spaces and their people and histories are represented and imagined by poetry, novels, and visual art. (Conducted in French)

Requirements/Evaluation: Active participation, weekly 1-page response papers, midterm 5-page paper, final project (oral presentation and 8-page paper).

Prerequisites: RLFR 105 or above, or by permission of instructor

Enrollment Limit: 18

Enrollment Preferences: French majors or certificate students, Comp. Lit. majors

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 307(D1) COMP 308(D1)

Difference, Power, and Equity Notes: This course examines the French colonial history and postcolonial futures of five major Francophone cities and pays particular attention to questions of representation of class, race and gender in the historical, literary and visual record.

Not offered current academic year

COMP 310 (F) Transcending Boundaries: The Creation and Evolution of Creole Cultures (DPE)

Cross-listings: GBST 306 / AFR 306 / RLFR 320

Secondary Cross-listing

Born out of a history of resistance, Creole cultures transcend racial boundaries. This course provides a comprehensive framework for understanding the creation of Creole nations in various parts of the world. Beginning with an examination of the dark history of slavery and French colonialism, we will reflect upon the cultural transformation that took place when people speaking mutually unintelligible languages were brought together. We will then delve into the study of how deterritorialized peoples created their languages and cultures, distinct from the ones imposed by colonizing forces. As we journey from the past to the present, we will also explore how international events such as a worldwide pandemic, social justice, racism, and police brutality are currently affecting these islands. Potential readings will include prominent authors from different Creole-speaking islands, including Frantz Fanon and Aimé Césaire from Martinique, Maryse Condé from Guadeloupe, Ananda Devi from Mauritius and Jacques Roumain from Haiti. Conducted in French with introductions to different creoles.

Requirements/Evaluation: Active class participation, three papers (of 3-4 pages each), presentation, final research paper (7-8 pages)

Prerequisites: Any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: All are welcome. If overenrolled, preference will be given to French majors and certificate students; Comparative Literature majors; Africana Studies students; Global Studies students; and those with compelling justification for admission

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 306(D2) AFR 306(D2) RLFR 320(D1) COMP 310(D1)

Difference, Power, and Equity Notes: This course qualifies for a Difference, Power, and Equity requirement because it examines the history of slavery as related to French colonialism in different parts of the world. It also considers International issues of social justice, racism and police brutality.

Fall 2023

SEM Section: 01 MW 11:00 am - 12:15 pm Preea Leelah

COMP 311 (S) Environmental Literature and Film in Latin America (DPE) (WS)

Cross-listings: RLSP 304 / ENVI 311

Secondary Cross-listing

What use are aesthetics when the world is (literally) on fire? We will take up this question and others in a critical engagement with Latin American cultural production of the twentieth and twentieth centuries, especially works of literature and film that directly or indirectly engage with environmental crisis. Students can expect to explore a variety of media, forms and genres, including works that range from (more or less) mainstream to cutting edge. Our examinations of literature and film will be supported by theoretical writings produced in the Americas and other places. Writers and directors whose work may be considered include, but are not limited to: Lucrecia Martel, Ciro Guerra, Rafael Barrett, Samanta Schweblin, Ernesto Cardenal, Juan Rulfo, María Luisa Bombal, Eduardo Gudynas, Silvia Rivera Cusicanqui, Eduardo Viveiros de Castro, Isabelle Stengers.

Requirements/Evaluation: This course will be conducted seminar-style. Students will be expected to prepare thoroughly and be active, engaged participants in class discussions. In addition to day to day preparation and participation, other graded assignments will include discussion-leading, one short (5-7 page) essay and a longer (15-20 page) paper combining research and original analysis.

Prerequisites: One college literature or film course at the 200-level or above.

Enrollment Limit: 19

Enrollment Preferences: Envi majors and concentrators, Comp Lit majors, Spanish majors and those working towards the Spanish certificate.

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 311(D1) RLSP 304(D1) ENVI 311(D1)

Writing Skills Notes: All students in the course will write (and rewrite) no less than 20 pages. Major writing assignments will be scaffolded, with explicit discussion of the writing process (pre-writing, drafting, revision) and consultation.

Difference, Power, and Equity Notes: The works of literature and film that we will be examining challenge North American conceptions of climate change (and environmental crisis more broadly) by making visible (often uncomfortably so) the colonial and neocolonial history of extractivism.

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2024

SEM Section: 01 Cancelled

COMP 316 (F) Kafka and His/Our World (WS)

Cross-listings: GERM 315

Secondary Cross-listing

"It's so Kafkaesque!" We love to use the most famous Austro-Hungarian-Czech-Jewish writer of all time to characterize puzzling and dispiriting situations. But close examination of Franz Kafka's work and life reveals a multi-dimensional world that goes far beyond the cliché. Jewish in an increasingly anti-Semitic environment, German-speaking surrounded by Czech-speakers, deeply alone in a family that didn't understand him, Kafka

produced texts that simultaneously demand and refuse to be interpreted. In this tutorial we will begin with intensive readings of selected short stories and parables, then move on to an exploration of the Kafka's own words from diaries and letters, as well as secondary sources. The course will conclude with discussions of how Kafka's texts and their contexts might relate to contemporary conditions and/or to students' own lives and thoughts. This will be a modified tutorial, with five groups of three students apiece. Students may take the tutorial in either German or English; groups will be formed accordingly.

Class Format: The class will be divided into groups of 3. At each weekly meeting, one of the 3 will present a 5-page paper, another will present a formal response, and the third will participate actively in discussion. Students will incorporate at least one of their papers into a final project that links their discussions of Kafka to their own interests and/or to contemporary issues. Students can take the course in German or English (or a combination of the two), and groups will be formed accordingly

Requirements/Evaluation: Three 5-page papers, three 1-2 page responses, one final project, discussion leading. Evaluation: Tutorial papers will receive extensive comments, but no grade; the instructor will meet with individual students at least twice during the semester to discuss how things are going for them. Responses will not be evaluated by the instructor, but instead will function well or less well in the context of the discussion. The final project will receive a grade, and the final grade will be determined by the overall trajectory of the student's learning.

Prerequisites: For German speakers: GERM 202 or the equivalent preferred, though students with less experience should contact the instructor. For students taking the course in English: one college literature course.

