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

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

Note: the English Department allows students to count one course with a COMP prefix as an elective within the English major.

MAJOR

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

Senior Portfolio

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

THE DEGREE WITH HONORS IN COMPARATIVE LITERATURE

Prerequisites

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

Timing

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

In their senior year, candidates will devote two semesters and the winter study period to their theses (493-31-494). By the end of the Fall semester, students will normally have undertaken substantial research and produced the draft of at least the first half of the project. At this point students should also have a clear sense of the work remaining for completion of the thesis. In the course of the Fall semester, students will also have chosen and met with a second reader for the project, who will provide additional guidance and read the final thesis. By the end of Winter Study, students should have completed a draft of the entire project. At that time, the Comparative Literature Advisory Committee, together with the advisor, will determine whether the project may continue as an Honors Thesis, or whether its first portions (COMP 493-COMP 31) will be graded as Independent Studies.

The second semester of independent thesis work will be spent revising as necessary. The completed thesis in its final form will be due one week before the last day of classes. The student will make a public presentation of the thesis as part of the Senior Portfolio Symposium soon after spring break.

**Characteristics of the Thesis, Evaluation, and Major Credit**

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

The advisor will assign the grades for the thesis courses (COMP 493-31-494); the Advisory Committee will determine whether a candidate will receive Honors, Highest Honors, or no honors.

For students who pursue an honors thesis, the total number of courses required for the major—including the thesis course (COMP 493-31-494)—is 10, i.e., one of the thesis courses may substitute for one course and the Senior Portfolio.

**STUDY ABROAD**

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

**FAQ**

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

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

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

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

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

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

Yes, four.

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

No.

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

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

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

Yes. No study abroad spring semester senior year because of the senior portfolio. We also strongly recommended that students take COMP 111 Nature of Narrative before studying abroad (but they aren’t required to do so).

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

Not a common problem, but it has happened. The department typically doesn’t count Div II-type culture courses.
**COMP 101 (F) Greek Literature: Performance, Conflict, Desire**

**Cross-listings:** CLAS 101  COMP 101  THEA 104

**Secondary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** Classics majors, first years, sophomores

**Expected Class Size:** 10-15

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

**Distributions:** (D1)

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

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

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**COMP 105 (S) “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.

Attributes: ENGL Literary Histories C

Not offered current academic year

COMP 106 (S) Temptation (WS)
Cross-listings: COMP 106 ENGL 107

Secondary Cross-listing

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

Requirements/Evaluation: Four five-page papers, in-class presentation, thoughtful participation in discussions
Prerequisites: None
Enrollment Limit: 19
Enrollment Preferences: First-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (WS)

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

Spring 2023
SEM Section: 01  TR 11:20 am - 12:35 pm  Emily Vasiliauskas

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

Requirements/Evaluation: active class participation, grammar exercises, two short papers, midterm, and final paper
Prerequisites: Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.
Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1) (DPE)

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

Not offered current academic year

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)

Spring 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Amanda R. Wilcox

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 Die Before the Fathers (1977), Christa Wolf, What Remains (1993), Monika Maron, Flight of Ashes (1981), Heinrich Böll, The Lost Honour of Katharina Blum (1974). All texts in English, films have English subtitles.

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

GERM 110 (D1) COMP 109 (D1)

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

Not offered current academic year

COMP 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, Mamet, 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)
COMP 111  (F)(S)  The Nature of Narrative  (WS)
Cross-listings:  COMP 111  ENGL 120

Primary Cross-listing
Stories are one way that we make sense of the world; but how you tell a story is just as important as the events it relates. This course will examine literary narratives from a wide range of traditions, media, and genres, and work on reading them in more informed, more sophisticated, and more interesting ways. Texts will span classics (e.g. Homerian epic and/or The Tale of Genji), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Tolstoy, Zola, Garcia Marquez, Toni Morrison, and/or Colson Whitehead), and visual literature from film and drama to graphic memoir (possibly including Art Spiegelman, Tezuka Osamu, and 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 second half of the course may have a modified tutorial format, where small groups meet with the instructor once a week, with students’ papers and responses forming the basis of the discussion.

