COMPARATIVE LITERATURE (Div I)
Chair: Professor Sarah Allen

- Sarah M. Allen, Chair and Associate Professor of Comparative Literature; affiliated with: Asian Studies Department
- Christopher A. Bolton, Professor of Comparative and Japanese Literature
- Amal Eqeiq, Assistant Professor of Comparative Literature; affiliated with: Comparative Literature Program; on leave Fall 2020
- Michele Monserrati, Visiting Assistant Professor of Romance Languages and Comparative Literature; affiliated with: Comparative Literature Program
- Lama Nassif, Assistant Professor of Comparative Literature; affiliated with: Comparative Literature Program

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 are required to take COMP 111: The Nature of Narrative (in exceptional circumstances, a student may substitute an upper-level course with the approval of the Comparative Literature Advisory Committee).

Of the remaining courses, five must have at least half of their content 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. 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 students to study abroad. Students in track 1 should seriously consider study abroad in a country where their specialty language is spoken; they will likely be able to complete some of the specialty language courses required for the major during study abroad. But all students can benefit from study abroad; literature courses from abroad are often candidates for credit as major electives.

FAQ

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

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

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

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

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

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

Yes, four.

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

No.

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

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

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

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

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

Not a common problem, but it has happened. The department typically doesn’t count Div II-type culture courses.
Greek Literature: Performance, Conflict, Desire

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:**

**Distributions:** (D1)

Not offered current academic year

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"Make it New": The Modernist Experiment (WS)

**Cross-listings:** ENGL 106 COMP 105

**Secondary Cross-listing**

In her essay "Mr. Bennett and Mrs. Brown" (1924), Virginia Woolf proposed that around 1910 "human character" itself had suddenly changed, rendering existing conventions "in religion, conduct, politics, and literature" no longer adequate to express the new age. "And so the smashing and the crashing began. Thus it is that we hear all around us, in poems and novels . . . the sound of breaking and falling, crashing and destruction." This course will explore the effort of artists in the decade or so before and after World War I to "make it new." We will read work by Conrad, Yeats, Frost, Pound, Joyce, T.S.Eliot, Mansfield, Woolf, Faulkner, Wallace Stevens, William Carlos Williams and others, and chart the range of innovative narrative and formal strategies Modernist writers adopted in their efforts to represent consciousness, experience, memory and the objective world more fully and accurately in an era of massive social, political and technological change. We will also consider some non-print media, including developments in the visual arts from the post-impressionists through to the surrealists, the work of the Bahaus, and early experiments in film.

**Requirements/Evaluation:** active class participation; three papers rising from 3-7 pages; three two-page reading responses

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students who have not taken or placed out of a 100-level ENGL 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 106 (D1) COMP 105 (D1)

**Writing Skills Notes:** Three papers rising from 3-7 pages; three 2-page reading responses. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

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Temptation (WS)

**Writing Skills Notes:** Three papers rising from 3-7 pages; three 2-page reading responses. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year
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:

COMP 106 (D1) ENGL 107 (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 COMP 107

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 2020, 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, Ernoux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

Class Format: This will be a remote course for all students, whether they are on campus or not. We will convene synchronously via web-conferencing, with an emphasis on speaking practice in small groups. There will also be opportunities for students to engage with online activities both during and between our synchronous sessions. Remote office hours will provide even more opportunities for follow-up, questions, and practice.

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: 12

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: 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:

RLFR 106 (D1) COMP 107 (D1)

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

Spring 2021
SEM Section: R1  TR 9:45 am - 11:00 am  Brian Martin

COMP 108  (S)  Roman Literature: Gender, Virtue, Empire
Cross-listings:  CLAS 102  COMP 108
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  COMP 109
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*
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.

Fall 2020
TUT Section: RT1 TBA Helga Druxes

COMP 110 (S) Introduction to Comparative Literature

Cross-listings: ENGL 241 COMP 110

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 Western and Eastern Europe, Asia, and Latin America; and media including prose fiction, graphic memoir, and film. Throughout the course, we will consider what it means to think about all these different works as literary texts. To help with this, we will also read selections of literary theory that define literature and its goal in abstract or philosophical terms. Assignments will focus on close, creative reading of relatively short texts by authors like Homer, Sei Shônagon, Kleist, Lermontov, Zola, Borges, Wilde, Marnet, 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: 40

Enrollment Preferences: students considering a major in Comparative Literature

Expected Class Size: 35

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 241 (D1) COMP 110 (D1)

Not offered current academic year

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

Cross-listings: ENGL 120 COMP 111

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 workings of narrative using texts from a wide range of literary traditions, media, and genres. Readings may include Western and Asian classics (Homerian epic, *The Tale of Genji*, medieval Chinese narrative), novelistic fiction ranging from nineteenth-century realism to postmodern experimentation (Tolstoy, Garcia-Marquez, Toni Morrison), and visual literature from film and drama to graphic memoir (Mizoguchi Kenji, David Mamet, Art Spiegelman, Alison Bechdel). We will also read some short works of literary theory from around the world to help us broaden our idea of what literature can be and do. All readings in English.

**Class Format:** The spring section of this class will have a hybrid format to the extent possible given conditions on campus and student enrollment. Off-campus students must be able to Zoom in during the scheduled class times.

**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:** 12

**Enrollment Preferences:** Students considering a major in Comparative Literature

**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:

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.

**Fall 2020**

SEM Section: H1    WF 1:30 pm - 2:45 pm     Christopher A. Bolton

SEM Section: H2    MR 1:30 pm - 2:45 pm     Christopher A. Bolton

SEM Section: R3    WF 1:30 pm - 2:45 pm     Sarah M. Allen

**Spring 2021**

SEM Section: H1    TR 11:30 am - 12:45 pm     Sarah M. Allen

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

**Cross-listings:** ENGL 117 COMP 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:** 14

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

**Expected Class Size:** 14

**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.

Spring 2021
SEM Section: R1    TF 1:30 pm - 2:45 pm     Christian Thorne

COMP 118  (F)  Animal Subjects  (DPE)
Cross-listings: COMP 118  GERM 118

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

Requirements/Evaluation:  regular attendance and participation, alternating 4- to 6-page tutorial papers, and 2-page critiques
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students
Expected Class Size: 8
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 118 (D1) GERM 118 (D1)

Difference, Power, and Equity Notes: The course considers the connections between different systems of oppression by examining the ways in which tropes of animality are transferred onto marginalized human groups, including, but not limited to, women and people of color. Students will also acquire the critical tools to recognize and investigate instances of interlocking violence that frequently hide in plain sight.

Not offered current academic year

COMP 119  (S)  Asian American Femininities  (DPE)
Cross-listings: WGSS 119  COMP 119

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

Requirements/Evaluation: weekly papers or peer responses
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students
Expected Class Size: 8
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 119 (D2) COMP 119 (D2)

Difference, Power, and Equity Notes: The course studies and historicizes the social, cultural, and political forces that shape gender, race, sexuality, and migration for Asian/American womxn.
Not offered current academic year

COMP 128 (S) Reading Asian American Literature
Cross-listings: COMP 128 ENGL 128 AMST 128

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

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

Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: prospective AMST or ENGL majors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 128 (D2) ENGL 128 (D1) AMST 128 (D2)
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 134 (S) Leaving the World Behind: The Literature of Reclusion (DPE) (WS)

Cross-listings: ANTH 134 CHIN 134 COMP 134 REL 134

Secondary Cross-listing

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

Class Format: experiential component

Requirements/Evaluation: tutorial papers, responses, and an individual project

Prerequisites: none

Enrollment Limit: 10

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

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:

ANTH 134 (D1) CHIN 134 (D1) COMP 134 (D1) REL 134 (D2)

Writing Skills Notes: Students will write a 5- to 7-page paper every other week for a total of five papers. On weeks in which they are not writing, they will critique their partner's paper. Papers will receive substantial writing-based feedback from both the instructor and partner.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the shaping of social differences and dynamics of unequal power. Acts of reclusion are often ways that individuals can challenge the dominance of the state and other structures of authority indirectly. Modes of reclusion can differ substantially depending on the social standing of the recluse. These are issues that we will examine in the course.

Not offered current academic year

COMP 139 (S) Living a Feminist Life (DPE) (WS)

Cross-listings: COMP 139 ENGL 139 WGSS 139

Secondary Cross-listing

The course invites students to consider the range of ways in which “knowledge” about women’s, femme’s, and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed’s recent theoretical book, Living a Feminist Life, while the second half of the course will examine a spectrum of women’s life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmes’ lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students’ suggestions. Key texts will include Jamaica Kincaid’s A Small Place, Audre Lorde’s Sister Outsider, Djamila Boupacha’s memoir, Ana Lily Amirpour’s film A Girl Walks
Home Alone at Night, Sara Ahmed's Living a Feminist Life, Valerie Solanas's SCUM Manifesto, and bell hooks's Teaching to Transgress. In their writing for this course, students will consider how their own intimate relationships—with parents, partners, children, neighbors, or friends—can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.

Requirements/Evaluation: five short written assignments and one final research project

Prerequisites: none

Enrollment Limit: 19

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:

COMP 139 (D1) ENGL 139 (D1) WGSS 139 (D2)

Writing Skills Notes: This course will center writing and research skills with at least one session per week devoted to ladder development and revision. Five short papers (3-4 pages) with one revision (5-6 pages) as well as a bibliography and final research paper (12-15 pages).

Difference, Power, and Equity Notes: This course will examine the generative intersectional site of feminism, antiracism, and anticapitalism to provide an alternative introduction to feminist thought, writing, and practice. The syllabus centers women and femme writers of color.

Not offered current academic year

COMP 140 (F) Introduction to Traditional Chinese Literature

Cross-listings: COMP 140 CHIN 140

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 15

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 140 (D1) CHIN 140 (D1)

Not offered current academic year

COMP 141 (S) Black Autobiography

Cross-listings: AFR 140 COMP 141

Secondary Cross-listing

Autobiography—whether slave narrative, memoir, or semi-fictional life account—has served as a primary form of writing for people of African descent. Although primarily understood as a textual means for articulating selfhood, Black autobiographies also ask other questions like: How do Black reflections on the self necessitate critiques of society and culture? How have Black autobiographies been utilized for political mobilization? And, what might a collective analysis of Black autobiographies reveal about changes in conceptions of Black selfhood over time? We will explore these concerns by reading autobiographies across time and space by authors like Ottobah Cugoano, W. E. B. Du Bois, and Alice Walker.
COMP 151 (F) The Art of Playing: An Introduction to Theatre and Performance

Cross-listings: COMP 151 THEA 101 GBST 116

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. As a capstone project, students will create virtual performances. 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.

Class Format: Course will be taught in a hybrid format. Recorded lectures, viewing of online clips, readings, and worksheets can be done asynchronously. We will meet for group discussion and performance exercises on Zoom or, if safe to do so, outside and in the classroom.

Requirements/Evaluation: two 5-page critical essays, journal reflections, virtual performances, and active participation in discussions and exercises

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: none

Distributions: (D1)

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

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

Fall 2020

SEM Section: H1 TR 11:30 am - 12:45 pm Shanti Pillai

COMP 153 (S) Japanese Film

Cross-listings: ASST 153 COMP 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.