Enrollment Limit: 15

Enrollment Preferences: German students, majors or potential majors in Comp Lit or German

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 316(D1) GERM 315(D1)

Writing Skills Notes: The course has a modified tutorial format, with groups of three meeting weekly instead of pairs. Each student will write three 5-page papers plus three 1-2-page responses during the semester, and will prepare a final project. Each paper will receive extensive feedback from the instructor.

Not offered current academic year

COMP 318 (F) Twentieth-Century French Novel: From Adversity to Modernity (DPE)

Cross-listings: RLFR 318

Secondary Cross-listing

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 of 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.*

Requirements/Evaluation: Active class participation, two shorter papers, a midterm, and a longer final paper.

Prerequisites: A 200-level course (at Williams or abroad), or by placement test, or permission of the instructor.

Enrollment Limit: 16

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: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 318(D1) COMP 318(D1)

Difference, Power, and Equity Notes: As the course description explains, this course focuses on a critical examination of difference, power, and equity in twentieth-century France. The course also employs critical tools to teach students how to examine the roles of race and ethnicity, gender and sexuality, colonialism and immigration, in the French novel's critical representation of war and disease, poverty and greed, urban isolation and cultural alienation during the twentieth-century.

Fall 2023

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

COMP 319 (F) Black Migrations: African American Performance at Home and Abroad

Cross-listings: THEA 317 / DANC 317 / AFR 317 / ENGL 317 / AMST 317

Secondary Cross-listing

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: discussion

Requirements/Evaluation: 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

Prerequisites: none; open to all

Enrollment Limit: 15

Enrollment Preferences: Africana Studies majors and concentrators; Dance and Theatre majors; American Studies, Comparative Literature, and English majors

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 317(D1) DANC 317(D1) COMP 319(D1) AFR 317(D2) ENGL 317(D1) AMST 317(D2)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies Electives

Fall 2023

SEM Section: 01 W 7:00 pm - 9:40 pm Rashida K. Braggs

COMP 320 (S) Kafka (WS)

"It's so Kafkaesque!" We love to use the most famous Austro-Hungarian-Czech-Jewish writer of all time to characterize puzzling and dispiriting situations. But close examination of Franz Kafka's work and life reveals a multi-dimensional world that goes far beyond the cliché. Jewish in an increasingly anti-Semitic environment, German-speaking surrounded by Czech-speakers, deeply alone in a family that didn't understand him, Kafka produced texts that simultaneously demand and refuse to be interpreted. In this tutorial we will begin with intensive readings of selected short stories and parables, then move on to an exploration of Kafka's own words from diaries and letters, as well as secondary sources. The course will conclude with discussions of how Kafka's texts and their contexts might relate to contemporary conditions and/or to students' own lives and thoughts. This will

be a modified tutorial, with five groups of three students apiece. Conducted in English.

Class Format: the class will be divided into groups of 3. At each weekly meeting, one of the 3 will present a 5-page paper, another will present a formal response, and the third will participate actively in discussion. Students will incorporate at least one of their papers into a final project that links their discussions of Kafka to their own interests and/or to contemporary issues.

Requirements/Evaluation: Three 5-page papers, three 1-2 page responses, one final project, discussion leading. Evaluation: Tutorial papers will receive extensive comments, but no grade; the instructor will meet with individual students at least twice during the semester to discuss how things are going for them. Responses will not be evaluated by the instructor, but instead will function well or less well in the context of the discussion. The final project will receive a grade, and the final grade will be determined by the overall trajectory of the student's learning.

Prerequisites: One college literature course

Enrollment Limit: 15

Enrollment Preferences: majors or prospective majors in Comparative Literature or German

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Modified tutorial. Students will write 3 five-page papers apiece, plus the same number of 1-2-page response papers, and will revise and expand one of their papers for a final project. Each paper will receive extensive comments.

Not offered current academic year

COMP 322 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora

Cross-listings: ARTH 223 / AFR 323 / ENGL 356 / AMST 323

Secondary Cross-listing

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 the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, 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 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 build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. This class may feature Object Lab participation, film screenings, and collaborations with guest speakers.

Requirements/Evaluation: class participation, 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)

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: If the enrollment limit is exceeded, preference will be given to Africana Studies concentrators or students who have taken AFR 200, the department's introductory course.

Expected Class Size: 20

Grading: no pass/fail option, no fifth course option

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTH 223(D1) AFR 323(D2) ENGL 356(D1) COMP 322(D1) AMST 323(D2)

Attributes: AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

COMP 324 (F) Japanese Art and Visual Culture: Private/Public/Pop (WS)**Cross-listings:** ARTH 324 / ARTH 525 / ASIA 324**Primary Cross-listing**

This tutorial offers a survey of Japanese art and visual culture across time and media, with particular attention to two areas: the links between different artistic media, and the relationship between art and its audience. We'll begin with early court diaries and related scroll paintings as examples of "private" art. Then we'll move through progressively more public visual media of the 17th through 21st centuries: Kanô screen painting; nô, kabuki, and puppet theater; premodern architecture; popular woodblock prints; turn-of-the-century photography; and finally some examples of contemporary popular culture like comics, animation, and/or film. We will focus on the specificities of each medium while simultaneously developing formal visual reading skills that can work across different media.

Class Format: Students will meet with the instructor in pairs or trios for 75 minutes each week. This tutorial is offered simultaneously at the 300 level for undergraduates and at the 500 level for graduate students: graduate students will be paired with other graduate students and undergraduates with undergraduates.

Requirements/Evaluation: For undergraduates: weekly participation, 5 short written assignments in alternate weeks (ranging from 1 to 5 pages), and several 1-page peer critiques. For graduate students: weekly participation and 3-4 short written exercises that build toward a final 15-page research paper.

Prerequisites: No previous knowledge of Japanese art or culture is required. Students with similar preparation and interests will be paired with one another.

Enrollment Limit: 10**Enrollment Preferences:** Graduate Art students, followed by undergraduates majoring in Art History or Comparative Literature.**Expected Class Size:** 10**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 324(D1) ARTH 525(D1) ASIA 324(D1) COMP 324(D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by tackling similar problems from different angles. Students will receive detailed feedback from the instructor on each paper, addressing argument, organization, and style, as well as peer feedback. (See requirements for details about the number and type of assignments.)