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Students considering a major in Comparative Literature

Expected Class Size: 18

Grading: 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 111 (D1) ENGL 120 (D1)

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

Attributes: FMST Related Courses

Fall 2022

SEM Section: 01  MR 2:35 pm - 3:50 pm  Sarah M. Allen

Spring 2023

SEM Section: 01  TR 11:20 am - 12:35 pm  Christopher A. Bolton

COMP 117  (F)  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:** 19

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

**Expected Class Size:** 19

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

**Distributions:** (D1) (WS)

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

ENGL 117 (D1) COMP 117 (D1)

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

**Attributes:** AMST Critical and Cultural Theory Electives

Fall 2022

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

**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)

**Attributes:** AMST Arts in Context Electives

Not offered current academic year

**COMP 129 (F) James Baldwin's Song**

**Cross-listings:** AFR 128 COMP 129 MUS 179

**Secondary Cross-listing**

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

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

**Prerequisites:** None

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

**Distributions:** (D2)

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

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

**Attributes:** AFR Core Electives

Not offered current academic year

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**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

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**COMP 133 (S) Plantation and the Plot: the Poetics of Caribbean Economic Thought and Struggle**
Cross-listings: ECON 133 GBST 133 AFR 133 COMP 133

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

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

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

Attributes: AFR Core Electives

Spring 2023

SEM Section: 01 TF 1:10 pm - 2:25 pm Keston K. Perry

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

Cross-listings: ANTH 134 COMP 134 CHIN 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-to what extent does one depend on the other? What are the philosophical and moral implications of eremitism? Is separating oneself from human society an inherently immoral act? What is the relationship between reclusion and technology in the contemporary world? What is the nature of solitude and can it be experienced in a group (for example, in contemporary "intentional communities")? While most of our work will focus on textual analysis, there will be an experiential component to the course as well. Each student will design and implement their own experiment in (short-term) eremitism.

Class Format: 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) COMP 134 (D1) CHIN 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 (D1)

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.

Attributes: ENGL Literary Histories C

Not offered current academic year

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

Cross-listings: THEA 101  COMP 151  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. This course, open to all students, is a gateway to the major in Theatre, and is a prerequisite for THEA 201, THEA 204, THEA 301, and THEA 401.

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 101 (D1) COMP 151 (D1) GBST 116 (D2)

Fall 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Shanti Pillai
SEM Section: 02 TR 11:20 am - 12:35 pm Shanti Pillai

COMP 153 (S) Japanese Film

Cross-listings: ASIA 153 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.

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:
ASIA 153 (D1) ASST 153 (D1) COMP 153 (D1)

Attributes: FMST Core Courses

Not offered current academic year

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

Cross-listings: ENGL 155 COMP 155
Secondary Cross-listing
This expository writing course is grounded in an exploration of contemporary Mexican cinema and develops students’ ability to critically write about film. We will focus on feature-length films, documentaries, and short films that not only grapple with Mexican history and identity but also those that travel beyond the borders of Mexico. The list of directors whose work will be considered includes Natalia Beristáin, Alfonso Cuarón, Jonás Cuarón, Guillermo del Toro, Alejandro González Iñárritu, Alejandra Márquez Abella, Kenya Márquez, Jorge Pérez Solano, and Patricia Riggen.

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 155 (D1) COMP 155 (D1)

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

Attributes: LATS Countries of Origin + Transnationalism Elect

Not offered current academic year

COMP 161 (S) Metafiction (WS)
Cross-listings: ENGL 161 COMP 161

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

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 161 (D1) COMP 161 (D1)

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

Not offered current academic year

COMP 166 (F) Being Muslim, Being American: American Muslim Literature in the 21st century (DPE)
Cross-listings: REL 166 AMST 166 COMP 166 ENGL 268

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

Requirements/Evaluation: regular reading responses, short midterm essays, and final paper
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: First-year students and sophomores
Expected Class Size: 15
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 166 (D2) AMST 166 (D2) COMP 166 (D1) ENGL 268 (D1)

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.