Class Format: This class will have a hybrid format: on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students majoring or considering a major in comparative literature

Expected Class Size: 12

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

Distributions: (D1)

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

ASST 153 (D1) COMP 153 (D1)

Spring 2021

LEC Section: H1   TR 11:30 am - 12:45 pm   Christopher A. Bolton

COMP 186 (F) Japanese Popular Visual Culture

Cross-listings: COMP 186 ASST 186 ARTH 586 ARTH 286

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) ASST 186 (D1) ARTH 586 (D1) ARTH 286 (D1)

Not offered current academic year

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

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

Class Format: discussion

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

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

Enrollment Limit: 20

Enrollment Preferences: students considering a major in Comparative Literature

Expected Class Size: 20

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

Distributions: (D1)

Not offered current academic year

COMP 201 (F) The Hebrew Bible

Cross-listings: JWST 201 COMP 201 REL 201

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 40

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

Expected Class Size: 40

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

Distributions: (D2)

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

JWST 201 (D2) COMP 201 (D2) REL 201 (D2)

Not offered current academic year

COMP 202 (S) Modern Drama

Cross-listings: THEA 229 ENGL 202 COMP 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 5-page papers; regular journal responses; a final exam; and active participation in class discussions

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre, English, and Comparative Literature majors
**COMP 203 (F) Nineteenth-Century Russian Literature: Rebels and Rebellion**

**Cross-listings**: COMP 203  RUSS 203

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

**Requirements/Evaluation**: participation, writing assignments, written exam

**Prerequisites**: none

**Enrollment Limit**: none

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

**Expected Class Size**: 15

**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 203 (D1) RUSS 203 (D1)

Not offered current academic year

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

**Cross-listings**: RUSS 204  GBST 204  COMP 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.

**Class Format**: The class meets synchronously on campus twice a week. Remote students will be able to join each synchronous session via zoom. Synchronous sessions will consist of discussion and visual analysis of short clips. All films and reading materials will be available online.

**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:

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

Spring 2021

SEM Section: H1  WF 1:30 pm - 2:45 pm  Olia Kim

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

Cross-listings: RLSP 205  COMP 205

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 22

Enrollment Preferences: Spanish majors, Latina/o Studies concentrators

Expected Class Size: 22

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

Unit Notes: does not carry credit for the Spanish major or the certificate

Distributions: (D1)  (DPE)

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

RLSP 205 (D1) COMP 205 (D1)

Difference, Power, and Equity Notes: This course offers students an opportunity to read some major works of fiction that have challenged the ¿canon¿ of European and American literature. Through the readings, class members will understand that great literature comes not only from London or Paris, from the U.S. or Russia. Several of these novels, moreover, directly challenge European and Western cultural hegemony and make an implicit claim for the legitimacy of Latin American cultural concerns.

Not offered current academic year

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

Cross-listings: REL 206  JWST 206  COMP 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)

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Edan Dekel

COMP 207 (S) Genesis: The Family Saga

Cross-listings: COMP 207 REL 208 JWST 208

Secondary Cross-listing

The Book of Genesis has rightly been described as the masterpiece of Hebrew biblical narrative. In particular, the continuous tale that begins with Abraham and Sarah and extends four generations to the children of Jacob, Leah, and Rachel is one of the most extraordinary examples of literary artistry in any time or tradition. As one family wrestles with the promise of becoming a chosen people, the narrative explores themes of marriage, parenthood, sibling rivalry, land, violence, wandering, and, above all, the complex relationship between humanity and God. This course will examine those themes through a close reading of Genesis in translation, from Abraham and Sarah's first appearance on the scene to the death of Jacob. We will consider the text from multiple perspectives with an eye toward understanding the literary, philosophical, and psychological dimensions that continue to amaze and perplex readers to this day.

Requirements/Evaluation: class participation, a series of short writing assignments, and two longer papers

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D2)

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

COMP 207 (D2) REL 208 (D2) JWST 208 (D2)

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, Collodi, 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 hybrid course is designed as a seminar, but depending on student enrollment and how the semester takes shape, we may play with the format to include tutorial-style sessions.

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: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Spring 2021

SEM Section: H1 MWF 8:15 am - 9:30 am Janneke van de Stadt

COMP 209 (F) Global Chinese Literature

Cross-listings: CHIN 228 COMP 209

Secondary Cross-listing

This course centers upon a critical question in China studies: how to identify and theorize about Chinese literature (cultural productions in other media forms included) created outside the boundaries of Mainland China. "What is Chinese?" "What is Chinese culture?" "What is Chinese literature and culture like beyond China?" "How is China/Chinese perceived in different Sinophone communities?" are some of the major questions we engage in this course. Taking a comparative approach, we will read and analyze Chinese literature produced in various regions and cultures (Hong Kong, Taiwan, Singapore, Malaysia, etc.) at critical historical moments during the second half of the twentieth century and early years of the twenty-first century. We will also read critical essays in studies of Shijie huawen wenxue (Global Chinese-language literature) to gain a theoretical understanding of the scholarship. The purpose of the course is two-fold: First, it is expected that we expand our purview in studying Chinese-language literature and culture; second, we will learn to think critically the ways in which such concepts as Chinese and Chineseness travel and translate among peoples, regions, nations, and cultures. The course is conducted online, with a mostly synchronous mode of instruction. No prior knowledge in Chinese is required.

Requirements/Evaluation: 5-to-10-minute pop quizzes; 2 term exams; one final paper (5-6 pages)

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Priority will be given to Chinese majors, Asian Studies majors, and Comparative Literature majors.

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 210 (F) Latina/o Language Politics: Hybrid Voices

Cross-listings: AMST 240 COMP 210 LATS 240

Secondary Cross-listing

In this 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, bilingual education, recent linguistic legislation, and the English Only movement. Throughout the course we will survey texts culled from a variety of literary genres as well, including autobiography, novels, 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 take-home examination

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: (D2)

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

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

Not offered current academic year

COMP 211 (F) The Jewish Art of Interpretation

Cross-listings: JWST 222 REL 222 COMP 211

Secondary Cross-listing

Turn it and turn it, for everything is in it. This famous rabbinic dictum offers an enigmatic yet comprehensive account of the principles that have defined the Jewish practice of interpretation for over two millennia. The imperative to keep a text, word, image, or concept in constant motion, in order to generate as many meanings and cross-meanings as possible, challenges us to transform the act of interpretation itself into a virtuosic craft or art that can engage the human imagination as diversely and powerfully as the creation of the works being interpreted. At the same time, emphasis on the dynamism between text and interpreter should dispel the notion that only expansive works have expansive meanings. If interpretation itself is an art, then even the shortest text can contain "everything" within it when it participates in that art. This course will engage students in a radical experiment in the art of interpretation. Through a deep encounter with a selection of miniature texts, ranging from ancient rabbinic proverbs and medieval fables to the modern parables and fragments of Franz Kafka, as well as folklore and jokelore from every period in Jewish history up to the present, we will develop an interpretive practice that combines analytic, critical, and creative principles in both written and oral contexts. The goal throughout is to explore interactively how the making of meaning is an integral part of the human experience.

Requirements/Evaluation: class participation, regular short written and oral assignments, and a final project

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 18

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

Distributions: (D2)

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

JWST 222 (D2) REL 222 (D2) COMP 211 (D2)
COMP 212  Moving While Black
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: Distributions: (D2)

COMP 213  (S)  Reading the Qur'an
Cross-listings: ARAB 236  REL 236  COMP 213  GBST 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: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
ARAB 236 (D2) REL 236 (D2) COMP 213 (D1) GBST 236 (D2)

Spring 2021
SEM Section: R1    MW 10:00 am - 11:15 am     Saadia Yacoob

COMP 214 (S)  Moses: Stranger in a Strange Land
Cross-listings:  COMP 214 REL 202  JWST 202
Secondary Cross-listing
As chieftain, priest, prophet, and lawgiver all in one, Moses occupies the central place in the history of Israelite and Jewish leaders. However, he is a somewhat unlikely candidate for such an important role. He is God's chosen leader among the enslaved Israelites, but he is raised as an Egyptian prince. He is a spokesman for his people, but he is slow of speech. He is the lawgiver and first judge of his nation, yet he is quick-tempered and impatient. The story of the most revered figure in the Jewish tradition, who nevertheless remains an outsider to the very end, has fascinated commentators and inspired countless artistic and literary interpretations. This course will engage in a close study of the figure of Moses by examining the biblical narrative of his life and career from Exodus through Deuteronomy with an eye towards understanding the complex and often contradictory portrait of this self-described "stranger in a strange land." We will also examine some of the ancient legendary and folkloric accounts about Moses, as well as philosophical and allegorical treatments in Hellenistic Jewish, early Christian, and Muslim biographies. We will then proceed to investigate key modern reconfigurations and critiques of Moses in several genres, which may include renaissance visual depictions, literary works by Sigmund Freud, George Eliot, Thomas Mann, and Zora Neale Hurston, and even musical and cinematic renditions. All readings are in translation.
Requirements/Evaluation:  class participation, short written assignments, and two or three longer papers
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students who have already taken a course in biblical literature
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 214 (D2) REL 202 (D2) JWST 202 (D2)
Not offered current academic year

COMP 215 (S)  Cults of Personality  (WS)
Cross-listings:  COMP 215  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.
Class Format: remote
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:
COMP 215 (D1) RUSS 219 (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.

Spring 2021

TUT Section: RT1    TBA    Julie A. Cassiday

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

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

Requirements/Evaluation: class participation, two or three short written assignments during the semester, and a 9- to 10-page final paper (with opportunity for revision of the final paper)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 12

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will write and receive written feedback addressing writing specifically on four written assignments over the course of the semester: one short analytic paper, a midterm analytic paper of ~5 pages, a tale, and a final paper (length will vary depending on the type of paper chosen). They will revise the midterm paper based on feedback from the instructor and, when feasible, a peer critique group, and will have the opportunity to submit a draft of the second longer paper for feedback.

Not offered current academic year

COMP 217 (S) Ancient Wisdom Literature

Cross-listings: JWST 205  CLAS 205  COMP 217  REL 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.
**COMP 218 (F) Gender and Sexuality in Asian American Theater**

**Cross-listings:** COMP 218 THEA 225 WGSS 225

**Secondary Cross-listing**

This class begins with the premise that intersectional and interdisciplinary studies of gender and sexuality need to be, and in significant ways already are, in conversation with Asian American studies and theater. How might contemporary Western discourses of masculinity and heterosexuality, for example, depend upon theatrical constructions of Eastern sexual alterity? How have Asian American artists managed and critiqued historically gendered and sexualized stereotypes (e.g., hypersexual Dragon Lady, virginal Lotus Blossom, asexual Charlie Chan) through theatrical intervention? This seminar will closely read dramatic literature written by Asian American artists, as well as engage scholarship in Asian American gender and sexuality studies and performance studies. We will read the work of playwrights including Ayad Akhtar, Ping Chong, Frances Ya-Chu Cowhig, Velina Hasu Houston, David Henry Hwang, Young Jean Lee, Diana Son, Lauren Yee, and Chay Yew.