Not offered current academic year**COMP 327 (F) Romanticism, Belatedly (DPE)****Cross-listings:** ENGL 324**Secondary Cross-listing**

What is Romanticism? Instead of searching for an answer at the movement's supposed point of origin (1790-1830, in Germany, England, and France), we will begin in early twentieth-century South Asia. In the nineteenth century, English Romantic poetry and, to a lesser extent, ethico-political and aesthetic ideas associated with German Idealism circulated in South Asia as part of a colonial education aimed at producing "a class of persons Indian in blood and color, but English in tastes, in opinions, in morals and in intellect" (Macaulay). The intentions of this plan of education aside, it unwittingly opened channels for literary, philosophical, and political exchange that were harmful to colonial rule, and essential to how we understand worlds of literature today. Behind the backs of its homegrown, self-anointed inheritors, Romanticism in the "colonies" led multiple other lives and was transformed in encounters that must--belatedly--be read back into its originary texts. Hence, in counter-chronological fashion, in this class we will begin with important postcolonial works by Faiz Ahmad Faiz (Urdu), Suryakant Tripathi Nirala (Hindi), Mahadevi Verma (Hindi), Sarojini Naidu (English), Mohammad Iqbal (Urdu and Persian), and Rabindranath Tagore (Bengali), to move on to Karl Marx and Heinrich Heine (German), Charles Baudelaire (French), and George Eliot (English), to end with John Keats (English), William Wordsworth (English), and G.W.F. Hegel (German). In considering these texts with an eye to poetics and interpretation, we will pay close attention to concepts that they bring to the fore, key among them "belatedness" (Nachträglichkeit), "allegory", "critique", "non-identity." We will read non-English language texts in translation, though we will have occasion to discuss originals.

Requirements/Evaluation: One mid-term essay (6-8 pages), one presentation or participation in roundtable, one final paper (12 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 majors, then sophomores considering the major

Expected Class Size: 25

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 324(D1) COMP 327(D1)

Difference, Power, and Equity Notes: This course examines how the political impact of colonization upon both Europe and South Asia gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

Attributes: ENGL Literary Histories B ENGL Literary Histories C

Fall 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Paresh Chandra

COMP 328 (S) Myths and the Making of Latine California (WS)

Cross-listings: REL 318 / AMST 318 / LATS 318 / ENVI 318

Secondary Cross-listing

California is home not only to the largest ethnic Mexican population in the USA but also to the largest Central American population, while also being home to long-standing Latine communities hailing from Chile to Cuba. Since the era of Spanish colonization, especially starting in 1769, California has been woven into fantastic imaginations among many peoples in the Americas. Whether imagined as Paradise or Hell, as environmental disaster or agricultural wonderland, as a land of all nations or a land of multiracial enmity, many myths have been inscribed onto and pursued within the space we call California. In a state whose name comes from an early modern Spanish novel, how did certain narratives of California come to be, who has imagined California in certain ways, and why? What impact have these myths had on different Latine populations in the history of California, and how have different Latines shaped, contested, and remade these myths as well as the California landscape that they share with other peoples? In this course, we consider "myth" as a category of socially powerful narratives and not just a simple term that refers to an "untrue story." We examine myths by focusing on a few specific moments of interaction between the Latine peoples who have come to make California home and the specific places in which they have interacted with each other. Of special interest are select creation stories (found in Jewish, Christian, and Indigenous traditions), imaginations of the Spanish missions, the Gold Rush, agricultural California, wilderness California, California as part of Greater México, California as "sprawling, multicultural dystopia," and California as "west of the west," including its imagination as a technological and spiritual "frontier."

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: Latina/o Studies concentrators, Religion majors, American Studies majors, Environmental Studies majors and concentrators, Comparative Literature majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 318(D2) AMST 318(D2) LATS 318(D2) COMP 328(D1) ENVI 318(D2)

Writing Skills Notes: The students are expected to engage in regular writing of response papers, a mandatory revision of their first essay after receiving instructor feedback, a second essay, and a scaffolded final project with instructor and peer feedback at different stages. Attention to writing and the ways that writing interacts with myths, peoples, and place-making is part of the practice and the theoretical orientation of the course.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives LATS Core Electives

Spring 2024

SEM Section: 01 Cancelled

COMP 331 (F) The Brothers Karamazov (WS)

Cross-listings: ENGL 371 / RUSS 331

Secondary Cross-listing

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*.

Requirements/Evaluation: completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

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

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 331(D1) ENGL 371(D1) RUSS 331(D1)

Writing Skills Notes: Students will write six 6-page papers in the course of the semester and received detailed feedback on their writing and argumentation for each paper, which they will be expected to incorporate into subsequent papers.

Attributes: JLST Interdepartmental Electives

Fall 2023

TUT Section: T1 TBA Julie A. Cassiday

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

Cross-listings: ARAB 331

Secondary Cross-listing

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.

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)

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ARAB 331(D1) COMP 332(D1)

Difference, Power, and Equity Notes: 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

Not offered current academic year

COMP 333 (F) Fanaticism

Cross-listings: ENGL 331

Secondary Cross-listing

From the early modern period on, writers of literature and political philosophy have repudiated fanaticism, whether as a religious, political, or amorous posture. But what is fanaticism, and why should it be considered such a threat? 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 draw on literary works by Spenser, Swift, M. Shelley, Hogg, Dickens, Eliot, Conrad, among others, and political philosophy and historical writings by Hobbes, Locke, Hume, 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.

Requirements/Evaluation: Regular class participation and two papers, 7-10 pages in length.

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: 22

Enrollment Preferences: English and Comparative Literature majors, then qualified sophomores and first-year students.

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 331(D1) COMP 333(D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories A ENGL Literary Histories B

Fall 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Anita R. Sokolsky

COMP 334 (S) Imagining Joseph

Cross-listings: JWST 334 / ANTH 334 / REL 334

Secondary Cross-listing

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.

Requirements/Evaluation: occasional response papers; substantial final project and paper; class participation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: based on responses to a questionnaire

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

JWST 334(D2) ANTH 334(D2) REL 334(D2) COMP 334(D1)

Attributes: JWST Core Electives

Spring 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Peter Just

COMP 336 (S) The *Banlieue* in Literature, Music, and Film (DPE) (WS)

Cross-listings: RLFR 300 / AFR 339

Secondary Cross-listing

The *banlieue* looms large in the French collective imagination. From its origins in medieval law, the term *banlieue* at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"--as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the *banlieue* in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film *La haine*, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the *banlieue* reimagining and reframing the *banlieue*? What do current depictions of *banlieues* in the French media tell us about the State, French politics, and the state of French politics? What do "*banlieue* films" and "*banlieue* lit" tell us about the *banlieue*? In this course, conducted in French, 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.