Fall 2022
SEM Section: 01    TR 8:30 am - 9:45 am     Zaid Adhami

COMP 186 (F) Japanese Popular Visual Culture
Cross-listings: COMP 186 ARTH 586 ASIA 186 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) ARTH 586 (D1) ASIA 186 (D1) ARTH 286 (D1)

Not offered current academic year

COMP 202 (F) 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 6-page papers; regular short responses and discussion board postings; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 16

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 229 (D1) ENGL 202 (D1) COMP 202 (D1)

Attributes: ENGL Literary Histories C

Fall 2022
SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

COMP 203 (F) Nineteenth-Century Russian Literature

Cross-listings: COMP 203 RUSS 203

Secondary Cross-listing

This course will introduce you to some of the most influential literary texts of the nineteenth-century Russian literature that became moral, ideological, and aesthetic touchstones for all later periods of Russian culture. We will study the works of Pushkin, Gogol, Lermontov, Turgenev, Chernyshevsky, Dostoevsky, Tolstoy, and Chekhov with attention to their thematic and aesthetic preoccupations, socio-political and philosophical contributions, and historical contexts. Topics of particular interest include Russia's national and imperial identity; Russia's experiment in Westernization; questions of religion and science; the fluctuating meanings of social class and rebellion. By the end of this course, you will have acquired a basic understanding of the history, aesthetics, and politics of nineteenth-century Russian literary culture, as well as its broader legacy. You will have strengthened your reading and writing skills through training to read primary texts closely and analytically. All readings are in English.

Requirements/Evaluation: participation, reading responses on Glow, one presentation, one short paper, final research paper

Prerequisites: none

Enrollment Limit: 15

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)

Attributes: GBST Russian + Eurasian Studies Electives

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.

**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)

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

**Spring 2023**

**SEM Section:** 01  TF 2:35 pm - 3:50 pm  Olga Kim

**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 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:** (D2)

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

COMP 208  (S) Through the Looking Glass: Comparative Children's Literature

Oh, the reads we will read, if you follow my lead!
We will amble at first and then soon pick up speed,
And we'll bury our noses in books thick and thin.
This I vow by the hair on my chinny-chin-chin.
There'll be picture books, fairy tales, primers, and verse,
Tales of joy, fun, and laughter; and, alas, the reverse.

Some were written in English, but most of them not.
Though we'll read in translation: sign on up, polyglot!
For example, there's Lindgren, Yumoto, and Grimm,
Tonatiuh, and Sendak. Surely, you've heard of him?
We'll critique illustrations, we'll wonder, we'll ponder,
And by turns we'll divine what defines this grand genre.
Is it mere fun and games, pixie dust, sweet as pie?
Does it ask to be read with a serious eye?
Books appeal to our puzzler--our minds--after all,
And a child is a thinker, no matter how small.
You'll reflect, cogitate, then you'll write, write, write, WRITE!
And your thoughts will become this instructor's delight.
**Class Format:** This course runs in seminar format, but in terms of content and approach, it also functions as a survey course. We will generally move through material quickly, but occasionally pause and dig more deeply.

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

**Prerequisites:** none

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

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

**Distributions:** (D1)

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Spring 2023

SEM Section: 01  MWF 8:30 am - 9:45 am  Janneke van de Stadt

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

**Cross-listings:** COMP 209  RLFR 218

**Secondary Cross-listing**

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

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

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

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

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

**Distributions:** (D1)

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

COMP 209 (D1) RLFR 218 (D1)

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Spring 2023

SEM Section: 01  MWF 10:00 am - 10:50 am  Kathryn E Levine

**COMP 210 (S) Latina/o/x 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. 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 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 written reflection

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

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

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

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

Spring 2023

SEM Section: 01    MR 1:10 pm - 2:25 pm    Maria Elena Cepeda

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)

Attributes: JWST Core Electives

Not offered current academic year

COMP 212  (S)  Moving While Black

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

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

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 10

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

Distributions: (D2)

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

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

Attributes: AFR Core Electives

Not offered current academic year

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: 15

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

Distributions: (D2)
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)

Not offered current academic year

COMP 215  (F)  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.

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.

Fall 2022

TUT Section: T1  TBA  Julie A. Cassiday

COMP 217  (S)  Ancient Wisdom Literature
Cross-listings: JWST 205  CLAS 205  REL 205  COMP 217

Secondary Cross-listing

The Biblical books of Proverbs, Ecclesiastes, and Job are often grouped together under the Hebrew category of hokhmah, 'wisdom.' Although these books are very different in content, they can all be interpreted as meditations on ethical and practical philosophy. In this way, they represent the Hebrew Bible's canonical embrace of a widespread Near Eastern literary phenomenon. From the instructional literature of Egypt and Mesopotamia to Greek didactic poetry and fables, ancient Mediterranean cultures offer a wide range of texts that engage the issues of personal behavior, leadership, and justice. Starting with the central wisdom books of the Hebrew Bible and moving through relevant material from the Apocrypha, New Testament, and the Egyptian and Babylonian traditions, this course will examine the literature of wisdom throughout the ancient world with an eye toward understanding its various social, political, and philosophical contexts. We will then consider the Greek wisdom tradition in such texts as Hesiod's Works and Days, Aesop's fables, and fragments from the pre-Socratic philosophers. Finally, we will explore the influence of these ancient sources on later expressions of wisdom in medieval European literature, as well as more recent examples such as Benjamin Franklin's Poor Richard's Almanack.