**Requirements/Evaluation:** in-class participation, weekly reading responses, midterm reflection, in-class reading, short essay, final essay

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** declared WGSS majors

**Expected Class Size:** 16

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

**Distributions:** (D2)

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

COMP 218 (D1) THEA 225 (D1) WGSS 225 (D2)

*Not offered current academic year*

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**COMP 219 (F) Enlightenment, Revolution, and Modernity: Literature and Intellectual Culture of Modern China**

**Cross-listings:** CHIN 224 COMP 219

**Secondary Cross-listing**

This course introduces modern China through literature, culture, and critical thought, covering the last decade of the 19th century, the first half of the 20th century, and a few years after the founding of the People's Republic of China. We will read important examples of fictions, essays, and poems by modern Chinese thinkers and writers. We will engage with film, theatrical performances, and other forms of popular culture from the late Qing Dynasty to the years before the Cultural Revolution. We will also read works that were created at the peripheries of history such as cross-cultural diasporic Chinese writings beyond the geographical limits of China. Delving into issues of revolution, war, enlightenment, and modernization, we will gain insights through close readings of these works about the fundamental questions that were faced by modern China and Chinese people. The first three decades of the 20th century witnessed the great achievements of canonical modern writers as well as eruption of multiple historical movements. They also saw the emergence of a modernized popular culture, new social classes, and awakening gender activists in the urban spaces. The next twenty years underwent a revolutionary turn to be more concerned with nationalist issues under the impact of war. While a singular revolutionary literature ensued in mainland China after 1949, literary and cultural modernism as a form of resistance in the context of Cold War started to develop in the sinophone regions other than mainland China such as Taiwan and Hong Kong. In this class, all readings are in English. Complementary readings in original Chinese texts are not required but welcomed.
Class Format: discussion

Requirements/Evaluation: mid-term exam; final exam; final writing project

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: Chinese majors; Asian Studies 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:

CHIN 224 (D1) COMP 219 (D1)

Not offered current academic year

COMP 220 (F) Greek Tragedy

Cross-listings: CLAS 202 COMP 220 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 versions by women, people of color, and non-Western playwrights and producers. We will reflect on 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.

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

Prerequisites: none

Enrollment Limit: 35

Enrollment Preferences: majors, first-years, sophomores

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:

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

Not offered current academic year

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

Cross-listings: JAPN 223 COMP 223

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

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:

JAPN 223 (D1) COMP 223 (D1)

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 COMP 224

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 Treaty of Versailles lay the groundwork for new animosities that would lead to the Second World War just two decades later. However, the First World War also inspired great social change, from the emergence of the United States as a global leader and the founding of the League of Nations, to growing discontent with colonial rule in Asia and Africa, and greater power for women whose wartime labor influenced the post-war passage of their right to vote in countries across Europe and North America. To honor the centenary of the Great War in 2018, we will examine texts and films that bear witness to the suffering and courage of soldiers and civilians, and consider the legacy of the war in the twentieth- and twenty-first centuries. Readings to include memoirs and novels by Barbusse, Barker, Brittain, Cocteau, Graves, Hemingway, Jünger, Remarque, Wharton, Woolf; poetry by Apollinaire, Brooke, Mackintosh, McCrae, Owen, Sassoon; films by Attenborough, Boyd, Carion, Chaplin, Jeunet, Ozon, Renoir, Trumbo, Walsh, Weir; and archival materials on the roles of Williams students and faculty during the First World War. Readings and Discussions in English.

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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 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.

Not offered current academic year

COMP 225 (F) The Fantastic in Chinese Literature

Cross-listings: COMP 225 CHIN 225

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

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 225 (D1) CHIN 225 (D1)

Not offered current academic year

COMP 226 (S) The Ancient Novel

Cross-listings: COMP 226 CLAS 226

Secondary Cross-listing

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

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

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

Enrollment Limit: 19

Enrollment Preferences: Classics and Comparative Literature majors

Expected Class Size: 19

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 226 (D1) CLAS 226 (D1)

Not offered current academic year

COMP 227 (S) Made in China or Making "China"?: Twentieth-Century Chinese Performative Culture

Cross-listings: CHIN 227 THEA 227 COMP 227

Secondary Cross-listing

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

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1)

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

CHIN 227 (D1) THEA 227 (D1) COMP 227 (D1)

Not offered current academic year

COMP 228 (S) Being American, Being Muslim: American Muslim Literature in the 21st century (DPE)

Cross-listings: COMP 228 AMST 266 ENGL 268 REL 266

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. We will address questions such as: How have American Muslims understood 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? What are the competing claims and contestations about authentic expressions of Islam? How are Muslims approaching the tensions between communal belonging and individuality? We will be engaging such questions primarily through an analysis of popular memoirs, autobiographies, novels, and short stories, but will also explore some plays, films, poetry, and comedy.

Requirements/Evaluation: regular reading responses, two short essays (3-4 pages), final presentation, and final paper (7-8 pages)

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 20

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

Distributions: (D2) (DPE)

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

COMP 228 (D1) AMST 266 (D2) ENGL 268 (D1) REL 266 (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 230 (F) The Renaissance in England and the European Continent: Self and World (DPE) (WS)

Cross-listings: ENGL 228 COMP 230

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.

**Class Format:** This course will be conducted synchronously online.

**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:** 14

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

**Expected Class Size:** 14

**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.

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Emily Vasiliauskas

**COMP 231 (F) Postmodernism (WS)**

**Cross-listings:** ENGL 266 COMP 231

**Primary Cross-listing**

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

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

**Requirements/Evaluation:** participation plus 4 papers (4-5 pages), 2 short papers (1-2 pages), and 4 peer critiques (1 page)
**COMP 232 (S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (DPE)**

**Cross-listings:** WGSS 200  COMP 232

**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 Jónsson, and Peter Heeg. 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.

**Class Format:** This will be a remote course for all students, whether they are on campus or not. We will convene synchronously via web-conferencing, with an emphasis on group discussion. There will also be opportunities for students to engage with online activities both during and between our synchronous sessions. Remote office hours will provide even more opportunities for follow-up, questions, and further discussion.

**Requirements/Evaluation:** active participation, two shorter papers, a midterm, and a longer final paper

**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.

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

**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 266 (D1) COMP 231 (D1)

**Writing Skills Notes:** Students will write several regularly spaced papers that build on one another by revisiting, extending, and/or rewriting earlier material. Students will receive detailed written feedback from the instructor on each paper, addressing argument, organization, and style, as well as written peer feedback on the longer papers. (See requirements for details about the number and type of assignments.)

Not offered current academic year

**Spring 2021**
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:

COMP 233 (D1) CLAS 201 (D1)
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 209 (D1) ENVI 208 (D1) COMP 234 (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.

Spring 2021

SEM Section: H1 MW 10:00 am - 11:15 am Brahim El Guabli

COMP 235 (S) The Garden in the Ancient World

Cross-listings: COMP 235 REL 235 ENVI 232 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: 20

Enrollment Preferences: Classics 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 235 (D1) REL 235 (D2) ENVI 232 (D1) CLAS 235 (D1)

Not offered current academic year

COMP 237 (S) Medieval Worlds

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

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

Prerequisites: none

Enrollment Limit: 20
Enrollment Preferences: Comparative Literature majors and prospective majors

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

COMP 239 (F) What is a Novel?

Cross-listings: COMP 239 ENGL 240

Secondary Cross-listing

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

Requirements/Evaluation: four to five papers totaling about 20 pages; regular, substantial, and intensive participation in class

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: no pass/fail option, no fifth course option

Distributions: (D1)

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

COMP 239 (D1) ENGL 240 (D1)

Not offered current academic year

COMP 240 (F) Introduction to Literary Theory (WS)

Cross-listings: COMP 240 ENGL 230

Secondary Cross-listing

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

Class Format: discussion

Requirements/Evaluation: frequent short papers totaling 20 pages

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

Enrollment Limit: 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:
COMP 240 (D1) ENGL 230 (D1)

Writing Skills Notes: The course fulfills the writing skills requirement by asking students to complete four five-page papers evenly spaced over the course of the semester, providing an opportunity for revision. Each paper will receive full comments on writing and argumentation, as well as on content.

Not offered current academic year

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

Cross-listings: WGSS 241 COMP 241 CLAS 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:
WGSS 241 (D2) COMP 241 (D1) CLAS 241 (D1)

Not offered current academic year

COMP 242 (S) Americans Abroad (DPE)

Cross-listings: COMP 242 ENGL 250 AMST 242

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

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
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.

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

Not offered current academic year

COMP 244 (S) Black Mediterranean (DPE) (WS)

Cross-listings: GBST 244 COMP 244

Primary Cross-listing

Though European border management today seeks to limit and control movement, the Mediterranean region is a historical site of mediation between cultural differences and religious views. This course centers primarily on the works of migrant intellectuals and artists from North Africa and the Middle East, who have emerged from the Mediterranean region to become a significant part of the new voice of Europe. Borrowing from Deleuze and Guattari's definition of "minor literature" as literature that a "minority constructs within a major language" and in which "language is affected with a high coefficient of deterritorialization," we explore the political, cultural and anthropological effects of such literature in today's European public discourse. Today the Mediterranean has become a graveyard where black and brown bodies transit a hostile and deadly passage. Therefore, a centerpiece of this course will be an examination of the racist discourse in Europe in the light of the Black Lives Matter's quest for decolonizing knowledge. In this interdisciplinary course, we read both literary works (Ali Farah, Khatibi, Lakhous, Scego), and critical theory (Cassano, Chambers, Fanon, Hall, Theo Goldberg); we also analyze films, documentaries, podcasts, exhibits and museums of colonialism in Europe.

Class Format: This will be an hybrid course. Students will meet twice a week with me.

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

Prerequisites: none
### Performing Greece

**Course Description:** This course examines themes such as: race; Europe and its postcolonial legacy; power imbalances in the current European policies of migration; the urban space of Rome as site of conflictual representations of center/periphery.

**Spring 2021**

**SEM Section:** H1  TF 1:30 pm - 2:45 pm  Michele Monserrati

**COMP 248 (S) Performing Greece**

**Cross-listings:** CLAS 211  COMP 248  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.

**Class Format:** This is a hybrid course that will likely involve both Zoom and in-person sections; precise format (including potential alternate meeting times) TBD in consultation with enrolled students.

**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)  COMP 248 (D1)  THEA 211 (D1)

**Spring 2021**

**SEM Section:** H1  MW 6:45 pm - 8:00 pm  Sarah E. Olsen

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

**Cross-listings:** ARAB 249  COMP 249

**Secondary Cross-listing**

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

Requirements/Evaluation: regular posts on Glow, two five-page papers, one ten-page final paper, one presentation, and participation in class

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and certificate students

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:

ARAB 249 (D1) COMP 249 (D1)

Writing Skills Notes: Students in the course will write: 1) 400-word weekly, focused responses on Glow; 2) a book review (600 words); 3) two five-page papers as mid-terms; 4) one ten-page paper as a final paper for the course. Students are required to present an outline of their papers before submitting a draft paper. Students will receive detailed and consistent feedback on the writing. Students are required to incorporate the feedback to improve their drafts before they become final.