Requirements/Evaluation: 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the *banlieue* (class final project).

Prerequisites: RLFR 105 and above

Enrollment Limit: 14

Enrollment Preferences: French majors and certificate students, Africana and Comparative literature students

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 336(D1) RLFR 300(D1) AFR 339(D2)

Writing Skills Notes: To hone their research and writing skills (and prepare for their conference on the *banlieue*), students will write three research papers (with thesis statement and subheadings) from which they will receive professor feedback.

Difference, Power, and Equity Notes: This course, *Banlieue in Lit, Music, Film* fosters difficult but carefully framed conversations about race, class, gender, citizenship, housing segregation, discursive practices, immigration and belonging in contemporary France and how identities and power relationships are expressed in *banlieue* film, literature and French hip hop music.

Attributes: FMST Core Courses

Not offered current academic year

COMP 343 (S) Shakespeare on Page, Stage and Screen: Text to Performance (WS)

Cross-listings: THEA 340 / ENGL 345

Secondary Cross-listing

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. 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 both interpretation and performance, and assess a range of recent film and stage productions.

Requirements/Evaluation: Three papers ranging from 4 to 7 pages; several short reading responses and regular discussion board postings; class participation.

Prerequisites: A THEA course; a 100-level ENGL course; a score of 5 on the AP Literature exam or a 6 or 7 on the IB exam; or permission of instructor.

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 340(D1) COMP 343(D1) ENGL 345(D1)

Writing Skills Notes: Three papers rising from 4 to 6+ pages; regular discussion board postings and several short response papers. Students will receive timely comments from the instructor on their writing skills, with suggestions for improvement, and there will be opportunities for revision of submitted papers.

Attributes: ENGL Literary Histories A

Not offered current academic year

COMP 344 (F) Love and Revolution

Cross-listings: ENGL 347

Secondary Cross-listing

"Love" is here a kind of shorthand for questions of sexuality and gender: why do novels, plays, and films about contemporaneous political revolutions so often get caught up in seemingly superfluous and unrelated disturbances in the field of sexuality and gender relations? In this course we will study such works, which are especially responsive to social currents whose logic they cannot fully articulate. In these texts a state of political revolution almost irresistibly touches off sexual subversiveness as well, inviting the reader or spectator to interpret just what sexual upheaval has to do with political revolution. We will take up this problem in the setting of several historical revolutions and some literary and cinematic works that represent them: for example, the French Revolution (Beaumarchais' *The Marriage of Figaro* and the Marquis de Sade's *Philosophy in the Bedroom*); the Irish Revolution (plays by Synge, O'Casey, and Yeats); the Russian Revolutions of 1905 and 1917 (Bely's *Petersburg*, Babel's *Red Cavalry*); the revolution constituted by Nazism (Hitler's *Mein Kampf*, the films *Triumph of the Will* and *The Damned*); the Prague Spring (Kundera's *The Unbearable Lightness of Being*); and the Algerian Revolution (Pontecorvo's film *The Battle of Algiers*). We will confront such questions as why an author might suggest that revolution can only be sustained through incest and libertinism; why passionate nationalist revolutionaries should be scandalized by the idea of oedipal violence and take refuge in myths of female purity; how to interpret revolution and gender relations in the context of disparate cultures. We will examine historical and social texts as well as artistic ones, learning how literature and history might be read together and inversely: that is, learning to read literature or film as a kind of political event, and to read history literarily, with an eye to its rhetoric and figuration.

Requirements/Evaluation: active participation in class discussions, several short written exercises, two 8-page papers

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 25

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 347(D1) COMP 344(D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

COMP 345 (F) Wonderland(s): *Alice* in Translation

Cross-listings: ENGL 365 / GBST 345

Primary Cross-listing

"What do you mean by that?" said the Caterpillar, sternly. "Explain yourself!" "I can't explain myself, I'm afraid, Sir," said Alice, "because I'm not myself, you see?" The confusion around personal identity, which Alice is seen to experience as she makes her way through Wonderland, can be examined productively as an allegory of translation. Beyond living through the developmental and socio-cultural transitions of a child, what happens to *Alice*, a seminal text in children's literature, when it travels down the rabbit hole to a new linguistic wonderland? For starters, the seven-year-old girl becomes Marie in Danish, Arihi in Maori, Ai-chan in Japanese, and Paapachchi in Kannada. Then there are the highly idiosyncratic humor, word play, embedded English nursery rhymes, and iconic illustrations by Tenniel. How do they fare in new linguistic, cultural, and even genre contexts? Lewis Carroll told his publisher in 1866: "Friends here seem to think the book is untranslatable." And yet. Over 200 translations later, including Kazakh, Shona, Papiamentu, Braille, and Emoji, *Alice* continues to delight and confound readers all over the world and to pose myriad challenges as well as opportunities for translators. This course will serve as an introduction to the theory and practice of translation using Carroll's *Alice* as an anchoring primary text. We will examine key disciplinary issues and concepts, such as equivalence, domestication, foreignization, and autonomy and challenge the old canard that translation leads ineluctably, and exclusively, to loss.

Requirements/Evaluation: active and substantive class participation; discussion leading; weekly translation exercises; 2-3 short writing assignments; final project

Prerequisites: students must have at least three years of college-level second-language instruction or the equivalent (advanced proficiency), or permission of the instructor

Enrollment Limit: 16

Enrollment Preferences: COMP majors; language majors; language students

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 345(D1) ENGL 365(D1) GBST 345(D2)

Not offered current academic year

COMP 348 (S) Drawing Democracy: Graphic Narratives as Democratic Ideals

Cross-listings: AMST 348 / LATS 348

Secondary Cross-listing

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. Regular assignments and in-class exercises throughout the course offer students the opportunity to create their own graphic narratives.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: LATS concentrators

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 348(D1) AMST 348(D2) LATS 348(D2)

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

Not offered current academic year

COMP 350 (S) Separation: An Introduction to Postcolonial Literature (DPE)

Cross-listings: ENGL 352 / ASIA 353

Secondary Cross-listing

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malayalam).