All readings are in translation.

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

Prerequisites: none
COMP 219 (S) Liberté, Égalité, Fraternité ? Race, Gender, and Political Power in Eighteenth-Century France (DPE)

Cross-listings: RLFR 232 COMP 219

Secondary Cross-listing

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

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

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

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1) (DPE)

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

RLFR 232 (D1) COMP 219 (D1)

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

Spring 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Preea Leelah

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' [Elektra], 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 (DPE)

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 written report (including class presentations), and one research paper and presentation

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 12

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
JAPN 223 (D1) COMP 223 (D1)

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

Spring 2023

SEM Section: 01 Cancelled

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.

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

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

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

ENGL 228 (D1) COMP 230 (D1)

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

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

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

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

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

**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)

**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
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), and activism (Alfred Nobel to Greta Thunberg). Readings to include works by Henrik Ibsen, August Strindberg, Hans Christian Andersen, Karen Blixen, Astrid Lindgren, Halldór Laxness, Reidar Jönsson, and Peter Hoeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, Tomas Alfredson, and Tomas Vinterberg. All readings and discussions in English.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Comparative Literature and Women's, Gender & Sexuality Studies majors, 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:

WGSS 200 (D2) COMP 232 (D1)

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

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

Not offered current academic year

COMP 233 (F) Love and Strife

Cross-listings: COMP 233  CLAS 201

Secondary Cross-listing

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

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

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

Prerequisites: None.

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

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

COMP 233 (D1) CLAS 201 (D1)

Not offered current academic year

COMP 234  (F)  Saharan Imaginations  (DPE)  (WS)

Cross-listings: ARAB 209  ENVI 208  COMP 234

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Students are admitted into the course on a first-come-first-serve basis. If the course is over-enrolled, preference will be given to Arabic Studies and Comparative Literature majors and certificates.

Expected Class Size: 14

Grading: 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.

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2022
SEM Section: 01    MR 2:35 pm - 3:50 pm     Brahim El Guabli

COMP 235 (S) The Garden in the Ancient World

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Classics majors

Expected Class Size: 10

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

Distributions: (D1)

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

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

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

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

Cross-listings: COMP 236 WGSS 206 AFR 202

Secondary Cross-listing

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

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

Prerequisites: N/A

Enrollment Limit: 10

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

Expected Class Size: 8-10

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

Distributions: (D2)

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

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

Attributes: AFR Core Electives

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.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL 200-level Gateway Courses

Not offered current academic year

COMP 242 (S) Americans Abroad (DPE)

Cross-listings: ENGL 250 COMP 242 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, peace, and pandemic. We will compare and contrast the experiences of novelists, soldiers, students, war correspondents, jazz musicians, and adventurers. What has drawn so many Americans to Europe? What is the difference between a tourist, an expat, and an émigré? What are the profound, and often comic, gaps between the traveler's expectations and the reality of living in, say, Paris or a rural village in Spain? What are the misadventures and unexpected
rewards of living, working, writing, or even falling in love in translation? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? Authors may include: Edith Wharton, Henry James, Langston Hughes, Martha Gellhorn, Ernest Hemingway, Elaine Dundy, Richard Wright, and Ben Lerner. Additional reading will be drawn from historical and critical works. All readings will be in English. This comparative course is designed to highlight the challenges and benefits of cultural immersion abroad. It will focus on the linguistic, emotional, intellectual, and social adaptation skills that are required to understand others, and oneself, in new contexts. Many of the authors chose, or were forced to, leave oppressive situations in the United States where their futures were limited due to factors related to politics, gender, race or class (and combinations thereof). We will study their dislocation, and freedom, and struggles to reshape their (and our) concept of “home” into something that reflects individual identity, and not one imposed by any national culture—American or foreign.