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

Not offered current academic year

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

Cross-listings: COMP 250  REL 207  JWST 207  CLAS 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 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:
Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or automatons for their entertainment qualities. And yet, these objects have always played multiple roles in human society; modernity in particular shows a great interest paired with great ambivalence towards dolls, puppets, and automatons, regarded both as uncanny Doppelgänger or threatening machines. In order to comprehend the scope of our modern fascination with these figures, we will explore their haunting presence in literary texts by ETA Hoffmann, Achim von Arnim, Theodor Storm, Felisberto Hernandez, discuss theoretical texts by Sigmund Freud and Heinrich von Kleist, look at paintings by Oskar Kokoschka and at photographs by Hans Bellmer & 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.
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 252 (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 253 (S) Travel in the Ancient Mediterranean

Cross-listings: CLAS 231 COMP 253

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)

Spring 2021

SEM Section: H1  MR 3:15 pm - 4:30 pm  Morgan V. King

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

Cross-listings: CHIN 253 COMP 254 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 ONLINE with mostly a synchronous mode of instruction. FIRST MEETING: for those who are on campus, we will have our FIRST meeting outdoors; those who remain remote can choose either "Zoom" in or attend a separate online FIRST meeting. For full information, please contact the instructor.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class quizzes based on reading and recorded lectures (Graded as Complete or Incomplete); 3) Post-class discussion in forms of paragraph writing and/or video clips (graded as Complete or Incomplete); 4) two short papers (3-5 pages); 5) the final project (including 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: 10

Enrollment Preferences: Chinese, Asian Studies, or Japanese majors; and then to first-year students

Expected Class Size: 10

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:

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

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.

Fall 2020
LEC Section: R1    TF 3:15 pm - 4:30 pm     Man  He

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

Cross-listings: ASST 253  COMP 255

Primary Cross-listing

Modern Japanese fiction is similar to Western fiction in many ways, but there are intriguing differences concealed within that sameness. This course investigates Japanese culture and compares it with our own, by examining Japanese literature about two universal human experiences--love and death--and asking how Japanese writers inflect these ideas in their work. The course begins with tales of doomed lovers that were popular in the eighteenth-century kabuki and puppet theaters, and that still feature prominently in Japanese popular culture today. From there we move on to a range of other relationships between love and death, including parental love and sacrifice, martyrdom and love of country, sex and the occult, and romance at an advanced age. We will 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.

Class Format: For this hybrid class, on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

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: 12

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

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option
COMP 257 (F) Why do Pussies Riot and What is "Homosexual" Propaganda? Gender and Sexuality in Putin's Russia

Cross-listings: COMP 257 GBST 213 WGSS 214 RUSS 213

Secondary Cross-listing

Since Vladimir Putin's rise to power, the media has highlighted events in Russia that at first glance resemble oddly sexualized jokes. At the same time that the Kremlin has reinstated authoritarian policy reminiscent of the Soviet Union, the Western press has chronicled Putin's topless vacations in Siberia, protests by the feminist collectives Pussy Riot and Femen, a 2011 ban on women's lacy underwear, federal legislation from 2013 prohibiting "homosexual" propaganda, and a 2017 court decision that outlawed a meme of Putin as a "gay clown." This course examines the Putin regime's ongoing attempts to police gender expression and private sexual behavior, as well as how Russian citizens' performance of gender and sexuality has changed in the past twenty years. We will consider gender and sexuality as distinctive features of Putinism, which have contributed to a biopolitical turn in official policy and inspired resistance and protest among Russian feminists and queers. All readings will be in English, and all films will have English subtitles.

Requirements/Evaluation: active participation in class discussions, several response papers, two short papers (3-5 pages each), and a final project

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Those majoring in Russian and/or WGSS, as well as Global Studies concentrators.

Expected Class Size: 15

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

Difference, Power, and Equity Notes: The course engages in cultural comparison, explores how power and privilege are allocated differently in post-Soviet Russia than in the West, and critically theorizes contemporary Russian culture and discourse.

Not offered current academic year

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

Cross-listings: COMP 259 WGSS 259 ENGL 261

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have already taken at least one course devoted to literature at Williams
**Expected Class Size:** 10

**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 259 (D1) WGSS 259 (D2) ENGL 261 (D1)

**Writing Skills Notes:** This course requires that students write a total of five 5-page essays in the course of the semester, and the professor pays attention to developing each student's writing skills. Students will work on crafting an argumentative essay about literature, as well as on their own writing style.

*Not offered current academic year*

**COMP 260 (F) Reading Comics from the French-Speaking World**

**Cross-listings:** COMP 260 RLFR 260

**Secondary Cross-listing**

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

**Requirements/Evaluation:** weekly response papers, two short papers, presentation and final research project

**Prerequisites:** RLFR 201, 202, or 203, or by permission of instructor

**Enrollment Limit:** 20

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

**Expected Class Size:** 15

**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 260 (D1) RLFR 260 (D1)

*Not offered current academic year*

**COMP 262 (F) Japanese Theatre and its Contemporary Context**

**Cross-listings:** THEA 262 COMP 262 JAPN 260

**Secondary Cross-listing**

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

**Class Format:** discussion

**Requirements/Evaluation:** active class participation, presentations, written journals, two short papers, and one longer paper

**Prerequisites:** none; open to all

**Enrollment Limit:** 20

**Expected Class Size:** 15

**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 264 (S) The End of the World in Japanese Literature and Visual Culture

Cross-listings: COMP 264 ASST 254

Primary Cross-listing

From the endemic warfare of the medieval era to the atomic bombing and the violent explosion of technology in the last century, the end of the world is an idea which has occupied a central place in almost every generation of Japanese literature. Paradoxically, the spectacle of destruction has given birth to some of the most beautiful, most moving, and most powerfully thrilling literature in the Japanese tradition. Texts may be drawn from medieval war narratives like The Tale of the Heike; World War II fiction and films by Ibuse Masuji, Imamura Shôhei, and Ichikawa Kon; fantasy and science fiction novels by Abe Kôbô, Murakami Haruki and Murakami Ryû; and apocalyptic comics and animation by Oshii Mamoru, Ôtomo Katsuhiro, and others. The class and the readings are in English; no familiarity with Japanese language or culture is required.

Class Format: discussion

Requirements/Evaluation: in-class exam, ungraded creative project, and a few short response assignments, plus two 5- to 7-page papers emphasizing original, creative readings of the literary texts

Prerequisites: none; open to all

Enrollment Limit: 25

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

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 264 (D1) ASST 254 (D1)

Not offered current academic year

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

Cross-listings: COMP 265 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:
COMP 265 (D1) ENGL 209 (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.

Not offered current academic year
COMP 266 (S) Confession and Deception in Japanese Literature

Cross-listings: ASST 266 COMP 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:

ASST 266 (D1) COMP 266 (D1)

Not offered current academic year

COMP 267 (S) Performance Studies: An Introduction (DPE)

Cross-listings: DANC 267 WGSS 267 COMP 267 THEA 267

Primary Cross-listing

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

Requirements/Evaluation: reflection papers, performance analysis, final paper or performance

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature 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:

DANC 267 (D1) WGSS 267 (D1) COMP 267 (D1) THEA 267 (D1)

Difference, Power, and Equity Notes: This course tracks performance studies’ engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.
COMP 268 (S) Novel Worlds

Cross-listings: ENGL 263 COMP 268

Secondary Cross-listing

Reading a novel can feel like falling into another world, an immersion in an encompassing fictional reality saturated with detail--each novel its own trip down the rabbit hole. From Jane Austen's "3 or 4 families in a country village" to Roberto Bolano's teeming modern day Mexico City of millions, the novel's distinctive power is in making both the few and the many feel like a complete world. But what are worlds, anyway? Are they spaces, like a container? Or are they not a thing at all, but social systems--ways of belonging that are constantly being made and remade? This course is about the specific world--imagining powers of the novel, tracing out various techniques and strategies by which literary texts create worlds. Our hunch: the modern notion of "world" finds its origin in the novel, and the novel constitutes one of the most sophisticated sites of reflection upon the notion of world.

We'll read a number of novels, ranging from 19th century authors like Austen and Dickens, to contemporary genre writing--science fiction and the detective novel--as well as from a range of national traditions to see how novels, and ideas of world, shift over time and space. To get at our central questions, we'll read some philosophical and critical texts that are preoccupied by world-ness, with attention to current debates about the idea of World Literature. Novel texts likely to include: Jane Austen's Emma, Charles Dickens's Bleak House, Carroll's Alice in Wonderland, Italo Calvino's Invisible Cities, and Roberto Bolano's Savage Detectives.

Requirements/Evaluation: papers (approximately 20 pages), other forms of writing in-class and otherwise, participation

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

Enrollment Limit: 19

Enrollment Preferences: sophomores and first-year students

Expected Class Size: 19

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 263 (D1) COMP 268 (D1)

Not offered current academic year

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 performative 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:
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 271 (S) Phantasmagoria, Madness, and the Absurd in Russian Literature and Film

Cross-listings: RUSS 232 COMP 271

Secondary Cross-listing

In one of Nikolai Gogol's most famous stories, a man wakes up one day to find that his own nose has left his face and taken on a life of its own. This situation, which we might label bizarre or absurd, just as easily shows how reality often fails to meet our expectations and even suggests that the story's leading character might have gone mad. But what then is insanity? Likewise, one of Dostoevsky's socially marginal characters contemplates the fact that only sick people see ghosts, which, in his opinion, "only proves that ghosts cannot appear to anyone but sick people, not that they themselves do not exist." This course aims to analyze the rich tradition, typified by Gogol and Dostoevsky, of the absurd, the fantastic, and madness in Russian literature and film of the 19th-21st centuries. Addressing the aesthetic, historical, and political circumstances that nurtured this tradition in Russian literature and cinema, our course material will explore new dimensions of reality, point out the many paradoxes and absurdities of human existence, and question our perceptions, as well as the assumption that we are sane. Close analysis of literary and cinematic texts will lead us to a broader discussion of the relationship between reality and representation, as well as the notions of the absurd and madness. Authors/directors will include Alexander Pushkin, Nikolai Gogol, Fyodor Dostoevsky, Anton Chekhov, Mikhail Bulgakov, Lyudmila Petrushevskaya, Andrey Tarkovsky, and Kira Muratova, among others. All readings will be in English, and all films will have English subtitles.

Requirements/Evaluation: class attendance and participation; two analytical papers (3-5 pages); leading class discussion; a creative assignment; an oral presentation; a final paper (6 pages)

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

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:

RUSS 232 (D1) COMP 271 (D1)

Not offered current academic year

COMP 272 (S) The History and Mythology of Chinese Scripts

Cross-listings: STS 272 CHIN 272 COMP 272

Secondary Cross-listing

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

Class Format: discussion

Requirements/Evaluation: quizzes, short writing assignments, a midterm, and a final exam

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 15
Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
STS 272 (D2) CHIN 272 (D1) COMP 272 (D1)

Not offered current academic year

COMP 273 (S) Detectives Without Borders (DPE) (WS)

Cross-listings: COMP 273 ENGL 273

Primary Cross-listing

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

Requirements/Evaluation: short papers, one research paper, oral presentations, midterm, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and English majors

Expected Class Size: 15

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

Unit Notes: COMP core course

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 273 (D1) ENGL 273 (D1)

Writing Skills Notes: This is a writing skills course which requires weekly short papers, blog entries and three 5- to 7-page papers which will test students' ability in close-reading, comparative readings and research analysis. I will provide written feedback regarding grammar, style, and argument.

Difference, Power, and Equity Notes: A significant part of the course addresses issues of post-colonial critical theory, by including crime fiction from non-Western countries (South Africa, Japan, Brazil, Argentina). The post-colonial reading of those novels is supported by the reading of post-colonial theory such as (Frantz Fanon and Edward Said). The issue of gender inequalities is central to the course. Women and LGBTQ detectives are included in the syllabus.