Requirements/Evaluation: mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

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, then sophomores considering the major

Expected Class Size: 25

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 352(D1) ASIA 353(D1) COMP 350(D1)

Difference, Power, and Equity Notes: This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

Attributes: ENGL Literary Histories C

Spring 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Paresh Chandra

COMP 355 (S) Contemporary American Theatre: Poetry, Politics, Place

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in U.S. theatre today? Who are the dramatists and theatre makers of the present moment? This survey course will introduce students to twenty-first century American drama and performance, focusing on the poetic, political, and environmental aspects of the art form. Topics to be considered may include: theatre as social practice, the rise of activism, participatory, site-specific, and immersive theatre, social justice theatre, supernaturalism, changing labor practices in the industry, and the turn to digital performance. Artists and companies to be considered may include: Suzan Lori-Parks, Branden Jacobs-Jenkins, Quiara Alegria Hudes, Anne Washburn, Taylor Mac, Hansol Jung, Clare Barron, Jeremy O. Harris, Lucas Hnath, Lauren Yee, Larissa FastHorse, Jihae Park, The Civilians, Elevator Repair Service, Jackie Sibblies Drury, Eboni Booth, Sanaz Toossi, Alexis Scheer, and Jacklyn Backhaus. Assignments will

include both critical and creative responses to the material addressed in the class. Whenever possible, we will attend live performances on campus and in the regional community.

Requirements/Evaluation: written and dramaturgical-based assignments; a 10-minute oral presentation in pairs on a selected artist or group; a 5-7 page mid-term critical paper, and a final 7-9 page paper, 20-page theatrical script, or 5-10 minute live performance

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Theatre majors, or students interested in the arts

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2024

SEM Section: 01 Cancelled

COMP 357 (F) Re/Generations I: Memory Against Forgetting and the Global American Empire (DPE)

Cross-listings: ENGL 300 / AMST 300

Secondary Cross-listing

This is a two-part junior seminar in which we take an expansive approach to memoir as a form, genre, and practice, with specific attention given to texts reckoning with the traumas, transgressions, and transformations of what we understand as "America" and its many discontents. In this first part, we focus on authors charting the lives and afterlives of chattel slavery, settler colonialism, genocide, war, and the expansion of the global American empire, from the 19th through 20th centuries. How do these authors remediate the critical (il)legibility of personhood and place, community and nation? What myths must be dispelled and/or rewritten? What structural elements are deployed to tackle the obstacles of hegemonic power and historical amnesia, and how do these authors re/generate "what remains of lost histories and histories of loss" (Eng and Kazanjian)? Texts to be considered may include: *Narrative of the Life of Frederick Douglass, an American Slave*; *Hawaii's Story by Hawaii's Queen* (Lili'oukalani); *Notes of a Native Son* (James Baldwin); *Borderlands/La Frontera* (Gloria Anzaldúa); *Dictee* (Theresa Hak Kyung Cha).

Requirements/Evaluation: weekly reading responses, midterm and final papers

Prerequisites: American Studies 101 and/or 301, previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: American Studies majors

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 300(D1) AMST 300(D2) COMP 357(D1)

Difference, Power, and Equity Notes: 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

Not offered current academic year

COMP 359 (S) Foucault: Confessions of the Flesh

Cross-listings: STS 355 / REL 355

Secondary Cross-listing

The French philosopher, historian, and social critic, **Michel Foucault** (1926-1984) has had a massive influence across a range of disciplines. Indeed, in 2019, Google Scholar ranked Foucault as **the number one most highly cited scholar in the Humanities and Social Sciences**. While many of his contemporaries have faded in importance, Foucault's writings on power, madness, the history of sexuality, and the structures of domination and

governmentality have become central to the theoretical canon of a range of academic disciplines. To be a scholar in the humanities today is often to be in Foucault's shadow. But despite the many references to his work, Foucault is frequently misunderstood and subsequent scholars often attribute to him positions he would have repudiated. Now almost forty years after his death, his work is also long overdue for a reappraisal as we come to understand Foucault better as a person and especially as the final, and posthumous, volume of his History of Sexuality, ***Confessions of the Flesh***, has only just appeared and been translated into English. In this course we will mainly read Foucault supplemented with occasional contextual readings. Although we will touch on his earlier writings, this seminar will emphasize his middle-to-late period (beginning with ***The Archaeology of Knowledge***) and including selections from his later monographs, lectures, interviews, and short writings. It will culminate in the unfinished intellectual and political project that occupied Foucault in his last days. We will think with and often against Foucault, focusing primarily on questions of power, knowledge, truth, and addressing his later emancipatory gesture toward "technologies of the self." We will also appraise the methodologies that Foucault described as "archaeology" and "genealogy." We will historicize Foucault in his life and cultural context and ask how much of his arguments still apply today. What blind-spots did he have? Which of his ideas are worth consolidating and which need repudiating? How might we go beyond Foucault?

Requirements/Evaluation: class participation, weekly critical responses, 10- to 12-page final paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: In order of preference, Religion majors, STS concentrators, Comp Lit majors, and then Philosophy majors.

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Unit Notes: in-depth seminar on a difficult philosopher who we'll be reading closely

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 359(D1) STS 355(D2) REL 355(D2)

Not offered current academic year

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

Cross-listings: ENGL 364 / THEA 336

Secondary Cross-listing

During the Irish Literary Revival of c.1885-1920, Irish writers sought to assert "Irishness" as culturally distinctive, and resisted the marginalizing impacts of British colonial rule. The achievement of Independence in 1923 brought years of insularity and censorship, but over the past three decades Ireland's embrace of globalization and the hybridizing impacts of postmodernism has led to a remarkable flowering of creative vitality. This course will trace the evolution of Irish theatre over the past century-and-a-half. We will read plays by Dion Boucicault, Oscar Wilde, W.B.Yeats, J.M.Synge, Augusta Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Christina Reid, Conor McPherson, and Martin McDonagh, and also chart the course of the founding and history of the Abbey Theatre, one of first National Theatres in Europe.