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

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Limit: 18

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

Expected Class Size: 18

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 250 (D1) COMP 242 (D1) AMST 242 (D2)

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

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

Spring 2023

SEM Section: 01 MR 1:10 pm - 2:25 pm Soledad Fox

COMP 243 Performance Practices of India (DPE)

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference for seniors and juniors

Expected Class Size: 12

Grading:

Distributions: (D1) (DPE)

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

Attributes: GBST South + Southeast Asia Studies Electives
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, Scего), and critical theory (Cassano, Chambers, Fanon, Hall, Theo Goldberg); we also analyze films, documentaries, podcasts, exhibits and museums of colonialism in Europe.

Class Format: Students will meet twice a week with me.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 19

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:

GBST 244 (D2) COMP 244 (D1)

Writing Skills Notes: This course is designed to be writing-intensive, as it requires weekly response papers, midterm, and final papers, and blog discussions.

Difference, Power, and Equity Notes: Within the theoretical framework of postcolonial studies, this course examines themes such as: race; Europe and its postcolonial legacy; power imbalances in the current European policies of migration; the urban space of Rome as site of conflictual representations of center/periphery.

Spring 2023

SEM Section: 01    TF 1:10 pm - 2:25 pm    Michele Monserrati

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

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

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

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

Enrollment Limit: 16

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

Expected Class Size: 16
Modern readers often encounter Homer, Sappho, Sophocles, and the Greek orators through written texts, yet their first ancient audiences experienced the words of these authors not in silence and solitude, but in live performance contexts. This course, therefore, will take up performance as a critical lens for interpreting ancient Greek literature, situating these works within a rich culture of song, dance, speech, and debate. We will survey the evidence for the musical, visual, and embodied aspects of Greek literature, and also reflect on the rewards and limits of enlivening the ancient world through the reconstruction and re-imagination of its performative dimensions. Our attention to performance will give us a distinct perspective on many important topics within the study of Greek culture, including the construction of personal and collective identities, the workings of Athenian democracy, and the development of literary genres, and it will also enable us to consider the reception and reperformance of Greek myth and literature from new angles. All readings are in translation.

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10-12

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

Distributions: (D1)

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

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

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 Maghrbi 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.

**Attributes:** GBST Middle Eastern Studies Electives

**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:** (D2)

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

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

**Attributes:** JWST Core Electives

**Not offered current academic year**

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**COMP 251  (F)  Dolls, Puppets and Automatons  (WS)**

**Cross-listings:** GERM 251  COMP 251

**Primary Cross-listing**

Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or 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.

**Attributes:** FMST Related Courses

*Not offered current academic year*

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

**Cross-listings:** WGSS 251 COMP 252 ARAB 252

**Secondary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

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

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

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

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

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

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

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses
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)

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

Cross-listings: COMP 254  CHIN 253  WGSS 255

Secondary Cross-listing

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

Class Format: All regular course meetings will be conducted in person.

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

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

Enrollment Limit: 20

Enrollment Preferences: Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Comp majors; Asian Studies Concentration; WSGG majors; and then to first-year students
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 254 (D1) CHIN 253 (D1) WGSS 255 (D2)

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

Attributes: PHLH Bioethics + Interpretations of Health

Not offered current academic year

COMP 255  (S)  Love and Death in Modern Japanese Literature and Visual Culture
Cross-listings: ASIA 253  COMP 255

Primary Cross-listing
Modern Japanese literature is filled with compelling love stories that are variously passionate and poignant, tragic or uplifting, heartwarming or twisted, and sometimes all of the above. This course offers a survey of modern Japanese fiction and visual culture through the lens of the love story, beginning with tales of doomed lovers that were popular in the eighteenth-century kabuki and puppet theaters, and moving through a range of other relationships, including parental love and sacrifice, sex and the occult, and romance at an advanced age. We will focus on novels and short stories by canonical modern authors like Tanizaki, Kawabata, and Mishima, as well as contemporary popular fiction by writers like Murakami Haruki and Murakami Ryu. We will also give significant attention to popular visual culture, including puppet theater, comics, animation, and film. The class and the readings are in English.