Not offered current academic year

COMP 274 (F) Confronting Japan

Cross-listings: JAPN 274 COMP 274

Secondary Cross-listing

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

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

Prerequisites: none
Enrollment Limit: 10

Enrollment Preferences: Japanese 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:

JAPN 274 (D1) COMP 274 (D1)

Not offered current academic year

COMP 276 (S) Black Europeans

Cross-listings: COMP 276 AFR 276 GERM 276

Primary Cross-listing

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

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: first-years, sophomores, and juniors

Expected Class Size: 8

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 276 (D1) AFR 276 (D1) GERM 276 (D1)

Not offered current academic year

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

Cross-listings: COMP 277 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 280 (F) Art at its Limits: Representing the Holocaust (DPE) (WS)

Cross-listings: COMP 280 JWST 280 GERM 280

Secondary Cross-listing

The Holocaust poses unique challenges to art: it is an event that unsettles the very notion of representation while, at the same time, also demanding it. Art, after all, is a mode of witnessing as well as a form of commemoration; it allows survivors to record their testimony and later generations to remember. Yet the representation of suffering can all too easily become exploitative or aestheticizing, it can turn pain into entertainment and history into fiction. How, then, do writers, artists, and filmmakers navigate the representation of the Shoah if it resists comprehension and undermines traditional forms of narrative? In this course, we will ask if and how art can do justice to a catastrophe of such magnitude as the Holocaust by analyzing different forms of media from a variety of cultural backgrounds. What can poetry offer that remains foreclosed to prose? Was Art Spiegelman's graphic novel Maus really in bad taste? How should documentaries approach the Shoah, and is there a place for Hollywood films in the archives of commemoration? Texts among others by Tadeusz Borowski, Tadeusz Róewicz, Art Spiegelman, Paul Celan, Primo Levi, Sylvia Plath, Hannah Arendt, Theodor W. Adorno, Jacques Derrida, and Maurice Blanchot; films by Quentin Tarantino, Claude Lanzmann, Pawe· Pawlikowski, and Steven Spielberg.

Requirements/Evaluation: three 2-page critical responses, oral presentation, final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: German and Comparative Literature majors

Expected Class Size: 14

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 280 (D1) JWST 280 (D2) GERM 280 (D1)

Writing Skills Notes: Three 2-page papers spaced over the course of the semester on which students will receive detailed feedback and which they will be able to revise; the final project will either be a 10-page paper or a creative project accompanied by a 4-page reflection that will consider the creative component in relation to the themes of the course. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course will examine how art can help us think about the catastrophic abuses of power in the Third Reich. While many of the texts we will examine focus on the stories of Jewish people, the class will also consider how the narratives of other persecuted groups, including the Sinti and Roma, people with disabilities, and LGBTQ victims and survivors, relate to and differ from these experiences.

Not offered current academic year

COMP 286 (S) Women's Contemporary Cultural Production in Latin America (DPE)

Cross-listings: RLSP 274 COMP 286 WGSS 275

Secondary Cross-listing
In Latin America, women have been largely displaced as historical subjects and reduced, in many ways, to symbolic figures or icons whose trajectories have been depicted as essential to the construction of diverse social projects within the context of patriarchal nation-states. Each country has formed a specific idea of what a woman is, and can be, through its cultural production, and this constant erasure/objectification has led to a complex problematic when it comes to addressing women as cultural producers. Keeping this in mind, in this course we will explore the concept of "Woman" as a representation and women as cultural producers in contemporary Latin America. We will address intersections of race/ethnic positioning, sexual identity, and social class to explore their role in the reception and understanding of the work of these female artists. Through the analysis of varied cultural production, the syllabus will present an interdisciplinary approach to the contributions of female artists to the cultural representation of race/ethnicity, masculinity, femininity, violence, sexuality, gender identity, nationalism, citizenship, and social movements. We will explore the work of artists such as Sara Castrejón, Nahui Ollin, Citlali Fabián, Amparo Dávila, Alejandra Pizarnik, Rosario Castellanos, Reina Roffé, Ana Tijoux, Lucrecia Martel, Chavela Vargas, Graciela Iturbide, Celia Cruz, Lucía Puenzo, Cecilia Barriga, Cristina Rivera Garza, María Novaro, Cristina Peri Rossi, Maruch Sántiz Gómez, Leonora Carrington, and Maris Bustamante, among others. In addition, we will read theoretical texts on diverse subjects corresponding to each specific cultural product.

Requirements/Evaluation: essays (7-8 pages), weekly written reports, oral presentation, active and engaged class participation

Prerequisites: RLSP 105, placement exam results, permission of instructor or Department Chair

Enrollment Limit: 19

Enrollment Preferences: Spanish majors and certificate students, current and potential; LATS concentrators

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:
RLSP 274 (D1) COMP 286 (D1) WGSS 275 (D1)

Difference, Power, and Equity Notes: We will address issues of racial/ethnic positioning, sexuality, gender identity, and social class in light of diverse human experiences in contemporary cultural production in Latin America.

Not offered current academic year

COMP 287 (S) Russian and Soviet Cinema

Cross-listings: COMP 287 RUSS 275

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

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 287 (D1) RUSS 275 (D1)

Not offered current academic year
COMP 288 (F) The Art of Friendship

Cross-listings: COMP 267 CLAS 212 REL 267 COMP 288

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 25

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 267 (D1) CLAS 212 (D1) REL 267 (D2) COMP 288 (D1)

Not offered current academic year

COMP 289 (F) Theorizing Magic

Cross-listings: REL 297 COMP 289 ANTH 297

Secondary Cross-listing

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

Requirements/Evaluation: weekly writing assignments and tutorial attendance every week

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: potential Religion or Comparative Literature majors

Expected Class Size: 10

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

Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
REL 297 (D2) COMP 289 (D1) ANTH 297 (D2)

Not offered current academic year

COMP 293 (S) Great Big Books   (WS)

Cross-listings: ENGL 233 COMP 293

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 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; occasional in-class discussion of issues of writing and argumentation.

Not offered current academic year

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

Cross-listings: CHIN 226 COMP 296

Secondary Cross-listing

From the "wows" that the first short films invoked at a Shanghai teahouse in 1896 to the $527 million (or 3.4 billion RMB) grossed at the box-office by a 3D fantasy in 2019, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

Class Format: All regular course meetings will be conducted ONLINE with mostly a synchronous mode of instruction. Students are also expected to complete asynchronous preparations (view the films and Panopto lecture clips, read scholarship, and contribute to the discussion board) before the regular class hour. All materials are posted on GLOW. For full information, please contact the instructor.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading and recorded
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, visuality, 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.

Spring 2021
SEM Section: R1    MR 3:15 pm - 4:30 pm     Man  He

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

Cross-listings: COMP 297  CHIN 237

Secondary Cross-listing
What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "past" remembered, forgotten, and subverted in a literary "presence"? This tutorial explores the politics of memory in contemporary literatures and films from the People's Republic of China (post-socialist era, 1978), Taiwan (post-martial law, 1987), and Hong Kong (postcolonial era, 1997). We will look at how literary and cinematic works in each of these "post" societies represent state-sponsored narratives of remembrance, dissidents' collective amnesia, and at the popular level, a playful yet cynical flirtation with politics. With close- and distant- readings of textualized and visualized memories, we will examine themes of nation and locality, public and private, amnesia and nostalgia, and home and diaspora in the PRC, Taiwan, and Hong Kong from the late 1980s until 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.

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: current or prospective Chinese, Asian Studies, 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 297 (D1) CHIN 237 (D1)

Not offered current academic year

COMP 298 (S) Introduction to French and Francophone Film

Cross-listings: RLF 228  COMP 298

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

Requirements/Evaluation: response papers, midterm paper, TV show, colloquium
Prerequisites: RLFR 201, 202, or 203, or by permission of instructor
Enrollment Limit: 15
Expected Class Size: 12
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 228 (D1) COMP 298 (D1)

Not offered current academic year

COMP 300 (F) Thinking Diaspora: The Black Atlantic and Beyond
Cross-listings: WGSS 308 COMP 300 AMST 308 ENGL 309

Secondary Cross-listing
Water imagery has been central to black diasporic culture since its beginnings in the Middle Passage---suggering imprisonment, isolation, escape, ancestral communion, and death, for example. This course wrestles with the significance of water in diasporic literature--how it endures, how it has diminished, how it slips away from us. Black diaspora theory was revolutionized by Paul Gilroy's The Black Atlantic, which urged us to consider more deeply the role of the ship, the routes, and the roots entailed in the formation of diasporic consciousness. This course aims to expand students’ theoretical skills as we discuss cornerstone and cutting edge texts of diaspora theory, with an emphasis on theories that work with the relationship to water, such as those by Jacqueline Nassy Brown, Omise'eke Tinsley, and Vanessa Agard-Jones. Primary texts will include The Big Sea by Langston Hughes, Sugar and Slate by Charlotte Williams, Barry Jenkins’ Moonlight, and more.

Requirements/Evaluation: weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
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:
WGSS 308 (D2) COMP 300 (D1) AMST 308 (D2) ENGL 309 (D1)

Not offered current academic year

COMP 301 (S) Sublime Confusion: A Survey of Literary and Critical Theory
Cross-listings: ENGL 301 COMP 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)

Not offered current academic year

COMP 303 (F) Global Theatre and Performance Histories (DPE)

Cross-listings: THEA 301 COMP 303

Secondary Cross-listing

A survey of theatre and performance traditions from across the globe, from the classical period to roughly 1880. This course provides students with an overview of theatre's many diverse histories, emphasizing its dual role as both an artistic and social practice. While attending to theatre's formal and aesthetic aspects, we will at the same time focus on the relationship of performance practices to the legacies of state power, hegemony, imperialism, and colonialism in which they are historically embedded. Topics of inquiry may include: classical Greek and Roman theatre; dance/drama of pre-colonial Africa; Indian classical drama; pre-modern theatres of Japan; Medieval and Renaissance theatre in England; Pre-Columbian indigenous performance practices; French and Spanish court theatres; German nationalist theatre; nineteenth-century popular performance in the U.S.; and the rise of realist theatre in Scandinavia. Through close analysis and interpretation of primary sources, including encounters with archival sources housed in Chapin and WCMA and also available in digital form, students will practice and learn the skills of the theatre historian, applying them to their own creative and critical research projects. This course is required for Theatre majors and is a prerequisite for THEA 401.

Class Format: For Fall 2020, this course will be conducted in a hybrid fashion, with both synchronous and asynchronous components. For the remote component, students will view brief lectures and online video content, meet with one another in Zoom, engage with required readings on their own time, and complete brief assignments based on prompts. Synchronous class discussions (either in small groups or in a larger group) and experiences in the archives will be conducted either in Zoom or in a classroom setting.

Requirements/Evaluation: weekly writing and participation in discussions; a midterm "maker" or "critic" project; participation as a "discussion leader" for one class; and a final "maker" or "critic" project

Prerequisites: For theatre majors: THEA 101, 102, 103, or another 100-level theatre course. Students who are not Theatre majors are welcome into the class by permission of instructor. Please email Prof. Holzapfel at: ash2@williams.edu

Enrollment Limit: 16

Enrollment Preferences: Theatre majors

Expected Class Size: 8-10

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:

THEA 301 (D1) COMP 303 (D1)

Difference, Power, and Equity Notes: This course works to dismantle the ongoing bias in theatre studies that positions textual and literary forms of theatre in the globalized north as the principal (or in some cases only) sites of knowledge transfer, status, and value in our field. Instead, theatre and performance are approached as diverse and embodied forms of repertoire that must be analyzed in relation to the structures of social inequity and power in which they arise.
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.