Requirements/Evaluation: Two essays of 6+ pages; regular Glow posts; class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 360(D1) ENGL 364(D1) THEA 336(D1)

Difference, Power, and Equity Notes: This course is centrally concerned with identity politics within a colonial context. Irish writers prior to independence from Britain sought to assert "Irishness" as culturally distinctive. After 1923, they continued to wrestle with the legacies of colonial subjection and the inferiorizing identifications that had been ingrained during colonial rule. The texts we will read centre on questions of cultural self-definition and explore (and resist) the process of othering.

Attributes: ENGL Literary Histories B ENGL Literary Histories C

Fall 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

COMP 361 (S) Repairing a Broken World: Intro to North African Contemporary Art (DPE)

Cross-listings: ARAB 360 / ARTH 460 / RLFR 360 / ARTH 560

Secondary Cross-listing

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

Class Format: Section 1 is conducted entirely in French. Section 2 is conducted in English (with the option of selected reading in French). Students are welcome to sign up for either section but students taking the course for RLFR credit must register for section 1.

Requirements/Evaluation: For undergrads: Active participation, weekly glow posts, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, weekly glow posts, 5-page mid-term paper, and 20-page final paper and presentation.

Prerequisites: For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18/sec

Enrollment Preferences: If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 4 spots will be offered to Grad Art students.

Expected Class Size: 15/sec

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 361(D1) ARAB 360(D1) ARTH 460(D1) RLFR 360(D1) ARTH 560(D1)

Difference, Power, and Equity Notes: This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Not offered current academic year

COMP 362 (S) Stories We Tell

Cross-listings: SOC 362

Secondary Cross-listing

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 course grapples 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? What role does storytelling play in politics and social movements? Specific topics will include confessional culture, podcasts, memoir, politics, and social change. Along the way, we will pay explicit attention to medium, and consider how sociologists might learn from journalists, documentarians, and memoirists to convey stories from their own research.

Requirements/Evaluation: weekly discussion questions, one 2-page reflective essay, one 6-8 page paper, and a final project (either a 10-12 page paper or an equivalent podcast or video essay)

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: if overenrolled, students will be asked to submit a short statement of interest

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

SOC 362(D2) COMP 362(D1)

Spring 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Christina E. Simko

COMP 363 (S) Where are all the Jews? (DPE) (WS)

Cross-listings: ARAB 363 / JWST 268 / REL 268

Secondary Cross-listing

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle's schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews' departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, ethnographies, historiographical works, and anthropological texts alongside documentaries films, the students will understand how literature and film have become a locus in which amnesia about Arab/Berber Jews is actively contested by recreating a bygone world. Resisting both conflict and nostalgia as the primary determinants of Jewish-Muslim relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.

Requirements/Evaluation: 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: students interested in critical and comparative literary, religious or historical studies.

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ARAB 363(D1) JWST 268(D2) REL 268(D2) COMP 363(D1)

Writing Skills Notes: Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students' writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

Attributes: JWST Core Electives

Spring 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

COMP 366 (S) Joyce, Woolf, and Proust**Cross-listings:** ENGL 325**Secondary Cross-listing**

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 (*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.

Requirements/Evaluation: regular class participation, two 8- to 10-page papers**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:** 22**Enrollment Preferences:** English and Comparative Literature majors**Expected Class Size:** 18**Grading:** yes pass/fail option, yes fifth course option**Distributions:** (D1)**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 325(D1) COMP 366(D1)

Attributes: ENGL Literary Histories C**Not offered current academic year****COMP 369 (S) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)****Cross-listings:** GBST 369 / ARAB 369 / HIST 306**Primary Cross-listing**

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 Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, 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? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

Requirements/Evaluation: active class participation, several short response assignments (3-4 pages), two film reviews (1 page), a performance project, and a final paper (7- to 10-pages)**Prerequisites:** none**Enrollment Limit:** 19**Enrollment Preferences:** Comparative Literature majors**Expected Class Size:** 15**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 369(D1) GBST 369(D2) ARAB 369(D1) HIST 306(D2)

Writing Skills Notes: This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

Difference, Power, and Equity Notes: At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

COMP 370 (S) Archives of Global Solidarity: Records of Collective Memory of Emancipation (DPE) (WS)

Cross-listings: GBST 370 / ARAB 370

Secondary Cross-listing

Departing from the Arabic notions of *takaful* and *taddamun* as interlinked expressions of social and political solidarity, this course seeks to investigate the textual and visual cultural production of solidarity in the Arabic-speaking world. While both terms have informed the shaping of modern Arab politics in the mid 20th century--from the birth of the socialist state to the rise of pan-Arabism--their instrumentalization as key principles of internationalism, Third Worldism, trans-nationalism, and global camaraderie since the 1990s is parallel to the emergence of social movements and popular resistance across the Middle East, North Africa and beyond. What is the meaning of solidarity and how it mobilized collective emancipation is the guiding question of this course. To interrogate this question we will read novels, poems, memoirs, labor unions and feminist manifestos, and essays that feature multidirectional solidarity and alliance building across borders of East-East and South-South. We will also examine visual and digital archives that documents particular historical moments that marked a turning point of global solidarity, such as the Spanish Civil War, the Cuban Revolution, the Algerian War, the Prague Spring, the Palestinian Intifada, the Zapatista Uprising, and most recently, the Arab Uprisings. As we approach these historical moments through a variety of texts and genres, we will identify encounters between activists and writers who established cross-regional movements and the cultural exchange between artistic collaborations.

Requirements/Evaluation: Students will write five responses to partner's papers (2 pages long); two 5-7 pages paper discussing aspects of the readings; one 10-minute oral presentation of a reflection on digital solidarity, and a final poster project on archiving global solidarity.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: This tutorial will be aimed at first year and second year students interested in majoring in Arabic Studies, and/or concentrating in Comparative Literature and Global Studies.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

GBST 370(D2) ARAB 370(D1) COMP 370(D1)

Writing Skills Notes: Students will engage a variety of writing forms, including weekly response papers to their tutorial partner, a research final paper, an outline for an oral presentation, a reflection on digital media and a design of a poster. Throughout this process, they will receive oral and written feedback and work with revisions. The interdisciplinary material that will be covered in the tutorial will also require the production of distinct formats of writings and research skills.

Difference, Power, and Equity Notes: South-South and East-East encounters during the 1960s in the writings of contemporary Arab writers and activists resisting dictatorship and police states is the core of this tutorial. Students will gain a deeper understanding of DPE through a close examination of the triangulation of colonial boundaries, postcolonial states, and imperialist domination that shape the context of global solidarity in the Arab world and beyond.