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

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

Enrollment Limit: 15

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

Expected Class Size: 9
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ASIA 253 (D1) COMP 255 (D1)

Attributes: GBST East Asian Studies Electives

Spring 2023
SEM Section: 01    MW 7:00 pm - 8:15 pm     Christopher A. Bolton

COMP 256  (S)  Stop Making Sense: Absurd(ist) Theatre in Historical Context  (WS)
Cross-listings: THEA 252  COMP 256  ENGL 256

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

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

**Prerequisites:** None

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

**Distributions:** (D1) (WS)

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

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

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

Spring 2023

TUT Section: T1 TBA Robert E. Baker-White

**COMP 257 (F) Why do Pussies Riot and What is "Homosexual" Propaganda? Gender and Sexuality in Putin's Russia** (DPE)

**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 with 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

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

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

COMP 257 (D1) GBST 213 (D1) WGSS 214 (D2) RUSS 213 (D1)

**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.

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

Not offered current academic year

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

**Cross-listings:** REL 276 COMP 258
Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings available only to a few. All these and more have been claims made about gnosia, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosia offer modes of critiquing and seeking to transform unjust social and political systems.

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D2) (DPE)

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

REL 276 (D2) COMP 258 (D1)

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

Not offered current academic year

COMP 260 (F) Francophone Graphic Novels (DPE)

Cross-listings: RLFR 260  COMP 260

Secondary Cross-listing

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

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

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

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

RLFR 260 (D1) COMP 260 (D1)

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

Fall 2022

SEM Section: 01  TR 11:20 am - 12:35 pm  Katarzyna M. Pieprzak
COMP 263  (F)  Reading Jesus, Writing Gospels: Christian Origins in Context  (WS)

Secondary Cross-listing
What were the religious and cultural landscapes in which Christianity emerged? How did inhabitants of the ancient Mediterranean world speak about the concept and significance of religion? How have scholars of early Christianity answered these questions? What are the implications of their reconstructions of early Christian history? The course is divided into four parts. The first part establishes the interpretive approach of the course. The second part of this course addresses these questions by examining the formation of Christianity from its origins as a Jewish movement until its legalization, using a comparative socio-historical approach. The third part of the course focuses on the earliest literature produced by the Jesus movement and consider it within a comparative framework developed in the first half of the course. The final part of the course emphasizes modern interpretations of Jesus and the Jesus movement; here we shall be examining how scholars make use of ancient materials to frame their arguments.

Class Format: lecture/discussion
Requirements/Evaluation: three 3-page papers (with revisions), one 5- to 7-page paper (that builds on one of the earlier 3 page papers), and a final paper (7-10 pages, that draws on some of the earlier writing in addition to new writing)
Prerequisites: none; open to all
Enrollment Limit: 19
Enrollment Preferences: sophomores, especially potential majors in Religion, Classics, and Comparative Literature
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 270 (D2) COMP 263 (D2) CLAS 270 (D1)

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

Not offered current academic year

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

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.

Attributes: ENGL Criticism Courses  ENGL 200-level Gateway Courses
COMP 266 (S) Confession and Deception in Japanese Literature

Cross-listings: ASIA 266 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:

ASIA 266 (D1) ASST 266 (D1) COMP 266 (D1)

Attributes: GBST East Asian Studies Electives

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.

**Attributes:** WGSS Theory Courses

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 performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

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

**Prerequisites:**  None

**Enrollment Limit:**  10

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

**Expected Class Size:**  10

**Grading:**

**Distributions:**  (D1) (WS)

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

Not offered current academic year

**COMP 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)

Attributes: Linguistics

Not offered current academic year

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

Cross-listings: COMP 273 ENGL 273 GBST 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 worldwide. 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. Simultaneously, 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 film noirs 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) GBST 273 (D2)

Writing Skills Notes: This writing skills course 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 post-colonial critical theory issues 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.

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

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 in/visibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact
of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, philosopher Wilhem 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 people--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)
Attributes: GBST Borders, Exiles + Diaspora Studies Electives

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 Ró'ewicz, 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 284 (S) Athletics and Literature in Ancient Greece (WS)

Cross-listings: COMP 284 CLAS 214
Secondary Cross-listing

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

Requirements/Evaluation: brief writing assignments, essays, class participation
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: majors, first-years, sophomores
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 284 (D1) CLAS 214 (D1)

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

Spring 2023
SEM Section: 01 TR 11:20 am - 12:35 pm Sarah E. Olsen

COMP 285 (S) The Nature of Work

Cross-listings: CLAS 243 COMP 285 ARTH 245

Secondary Cross-listing

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

Requirements/Evaluation: class participation; several short writing assignments; final paper
Prerequisites: none
Enrollment Limit: 24
Enrollment Preferences: Classics majors, Art History majors, Comp Lit majors, and intending majors
Expected Class Size: 20
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
CLAS 243 (D1) COMP 285 (D1) ARTH 245 (D1)