Spring 2021

SEM Section: H1 TBA Gail M. Newman

COMP 305 (F) Dostoevsky: The Riddle of the Self and the Other

Cross-listings: RUSS 305 COMP 305

Secondary Cross-listing

This course offers a comprehensive survey of Fyodor Dostoevsky's literary and intellectual legacy. We will read his major works including Notes from Underground, Crime and Punishment, Demons, The Brothers Karamazov and a selection of celebrated short works. Close textual analysis will be accompanied by a discussion of aesthetic, philosophical, and psychological aspects of Dostoevsky's oeuvre. The problem of the self-other relationship in the artistic, philosophical and religious contexts of Russia and Western Europe is one of the key themes that we will trace in this course. More broadly we will look into the problems of the modern individual and modernity in the times of Dostoevsky as well as in our times. All readings are in English translation.

Class Format: This will be a hybrid course for in-person and remote students. We will meet in small groups (4-5 students) once a week synchronously (in-person with students who are on campus, and via zoom with students who are enrolled remotely) and will have variety of asynchronous activities (viewing short lectures, writing reading responses, participating in written and video discussion forums)

Requirements/Evaluation: Participation, reading responses in the form of blog posts, three short papers, final project

Prerequisites: none, open to all students

Enrollment Limit: 15

Enrollment Preferences: RUSS and COMP majors, and Russian Certificate-seekers

Expected Class Size: 15
COMP 306  (S)  Tolstoy and the Meaning of Life
Cross-listings:  RUSS 306  COMP 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.
Class Format: some lecturing
Requirements/Evaluation: timely completion of all reading assignments, active class participation, three short papers, and a final research project
Prerequisites: none
Enrollment Limit: none
Enrollment Preferences: none
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)
Not offered current academic year

COMP 310  (S)  Theorizing Shakespeare
Cross-listings:  COMP 310  WGSS 311  THEA 311  ENGL 311
Secondary Cross-listing
For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: The Merchant of Venice, Hamlet and Antony and Cleopatra. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a Shakespearean reading of Jacques Lacan look like?
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 19
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 310 (D1) WGSS 311 (D2) THEA 311 (D1) ENGL 311 (D1)
COMP 313 (F) Feeling Queer and Asian

Cross-listings: ASST 316 COMP 313 WGSS 316

Secondary Cross-listing

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors

Expected Class Size: 12

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

Distributions: (D2)

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

ASST 316 (D2) COMP 313 (D2) WGSS 316 (D2)

COMP 315 (F) Social Construction (DPE)

Cross-listings: COMP 315 WGSS 302 REL 301 SOC 301 STS 301 SCST 301

Secondary Cross-listing

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

Requirements/Evaluation: regular attendance and participation, short weekly reflection papers, a 10-page research paper, and final project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Religion majors, then majors from cross-listed departments

Expected Class Size: 15

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

Distributions: (D2) (DPE)

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

COMP 315 (D2) WGSS 302 REL 301 (D2) SOC 301 (D2) STS 301 (D2) SCST 301 (D2)

Difference, Power, and Equity Notes: Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race,
gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

Not offered current academic year

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

Cross-listings:  COMP 316  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.

Fall 2020

SEM Section: H1  TBA  Gail M. Newman

COMP 317  (F)  Dante

Cross-listings:  COMP 317  ENGL 304

Secondary Cross-listing

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

**Requirements/Evaluation:** five written exercises and a 10-page final paper

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

**Enrollment Limit:** 14

**Enrollment Preferences:** 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:

COMP 317 (D1) ENGL 304 (D1)

Fall 2020

SEM Section: R1  MWF 9:20 am - 10:10 am  John E. Kleiner

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

**Cross-listings:** AFR 317  COMP 319  AMST 317  DANC 317  ENGL 317  THEA 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

**Expected Class Size:** 10

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

**Distributions:** (D2)

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

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

Not offered current academic year

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

**Cross-listings:** ENGL 356  AFR 323  AMST 323  ARTH 223  COMP 322

**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 comingles 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. Although it is a remote course this year, this class may still feature Object Lab participation, film screenings, and collaborations with guest speakers.

**Class Format:** This is a remote class that will primarily feature synchronous sessions with some asynchronous sessions.

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

Spring 2021

SEM Section: R1  MW 11:45 am - 1:00 pm  Rashida K. Braggs

**COMP 323 (F) Born to be Wild: Rethinking Animals in Pre-modern and Modern Texts  (DPE)**

**Cross-listings:** COMP 323  ARAB 323  ENVI 321

**Secondary Cross-listing**

In the past few months, images of dolphins appearing in the Venetian canals, and wild animals roaming eerie looking post-apocalyptic deserted streets have gone viral. The majority of these images have proven to be fake, however their popularity was witness to people's hope that we can "reset" the environment and a yearning to reframe animals' positionality vis-à-vis their habitats and humans. Using critical lenses from ecocriticism and animal studies, we will be exploring texts from non-Western traditions in which animals figure strongly from pre-modern times to the age of the Anthropocene. The focus will be on Arabic, Persian and Turkish texts all in translation. The course will be traversing several genres and texts from Pre-Islamic poetry, the Quran, the 10th century Ikhwan as-Safa's epistle *The Case of Animals versus Man Before the King of the Jinn*, the fables of *Kalila and Dimna*, Farid ed-Din 'Attar's *Conference of Birds*, travelogues, paintings, contemporary film till we reach recent fiction with cyborgs and drones. Throughout the course, we will be examining themes such as diverse conceptualizations of what it means to be an "animal", what constitutes' animal agency and animal subjectivity irrespective of humans and their often utilitarian lens. We will do this by investigating how animals through these texts have been represented, imagined and reconfigured whether allegorically or otherwise as communities and in relation to humans and the environment and the implications of that. Finally, we will explore what a poetics of animal studies in these cultural and literary traditions could look like. The course will consist of multiple forms of evaluation like participation, Glow posts, essays, experiential reflections and creative tasks.

**Class Format:** This class will be offered remotely synchronously twice a week (75 minutes each session), in addition to prerecorded asynchronous material at times.

**Requirements/Evaluation:** The course will consist of multiple forms of evaluation like participation, Glow posts, essays, experiential reflections and creative tasks.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Arabic majors, Comparative Literature Majors, Environmental Studies Majors and Arabic certificate holders.

**Expected Class Size:** 10

**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 323 (D1) ARAB 323 (D1) ENVI 321 (D1)

Difference, Power, and Equity Notes: This course deals with different literary traditions and their aesthetics. The approach is both synchronic and diachronic by looking at texts and their texts from different time periods and at different genres. The course will be examining what it means to be an "animal" vis-à-vis human beings and their environment and animal agency in these literary traditions as opposed to the often utilitarian lens that animals have often been viewed through.

Fall 2020
SEM Section: R1  MW 11:45 am - 1:00 pm  Radwa M. El Barouni

COMP 324 (S) The Orientalist Sublime and the Politics of Horror
Cross-listings:  COMP 324 ENGL 334

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

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

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: English and Comparative Literature majors

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 324 (D1) ENGL 334 (D1)

Not offered current academic year

COMP 330 (S) New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
Cross-listings: AMST 331 THEA 330 COMP 330

Secondary Cross-listing
This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O’Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

Requirements/Evaluation: will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and
a contemporary creative project/performance

Prerequisites: none
Enrollment Limit: 12
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:
AMST 331 (D1) THEA 330 (D1) COMP 330 (D1)

Not offered current academic year

COMP 331 (S) The Brothers Karamazov
Cross-listings: COMP 331 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)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 331 (D1) ENGL 371 (D1) RUSS 331 (D1)

Not offered current academic year

COMP 332 (F) Popular Culture in the Arab World: Youth, Populism, and Politics (DPE)
Cross-listings: ARAB 331 COMP 332

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)
**COMP 334 (S) Imagining Joseph**

**Cross-listings:** REL 334 JWST 334 COMP 334 ANTH 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, retellings, 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:** 3- to 5-page weekly response papers; 15-page final paper; class participation

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** based on responses to a questionnaire

**Expected Class Size:** 10

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

**Distributions:** (D2)

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

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

Not offered current academic year

**COMP 338 (F) The Culture of Carnival**

**Cross-listings:** COMP 338 THEA 335

**Secondary Cross-listing**

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

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

Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: sophomores and first-year students
Expected Class Size: 18
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 338 (D1) THEA 335 (D1)

Not offered current academic year

COMP 340 (S) Literature and Psychoanalysis
Cross-listings: COMP 340 ENGL 363

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

Class Format: discussion
Requirements/Evaluation: active engagement with the material and with each other, plus two 5-7-page papers, one 8-10-page paper, and a symposium presentation
Prerequisites: one previous course in either COMP or ENGL, or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: Comparative Literature majors
Expected Class Size: 19
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 340 (D1) ENGL 363 (D1)

Not offered current academic year

COMP 341 (F) Cinematic Representations of Work and Migration after the Wall
Cross-listings: WGSS 341 COMP 341

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

Requirements/Evaluation: active class participation, two short papers, an oral presentation, and a final paper
Prerequisites: a 200-level ENGL or COMP course, or permission of instructor
Enrollment Limit: 19  
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:  
WGSS 341 (D2) COMP 341 (D1)  

COMP 342 (S) Elizabeth Bishop in the Americas  
Cross-listings: ENGL 340 AMST 340 WGSS 340 COMP 342  
Secondary Cross-listing  
Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop’s stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a “home”? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.  
Class Format: three hours per week, in addition to small group discussion and archival research  
Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)  
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam  
Enrollment Limit: 25  
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:  
ENGL 340 (D1) AMST 340 (D2) WGSS 340 (D2) COMP 342 (D1)  
Difference, Power, and Equity Notes: This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.  
Not offered current academic year  

COMP 343 (S) Shakespeare on Page, Stage and Screen: Text to Performance  
Cross-listings: THEA 340 ENGL 345 COMP 343  
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.

Class Format: This course will be remote, with occasional smaller tutorial-style sections. If pandemic conditions change significantly, I will move to in-person and/or hybrid meetings as warranted.

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) ENGL 345 (D1) COMP 343 (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.

Spring 2021

SEM Section: R1 TF 1:30 pm - 2:45 pm James L. Pethica

COMP 345 (S) Wonderland(s): Alice in Translation

Cross-listings: ENGL 365 COMP 345 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 experiencing 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, Papaiamento, Braille, and Emoji, Alice continues to delight children and adults 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, rewriting, fidelity, and ethics, and challenge the old canard that translation leads ineluctably, and exclusively, to loss.