Not offered current academic year

COMP 378 (S) Proust's "In Search of Lost Time"

Cross-listings: ENGL 378 / RLFR 378

Secondary Cross-listing

In this seminar we will study Marcel Proust's novel-sequence *In Search of Lost Time*, widely regarded as one of the most transformative works of 20th-century fiction. The first-person narrative chronicling the life of a fictional figure bearing a close relationship to Proust himself spans several decades from the late 19th to the early 20th century, centering on French high society as it enters the modern world, shaped by historical events such as the Dreyfus Affair and the First World War. Proust's exploration of the consciousness of the protagonist, an aspiring writer, has led readers to see him as a philosopher of aesthetics, of the psyche, of time and memory, and of the nature of desire. His narrative ranges from meditations on such subjects to social satire to absorbing and sometimes soap opera-like plots exploring upward and downward social mobility and a wide array of sexual entanglements, straight and queer. Through his fluent prose, Proust renders the vicissitudes of desire, loss, and joy, of betrayal and emotional intransigence, and tests the power of memory and the imagination to recapture the past. Because of the length of *In Search of Lost Time*, the emphasis of the course will be more on reading (about 7 to 7½ hours per week) and less on writing (four or five 1½-page journal entries and a final paper of 8-10 pages) than the average 300-level course; and approximately one-third of the sequence will be bracketed as optional reading.

Requirements/Evaluation: Regular class participation, several 2-page journal entries, and a final paper of 8-10 pages

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

Enrollment Limit: 22

Enrollment Preferences: English, French, and Comparative Literature majors

Expected Class Size: 16-18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 378(D1) ENGL 378(D1) RLFR 378(D1)

Attributes: ENGL Literary Histories C

Spring 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Stephen J. Tift

COMP 380 (F) Literary and Critical Theory in the Twentieth Century

Cross-listings: ENGL 370

Primary Cross-listing

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, 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? And given the entanglement between criticism and teaching, which are the theories that seem to define the work we do (and want to do) here at Williams? This 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, and Butler. 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.

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

Prerequisites: at least one previous literature or theory course

Enrollment Limit: 15

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 370(D1) COMP 380(D1)

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Fall 2023

SEM Section: 01 W 1:10 pm - 3:50 pm Christopher A. Bolton

COMP 387 (S) Ibsen, Chekhov and the emergence of Modern drama

Cross-listings: ENGL 309 / THEA 387

Secondary Cross-listing

This course will center on the plays of Henrik Ibsen and Anton Chekhov, key figures in the development of Modern European drama. Prospective readings will include Ibsen's *A Doll's House* (1879), *The Wild Duck* (1884), *Rosmersholm* (1886) and *Hedda Gabler* (1890); Chekhov's *The Seagull* (1896), *Uncle Vanya* (1900), *Three Sisters* (1901) and *The Cherry Orchard* (1904); along with August Strindberg's *Creditors* (1889) and Oscar Wilde's *An Ideal Husband* (1894). We will chart the development of dramatic realism and naturalism, and situate these plays in the context of the late-nineteenth century "ache of modernism", with supplemental readings that highlight changing conceptions of identity and subjectivity, emerging strains and contestations over gender and sexuality, and the wider sociological, political and technological changes of the period. The course will also be centrally concerned with these playwrights' innovative explorations of the investigations of theatre's capacities and limitations in representing social reality and the 'performance' of selfhood.

Requirements/Evaluation: Five papers, alternating weeks with your tutorial partner; critical responses to your partner's essays; evaluation of participation.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 387(D1) ENGL 309(D1) THEA 387(D1)

Not offered current academic year

COMP 397 (F) Independent Study: Comparative Literature

Comparative Literature 300-level independent study.

Requirements/Evaluation: To be determined in consultation with the instructor.

Prerequisites: Permission of the instructor

Enrollment Limit: None

Enrollment Preferences: None

Expected Class Size: NA

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2023

IND Section: 01 TBA Christopher A. Bolton

COMP 398 (S) Independent Study: Comparative Literature

Comparative Literature 300-level independent study.

Requirements/Evaluation: To be determined in consultation with the instructor.

Prerequisites: Permission of the instructor

Enrollment Limit: None

Enrollment Preferences: None

Expected Class Size: NA

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2024

IND Section: 01 TBA Christopher A. Bolton

COMP 406 (S) The Historical Novel

Cross-listings: ENGL 402

Secondary Cross-listing

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.

Requirements/Evaluation: class discussion and two 8-10 page papers or one longer final paper.

Prerequisites: a 100-level English course and a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 406(D1) ENGL 402(D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Spring 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Anita R. Sokolsky

COMP 414 (S) Senior Seminar: Coming of Age: French and Francophone Childhood and Adolescent Film (DPE)

Cross-listings: RLFR 414

Secondary Cross-listing

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, Faiza Ambah, and Raoul Peck.

Requirements/Evaluation: three three-page response papers; thesis statement, methodology, and works cited list on one page; 2 low-stakes presentations and one script of a video essay or academic journal "special issue" essay

Prerequisites: 200-level RLFR courses

Enrollment Limit: 19

Enrollment Preferences: French and Comparative Literature majors and certificate students

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 414(D1) RLFR 414(D1)

Difference, Power, and Equity Notes: 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.

Not offered current academic year

COMP 415 (S) Breaking the Silence: Women Voices, Empowerment and Equality in the Francophone World (DPE)

Cross-listings: RLFR 415 / WGSS 415

Secondary Cross-listing

How have Francophone women challenged the historical and current effects of colonialism and gendered racism in France and the Francophone world? How have Francophone women writers challenged the status quo of patriarchy and advocated for change? Beginning with political activist Olympe de Gouges, who published *Le droit de la femme et de la citoyenne* (1791) challenging gender inequality in France, we will then examine Claire de Duras' portrayal of the intersection between race and gender, Simone de Beauvoir's challenge to traditional femininity and gender roles, and Ananda Devi's intimate portrayal of violence against women in post-colonial societies. Throughout the course, we will use a feminist and intersectional lens to analyze how Francophone women writers have broken the silence then and now.

Requirements/Evaluation: Three 3-4-page response papers, a final 10-page research paper, presentation and active participation.

Prerequisites: Any 200-level RLFR course, or by permission of instructor

Enrollment Limit: 18

Enrollment Preferences: Senior French majors and students completing the certificate in French, but open to advanced students of French; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 415(D1) WGSS 415(D2) COMP 415(D1)

Difference, Power, and Equity Notes: In its focus on Race, Gender, and Political Power, this course centers on a critical examination of difference, power, and equity. This course uses a feminist and intersectional lens to analyze how French and Francophone women writers have challenged the historical and current effects of colonialism and gendered racism.

Spring 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Preea Leelah

COMP 421 (F) Fanaticism

Cross-listings: ENGL 421

Secondary Cross-listing

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, among others, 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.

Requirements/Evaluation: two shorter or one long paper(s), approximately 20 pages

Prerequisites: a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: junior and senior English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: cost of books

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 421(D1) ENGL 421(D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

COMP 483 (S) Representing History

Cross-listings: ENGL 483

Secondary Cross-listing

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, and the AIDS crisis -- in order to explore those fraught narratives of the past. We will consider such issues as 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 Mary Shelley, Balzac, Eliot, Conrad, Kafka, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, Sebald, and Philip, and essays by Kant, Burke, Marx, Benjamin, Adorno, Foucault, Jameson, Lefort, and Ahmed. Films will include such works as Eisenstein's *October*, Riefenstahl's *The Blue Light*, Wellman's *Nothing Sacred*, and Pontecorvo's *The Battle of Algiers*.

Class Format: discussion

Requirements/Evaluation: two shorter or one longer paper/s, approximately 20 pages

Prerequisites: a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: English and Comparative Literature majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 483(D1) ENGL 483(D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

COMP 490 (S) Senior Portfolio

This is a required, non-credit, pass/fail course for Comparative Literature majors in their final two semesters at the college who are not writing a senior thesis.

Class Format: There are no regular meetings for this class. Please contact the chair of the Program in Comparative Literature for further information.

Requirements/Evaluation: Students must successfully complete their Senior Portfolio project.

Prerequisites: Majoring in Comparative Literature

Enrollment Limit: none

Enrollment Preferences: Comparative Literature majors in their final two semesters who are not writing a thesis.

Expected Class Size: NA

Grading: pass/fail option only

Distributions: (D1)

Spring 2024

IND Section: 01 TBA Christopher A. Bolton

COMP 493 (F) Senior Thesis: Comparative Literature

Comparative Literature senior thesis; this is part of a full-year thesis (493-494).

Requirements/Evaluation: Substantial progress on research and writing of the senior thesis.

Prerequisites: Permission of the Comparative Literature advisory committee.

Enrollment Limit: none

Enrollment Preferences: Candidates for Honors in Comparative Literature

Expected Class Size: NA

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Fall 2023

HON Section: 01 TBA Christopher A. Bolton

COMP 494 (S) Senior Thesis: Comparative Literature

Comparative Literature senior thesis; this is part of a full-year thesis (493-494).

Requirements/Evaluation: Completion of the senior thesis, including presentation of the thesis at the spring Senior Portfolio Symposium or, for fall degree candidates, an equivalent venue in the fall.

Prerequisites: Successful completion of COMP 493 and permission of the Comparative Literature advisory committee.

Enrollment Limit: none

Enrollment Preferences: Candidates for Honors in Comparative Literature

Expected Class Size: NA

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Spring 2024

HON Section: 01 TBA Christopher A. Bolton

COMP 497 (F) Independent Study: Comparative Literature

Comparative Literature 400-level independent study.

Requirements/Evaluation: To be determined in consultation with the instructor.

Prerequisites: Permission of the instructor.

Enrollment Limit: None

Enrollment Preferences: None

Expected Class Size: NA

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2023

IND Section: 01 TBA Christopher A. Bolton

COMP 498 (S) Independent Study: Comparative Literature

Comparative Literature 400-level independent study.

Requirements/Evaluation: To be determined in consultation with the instructor.

Prerequisites: Permission of the instructor.

Enrollment Limit: None

Enrollment Preferences: None

Expected Class Size: NA

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2024

IND Section: 01 TBA Christopher A. Bolton

Winter Study -----

COMP 12 (W) Transforming Landscape Photography

This course will explore how contemporary photographers and students themselves can challenge, expand, and reinvent traditional photographic genres, with a particular focus on landscape. The instructor, visual artist Elena Dorfman, will guide students as they experiment with landscape photography both in the field and in the classroom, exploring the landscape in relation to photography, and photography in relation to mixed media art practices. Over the course of the term, students will work on their own photography-based projects that employ these techniques, and present them to one another in the final week. The class will start by examining the invention of photography and the flâneur tradition by reading about the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. Working in groups or individually, students will then create landscape photography projects centered on campus or adjacent communities. The instructor will provide practical hands-on instruction in photography as well as various art practices for "altering" the photographs in creative ways: digital collaging, crumpling, painting, gilding, and other mixed media techniques. An optional overnight field trip near the middle of the course will give students the chance to feed their own creative process by viewing photographs in New York City museums and galleries. Students will work primarily with their own phone cameras (though those who have previous experience may choose to use DSLR cameras or other equipment). Images can be shot "straight," but we'll also explore more unconventional ways of using the camera, including prisms, gels, and cracked filters. The focus of the class will be to expand each student's own visual language with hands-on experimentation, as we learn to shoot and re-make landscapes in new and surprising ways.

Requirements/Evaluation: Creative project(s); Other: Weekly instructor critiques of student work

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Students majoring in Comparative Literature

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: A teacher, visual artist, and finalist for the BMW Prize, Paris Photo, Elena Dorfman has exhibited her photographs and video installations worldwide. Her work is the subject of three monographs, most recently "Empire Falling" (2013).

Materials/Lab Fee: \$315

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2024

LEC Section: 01 TR 10:00 am - 1:00 pm Elena V. Dorfman

COMP 31 (W) Senior Thesis: Comparative Literature

To be taken by students registered for Comparative Literature 493-494.

Class Format: independent study

Grading: pass/fail only

Winter 2024

HON Section: 01 TBA Christopher A. Bolton

COMP 99 (W) Independent Study: Comparative Literature

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Grading: pass/fail only

Winter 2024

IND Section: 01 TBA Christopher A. Bolton