Class Format: some Friday workshops

Requirements/Evaluation: active and substantive class participation; leading discussion; frequent short writing assignments and exercises; 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: 15

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

Cross-listings: ARAB 346  COMP 346

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 19

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:
ARAB 346 (D1) COMP 346 (D1)

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

Not offered current academic year

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

Cross-listings: GERM 331  COMP 347

Secondary Cross-listing

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is a tiny fragment of its former self. Since that signal loss, Austria's identity has been closely tied to its ghostly past, for better or for worse. Think of Austria and glittering Klimt paintings come to mind, or the majestic Alps of The Sound of Music, or perhaps a melody from Mozart or Strauss plays in the ear. And no wonder: tourism is one of the largest industries in Austria; the nation lives on being seen and heard. But a great deal is invisible and inaudible to the tourist in Austria. In this course we will explore the hidden core of Austrian culture from 1900 to the present. We'll begin with the tremendous intellectual ferment surrounding Sigmund Freud's elaboration of the unconscious at the turn of the century, from Hofmannsthal's paralysis of language through Schnitzler's streams of consciousness to Kafka's carefully crafted renderings of inner worlds. Then we will turn to an examination of the phenomenon of loss at the end of World War I: loss of empire, loss of relevance, loss of hierarchical certainty. Stefan Zweig documents this phenomenon timelessly. The second half of the course will focus on the driver of Austrian identity from 1938 on, the so-called Anschluss (annexation) by the Nazis, and the (non)memory of the horrors that ensued. We will probe the idiosyncratic mixture of trauma and guilt that characterizes Austria today through the work of contemporary authors and filmmakers. Psychoanalytic theory, especially recent discussions of the transgenerational transmission of trauma and perpetrator guilt, will provide a conceptual framework for the literary works. Austria will serve as a case study of the psychology of right-wing populism and the resistance
against it in the early 21st century; at the end of the course, we will compare the situation there with the United States.

**Requirements/Evaluation:** Active participation, frequent written responses, two shorter papers and a longer final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** German or Comparative Literature majors

**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:

GERM 331 (D1) COMP 347 (D1)

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

Not offered current academic year

**COMP 348 (F) Graphic Narratives as Democratic Ideals**

**Cross-listings:** COMP 348  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. The primary focus will be on texts that explore themes of democracy and Latinidades. We will also discuss the "graphic activism" of artists like Sharon Lee De La Cruz of Digital Citizens Lab, a design collective with a focus on civic technology. Throughout the course, students will have the opportunity to create their own graphic narratives, either digitally or in print. Possible guest speaker: comic book artist Ivan Vélez (Planet Bronx, 2015 Creative Capital Award in Visual Arts).

**Class Format:** workshop

**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:** 15

**Enrollment Preferences:** LATS concentrators

**Expected Class Size:** 15

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

**Distributions:** (D2)

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

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

Not offered current academic year

**COMP 351 (S) Friedrich Nietzsche: Philosophizing with a Hammer**

**Cross-listings:** REL 354  COMP 351

**Secondary Cross-listing**

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

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

Prerequisites: none

Enrollment Limit: 15

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: (D2)

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

REL 354 (D2) COMP 351 (D1)

Not offered current academic year

COMP 352 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: REL 374 COMP 352 ENGL 374

Secondary Cross-listing

The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally, and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

Requirements/Evaluation: biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions

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

Enrollment Limit: 10

Enrollment Preferences: English majors and those intending to major in 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:

REL 374 (D2) COMP 352 (D1) ENGL 374 (D1)

Writing Skills Notes: This course will develop students' writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

COMP 354 (F) The Literary Afterlife

Cross-listings: COMP 354 ENGL 319

Secondary Cross-listing

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

Requirements/Evaluation: one 7-page paper, one 12-page paper, in-class presentation, thoughtful participation in discussions

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

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

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 354 (D1) ENGL 319 (D1)

Not offered current academic year

COMP 355 (S) Contemporary Theatre and Performance

Cross-listings: COMP 355 ENGL 349 THEA 345

Secondary Cross-listing

As Gertrude Stein once remarked, “The hardest thing is to know one’s present moment.” What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre. Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie Baker, Lucas Hnath, Brander Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgis, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: “What is the most important story to be telling through performance right now?” Students may be required to attend theatre, dance, and other performances at the ’62 Center and beyond.

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

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 355 (D1) ENGL 349 (D1) THEA 345 (D1)

Not offered current academic year

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

Cross-listings: COMP 356 ENGL 358 GBST 356

Primary Cross-listing

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

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

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

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 10

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

Unit Notes: COMP core course

Distributions: (D1)

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

COMP 356 (D1) ENGL 358 (D1) GBST 356 (D1)

Not offered current academic year

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

Cross-listings: COMP 357 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. As such, the courses are remote and may be taken in sequence or autonomously. 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).

Class Format: Remote

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:

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

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.

Fall 2020

SEM Section: R1 TR 11:30 am - 12:45 pm Anthony Y. Kim

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

Cross-listings: ENGL 332 COMP 358 THEA 332
Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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:

ENGL 332 (D1) COMP 358 (D1) THEA 332 (D1)

Difference, Power, and Equity Notes: This course approaches questions of ownership, race, and power both critically and creatively.

Not offered current academic year

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

Cross-listings: THEA 336 ENGL 364 COMP 360

Secondary Cross-listing

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

Requirements/Evaluation: 18+ pages of writing, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

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

Distributions: (D1)

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

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

Not offered current academic year

COMP 362 (F) Stories We Tell

Cross-listings: COMP 362 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.

**Class Format:** This course will be taught in a hybrid format. We will meet primarily in person, with a synchronous remote option during the scheduled class period. Some sessions may be held fully online to facilitate small group work.

**Requirements/Evaluation:** two 4- to 5-page papers; weekly contributions to annotating course readings; thoughtful and consistent participation in class discussion; and a major final project (either a 10- to 12-page analytical paper or an equivalent writing project presented as a podcast)

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**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 362 (D1) SOC 362 (D2)

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Fall 2020

SEM Section: H1    TR 9:45 am - 11:00 am    Christina E. Simko

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

**Cross-listings:** REL 268 ARAB 363 COMP 363 JWST 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.

**Class Format:** The course will be offered both in-person and remotely. Students enrolled remotely are required to watch the recorded videos of the in-person sessions in order to stay abreast of the discussions that take place in the classroom and enrich their engagement with the materials assigned in the course.

**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:** 19

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

**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:

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

**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 in Arabic language. 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.

Fall 2020

**SEM Section: H1**  
MW 10:00 am - 11:15 am  
Brahim El Guabli

**COMP 364 (S) Aestheticism & Decadence**

**Cross-listings:** COMP 364 ENGL 344

**Secondary Cross-listing**

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

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

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors

**Expected Class Size:** 25

**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 364 (D1) ENGL 344 (D1)

Not offered current academic year

**COMP 365 (F) Beckett, Pinter and Stoppard**

**Cross-listings:** ENGL 306 THEA 365 COMP 365 ENGL 365

**Secondary Cross-listing**

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

Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 306 (D1) THEA 365 (D1) COMP 365 (D1) ENGL 365 (D1)

Not offered current academic year

COMP 366 (F) Joyce, Woolf, and Proust

Cross-listings: ENGL 325 COMP 366

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: 20

Enrollment Preferences: English 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)

Not offered current academic year

COMP 367 (F) The Diasporic Impulse in African American Art

Cross-listings: COMP 367 AFR 368

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 15
Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

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

Distributions: (D2)

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

COMP 367 (D1) AFR 368 (D2)

Not offered current academic year

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

Cross-listings: COMP 368 ARAB 368 WGSS 368

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies majors and Comparative Literature majors

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:

COMP 368 (D1) ARAB 368 (D1) WGSS 368 (D2)

Not offered current academic year

COMP 369 (S) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)

Cross-listings: GBST 369 HIST 306 COMP 369 ARAB 369

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, Tashelhiyt Berber tales in Morocco, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the
aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

Class Format: Course will be offered remotely.

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:

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

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.

Spring 2021

SEM Section: R1 MR 1:30 pm - 2:45 pm Amal Eqeiq

COMP 377 (F) Legacies of the Gothic Novel: Feminism and Horror in the Transatlantic World (DPE)

Cross-listings: WGSS 377 ENGL 377 COMP 377

Secondary Cross-listing

Much maligned as a popular or "low" genre at its inception in the late eighteenth century, the gothic form has persisted in its popularity as well as crossed into "higher" forms of modernism, postmodemism, and postcolonialism. In this course, we will read key texts in the gothic mode-Frankenstein, Jane Eyre, and Wuthering Heights among others-and follow the ways in which they are revisited and rewritten by contemporary American and Caribbean writers, filmmakers, and artists. Particularly, we will examine how these texts subvert the realist leanings of Anglo-American narrative fiction and its assumptions of enlightenment rationalism by way of two main processes: narrative hypertrophy and feminist revisions of horror. The class will take up select contemporary criticism on the gothic and horror in literature, film, and art. This course will be of interest to students curious about feminism, postcolonialism, cultural criticism, horror, and comparative literature.

Requirements/Evaluation: presentation, paper plus revision, final research project

Prerequisites: one literature or related course

Enrollment Limit: 25

Enrollment Preferences: any student with relevant coursework in ENGL, COMP, or WGSS

Expected Class Size: 20

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:

WGSS 377 (D1) ENGL 377 (D1) COMP 377 (D1)

Difference, Power, and Equity Notes: The course will follow the path of radical thinking and generic experimentation by feminist writers of the nineteenth century as they transform in an anti colonial, anti racist, and anti misogynist contexts. We will study power, hegemony, and resistance along axes of gender, race, state form, and literary craft.
COMP 380 (S) Literary and Critical Theory in the Twentieth Century

Cross-listings: COMP 380 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, Butler, and Said. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose or poetry from any time and place; film, visual art, or architecture; music, new media, or digital media, etc.

Class Format: This class will have a hybrid format: on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

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: 12

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 12

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 380 (D1) ENGL 370 (D1)

Spring 2021
SEM Section: H1 WF 1:30 pm - 2:45 pm Christopher A. Bolton

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

Cross-listings: AMST 382 COMP 382

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19
Enrollment Preferences: American Studies majors

Expected Class Size: 19

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

Distributions: (D2)

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

AMST 382 (D2) COMP 382 (D1)

Not offered current academic year

**COMP 386 (S) Fiction of Beckett and Sebald**

Cross-listings: ENGL 386 COMP 386

Secondary Cross-listing

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

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

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

Enrollment Limit: 20

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 15

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 386 (D1) COMP 386 (D1)

Not offered current academic year

**COMP 387 (S) Big Game: Adventure, Empire, Ecology (DPE)**

Cross-listings: ENGL 347 COMP 387 ENVI 347

Secondary Cross-listing

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

Requirements/Evaluation: presentation, short paper and revision, final research project

Prerequisites: one lower-division literature or related course

Enrollment Limit: 25
**Enrollment Preferences:** students with related course experience

**Expected Class Size:** 25

**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:**

ENGL 347 (D1) COMP 387 (D1) ENVI 347 (D1)

**Difference, Power, and Equity Notes:** This course will consider the relationship between the practice of the natural sciences (including the human sciences) and imperial power. We will read texts both from and against the aesthetics of empire. The DPE contribution will carry the course from philosophy and nature writing to literature and visual art.

Not offered current academic year

**COMP 392 (F) Wonder**

**Cross-listings:** COMP 392 ENGL 392

**Secondary Cross-listing**

We tend to imagine “wonder” as a naïve, wide-eyed response, something quite distinct from the cold and sophisticated act of critical analysis. In this discussion class, we will consider wonder as an eminently analyzable concept, but one that raises provocative questions about the nature and limits of our own, distinctly modern forms of critical engagement. The course examines three historical incarnations of “wonder,” each involving complex relations among the aesthetic, philosophical, and social domains: the Renaissance tradition on wonder and the marvelous (strange births, sea monsters, etc); the eighteenth-century analysis of the sublime; and twentieth-century accounts of the culture of spectacle, including cinema. We will consider writers such as Shakespeare, Sir Thomas Browne, Wordsworth, Coleridge, and W.G. Sebald (all wonderful); painters such as Vermeer and Friedrich, the photography of Andreas Gursky and Thomas Struth; films including Lang’s *Metropolis*, Scott’s *Blade Runner* and Pipilotti Rist; and critical or philosophical writers, including Aristotle, Descartes, Kant, Benjamin, and Irigaray.

**Class Format:** This course will be taught virtually, but we will make absolutely every effort to ensure that it takes the form of a genuine discussion class, including breaking periodically into smaller online groups. Requirements: two papers totaling 20 pages.

**Requirements/Evaluation:** two papers totaling 20 pages

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

**Enrollment Limit:** 16

**Enrollment Preferences:** English majors using the course to fulfill requirements; Comp Lit majors

**Expected Class Size:** 16

**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 392 (D1) ENGL 392 (D1)

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Christopher L. Pye

**COMP 395 (F) Signs of History**

**Cross-listings:** HIST 395 ENGL 395 COMP 395

**Secondary Cross-listing**

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

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

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

Enrollment Limit: 25

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

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:

HIST 395 (D2) ENGL 395 (D1) COMP 395 (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 2020

IND Section: H1 TBA Sarah M. Allen

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 2021

IND Section: H1 TBA Sarah M. Allen

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

Cross-listings: WGSS 401 GERM 401 COMP 401

Primary Cross-listing

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

Class Format: three hours per week
Requirements/Evaluation: three 3-page papers, a short oral presentation, a 15-page final paper
Prerequisites: 300-level course
Enrollment Limit: 25
Enrollment Preferences: Comparative Literature majors and advanced students in other fields with permission of instructor
Expected Class Size: 20
Grading: yes pass/fail option, no fifth course option
Materials/Lab Fee: course books and reader packet
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 401 (D2) GERM 401 (D1) COMP 401 (D1)

Difference, Power, and Equity Notes: This course addresses the costs to exploited groups within the neoliberal marketplace. We will discuss theoretical sources from a variety of fields (sociology, economics, philosophy, gender studies) every week that render these forms of expulsion or dispossession explicit. Far from benefiting all, the privileging of self-interest and market relations leads to increased inequality and in turn provokes violent reactions: the birth of new forms of fascism, racism and religious fundamentalism.

Not offered current academic year

COMP 402 (F) Senior Seminar: A History of the Russian Internet
Cross-listings: RUSS 401 COMP 402
Secondary Cross-listing

How did the Russophone Internet (RuNet) start and develop? What were its predecessors? What are the possible trajectories for its future development? How is the cultural history of post-Soviet Russia inscribed in the history of the RuNet? In this course we will trace the history of the Internet in the Russian-speaking world by reading, watching and analyzing materials on such topics as the rise of the Soviet cybernetics, the fate of Russian search engines and social media platforms, RuNet language and counterculture, Russian "troll-factories" and internet censorship, RuNet as a battleground for civil society, and the idea of a "sovereign Internet." The course will be conducted in Russian.

Class Format: This will be a hybrid course for both in-person and remote students. We will meet twice a week on campus. Students who are remote will participate in class meetings via zoom. The rest of the course components will be delivered online.
Requirements/Evaluation: Participation, weekly viewing and reading responses, vocabulary quizzes, one presentation, final project.
Prerequisites: RUSS 252, or equivalent, or permission of the instructor
Enrollment Limit: 10
Enrollment Preferences: graduating seniors
Expected Class Size: 5
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 401 (D1) COMP 402 (D1)

Fall 2020
SEM Section: H1  MR 1:30 pm - 2:45 pm   Olia Kim

COMP 404 (S) Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance
Cross-listings: COMP 404  ARTH 416  THEA 416  WGSS 416

Secondary Cross-listing

This seminar will study stagings and aesthetic theories of dissent in feminist, queer, anti-colonial, and anti-racist performance. An attunement to performance and to the minor is also a turn toward minoritarian knowledges and lifeworlds. Of interest will be modes of sensing and relating that are not often legible as political— including aesthetics of opacity, quiet, disaffection, aloofness, and inscrutability— but could be understood as critiques of political recognition. Performance is a capacious rubric in this class that will include performance art, social media, photography, music videos, poetry, street protest, and everyday life. Students will learn to describe, interpret, and theorize performance through discussion, writing, and creative form.

Requirements/Evaluation: in-class discussion, partner presentation, weekly reading responses, final project

Prerequisites: WGSS 101

Enrollment Limit: 15

Enrollment Preferences: WGSS majors, students with previous performance studies coursework

Expected Class Size: 15

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

Distributions: (D2)

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

COMP 404 (D2) ARTH 416 (D2) THEA 416 (D1) WGSS 416 (D2)

Not offered current academic year

COMP 406 (S) The Historical Novel

Cross-listings: COMP 406  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 a 20-page 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)

Not offered current academic year

COMP 407 (F) Literature, Justice and Community (DPE)

Cross-listings: ENGL 407  COMP 407

Secondary Cross-listing

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

**Class Format:** discussion

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

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

**Enrollment Limit:** 15

**Enrollment Preferences:** English Majors; Comparative Literature Majors

**Expected Class Size:** 15

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

**Materials/Lab Fee:** course packet

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

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

ENGL 407 (D1) COMP 407 (D1)

**Difference, Power, and Equity Notes:** The course engages works in which differences of culture and power reveal the limits of universalizing accounts of law and justice, even as it suggests that such contingency is inherent in the concept of justice as such insofar as the problem of justice is inextricable from forms of indebtedness that define humans as communal beings. Differentials of power mark justice even in its most familiar instances -- intimately and close to home.

Not offered current academic year

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

**Cross-listings:** ARTH 408 COMP 408

**Secondary Cross-listing**

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

**Requirements/Evaluation:** participation, short presentations, four 2-page writing assignments, final 12-page research paper

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** none

**Expected Class Size:** 8

**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:

ARTH 408 (D1) COMP 408 (D1)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through textual, visual, and historical analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Brazilian modernism in Western art history. The course also centers on contextualizing the artistic practices of Brazilian modernism and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, and revolutionary politics.
COMP 414 (S) Senior Seminar: Coming of Age: French and Francophone Childhood and Adolescent Film (DPE)

Cross-listings: RLFR 414 COMP 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, Michel Ocelot, Claude Pinoteau, Abdellatif Kéchiche, Laurent Cantet, and Raoul Peck.

Requirements/Evaluation: three, three-page response papers; thesis statement, methodology, and works cited list on one page; one script of a video 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:

RLFR 414 (D1) COMP 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 416 (S) Postcolonial Theory and the World Literature Debates (DPE)

Cross-listings: ENGL 416 COMP 416

Secondary Cross-listing

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

Requirements/Evaluation: two to three papers

Prerequisites: none

Enrollment Limit: 25

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

Expected Class Size: 10

Not offered current academic year
This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 416 (D1) COMP 416 (D1)

**Difference, Power, and Equity Notes:** This course will consider literary canonicity and postcolonial theory's challenges through an examination of genre, criticism, institutional power, material conditions of publication, and postcolonial culture's relationship to the legacies of colonialism. We will interrogate power and the writing of history, material and cultural resource extraction, and narrative theory against developmental discourse.

Not offered current academic year

**COMP 421 (F) Fanaticism**

**Cross-listings:** COMP 421 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)

Not offered current academic year

**COMP 422 (S) Art, Architecture, and Poetry: Islamic Devotional Culture in South Asia**

**Cross-listings:** COMP 422 ARTH 422 REL 422

**Secondary Cross-listing**

How have scholars interpreted and classified terms such as "Islamic art" and "Muslim culture," and how have these classifications affected the interpretation of the arts in South Asia? There are different points of view regarding what constitutes as "Islamic" art and culture. Is an imperial wine cup with "God is Great" inscribed on it an "Islamic" object? How is an erotic epic narrating the romance of a Hindu prince understood as embodying the principles of Muslim devotion? This interdisciplinary seminar, focusing on South Asian Muslim devotional culture as articulated through the material culture, the arts of the book, architecture, and poetry, will navigate these questions from two perspectives. The first is to understand how Muslim devotional cultural expression in South Asia circumscribes and interprets itself. The second viewpoint is that of scholarship and the various interpretive voices that have framed the field over the last century.

**Requirements/Evaluation:** class participation, 2-page response papers on class readings, leading class discussion, final 15-20-page research paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Art Majors, and then to students of any major interested in art and culture of Islam
COMP 456 (F) Topics in Critical Theory: Hegel and the Dialectic

Secondary Cross-listing

This course is for students of any major who wish to continue studying critical, cultural, or literary theory. Students will give close attention to a single theorist or philosophical school or perhaps to a single question as taken up by several theorists. Prior coursework in critical theory or continental philosophy, no matter the department, is strongly recommended. The subject of this semester's seminar is the dialectic. "Dialectical" is one of those collegiate words, the kind of word that some people use a lot without knowing for sure what it means. That said, there are a couple of different ways of making sense of dialectics. The word's nearest synonym is "dialogue." Broadly, then, "dialectics" is a name for any philosophy that incorporates into itself the back-and-forth of conversation. Modern dialectics, meanwhile, sets out from two ideas: first, that it is impossible to think about anything in isolation, that we understand all things via relation and contradistinction, that we couldn't call any person "female" if we weren't also compelled to call some people "male"; and second, that all such conceptual pairs (male/female, black/white, east/west) are less settled than they look. You can't not divide the world into oppositions, and all such oppositions will collapse. This is an idea that, systematically pursued, can change the way we think about language, ethics, politics, literature, and art. We will read key texts from major dialectical thinkers: Hegel, Marx, Adorno, but mostly Hegel.

Requirements/Evaluation: seminar paper of 25 pages; informal weekly writing; class participation

Prerequisites: prior coursework in critical theory or continental philosophy is recommended but not necessary, no prior coursework in English is required

Enrollment Limit: 15

Enrollment Preferences: seniors with background in critical theory

Expected Class Size: 15

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 456 (D1) ENGL 456 (D1)

Not offered current academic year

COMP 483 (S) Representing History

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, the AIDS crisis, among others—in order to explore those fraught narratives of the past. We will consider such issues as the rise of the historical novel, the aesthetics of fascism and of democracy under pressure, fantasies of decolonization, representational clashes of culture, forms of affective and sexual disorientation, and the uses of melancholy in representing historical loss. Readings will be drawn from literary works by Gay, Edgeworth, Scott, Shelley, Balzac, Eliot, Conrad, Kafka, Babel, Mann, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, and Philip, and theoretical essays by Kant, Burke, Carlyle, Marx, Benjamin, Adorno, Foucault, de Certeau, Jameson, Lefort and Ahmed. Films will include such works as Eisenstein's October, Reifenstahl's The Blue Light, Wellman's Nothing Sacred and Pontecorvo's The Battle of Algiers.

Class Format: 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: 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 483 (D1) ENGL 483 (D1)

Not offered current academic year

COMP 490 (F)(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)

Fall 2020
IND Section: H1 TBA Sarah M. Allen
Spring 2021
IND Section: H1 TBA Sarah M. Allen

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 2020
HON Section: H1 TBA Sarah M. Allen

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 2021

HON Section: H1  TBA  Sarah M. Allen

**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 2020

IND Section: H1  TBA  Sarah M. Allen

**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 2021

IND Section: H1  TBA  Sarah M. Allen

**Winter Study**

**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

Not offered current academic year
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

Not offered current academic year