Spring 2023
SEM Section: 01 W 1:10 pm - 3:50 pm Nicole G. Brown

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

Cross-listings: ASIA 291 COMP 291

Primary Cross-listing

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

Requirements/Evaluation: Tutorial papers (including revision of selected papers for a final portfolio) and responses.
Prerequisites: None.
Enrollment Limit: 10
Enrollment Preferences: Comparative literature majors and prospective majors; Asian Studies concentrators.

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

ASIA 291 (D1) COMP 291 (D1)

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 individualized feedback on both writing and content from the instructor as well as the tutorial partner.

Not offered current academic year

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

Cross-listings: RLFR 202 COMP 292 WGSS 201

Secondary Cross-listing

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

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

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

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

COMP 293 (F) Great Big Books (WS)

Cross-listings: COMP 293 ENGL 233

Secondary Cross-listing

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

Requirements/Evaluation: regular class participation and four 5-page papers, two of them submitted in both a draft and a revision
Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 293 (D1) ENGL 233 (D1)
Writing Skills Notes: Four 5-page papers, two of them submitted in both a draft and a revision; two mandatory paper conferences to discuss the drafts; occasional in-class discussion of issues of writing and argumentation.
Attributes: ENGL 200-level Gateway Courses  ENGL Literary Histories B  ENGL Literary Histories C

Fall 2022
SEM Section: 01    TR 9:55 am - 11:10 am    Stephen J. Tifft

COMP 295  (S)  Utopia and the Idea of America(s)  (WS)
Cross-listings: ENGL 264  COMP 295
Secondary Cross-listing
What value does the utopian/dystopian text hold in the development of alternative thought? This course, primarily grounded in science fiction and the African American and Latin American contexts, will address this question via the thoughtful examination of a range of theoretical, fictional, and cinematic texts from, among others, Thomas More, John Akomfrah, Samuel Delany, Octavia Butler, Jorge Luis Borges, Alfonso Cuarón, José Vasconcelos, Eduardo Urzaíz, and Fredric Jameson.
Requirements/Evaluation: weekly reading responses, active class participation, two close readings (500 words each), annotated bibliography, class presentation, final paper (8-10 pages)
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 264 (D1) COMP 295 (D1)
Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Attributes: ENGL 200-level Gateway Courses  ENGL Literary Histories C

Spring 2023
From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

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

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 15

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

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

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

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

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, 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.

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Attributes: FMST Core Courses

Spring 2023

TUT Section: T1 TBA Man He

COMP 301 (F) 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)
**COMP 304 (S) Confusion of Tongues and Intermediate Areas: Ferenczi, Winnicott, and Literature** (WS)

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

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

**Prerequisites:** one college literature course

**Enrollment Limit:** 18

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

**Expected Class Size:** 15

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

**Distributions:** (D1) (WS)

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

**Not offered current academic year**

**COMP 305 (F) Dostoevsky and the Meaning of Life**

**Cross-listings:** RUSS 305  COMP 305

**Secondary Cross-listing**

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

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

**Prerequisites:** none, open to all students

**Enrollment Limit:** 40

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

**Expected Class Size:** 15

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

**Distributions:** (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
RUSS 305 (D1) COMP 305 (D1)

Fall 2022
SEM Section: 01    MR 2:35 pm - 3:50 pm     Julie A. Cassiday

COMP 306  (S)  Rise and Shine with Tolstoy
Cross-listings: RUSS 306  COMP 306

Secondary Cross-listing
Prepare to alternately fall in love and lock horns with this illustrious nineteenth-century Russian author. He is worth it. Whether searching for the meaning of life, interrogating what it means to love another human being or struggling with religious faith, Tolstoy was a busy, busy man and a prolific writer. This course will examine his life and major works in the broader context of Western intellectual history. Readings will include his two great novels, War and Peace and Anna Karenina, as well as a number of shorter works, such as The Cossacks and The Death of Ivan Ilych. We will also consider some of Tolstoy's aesthetic and religious writing as we examine his constant, rich, and at times surprising development as one of the greatest artists and thinkers of the 19th-century.

Requirements/Evaluation: timely completion of all reading assignments, active and substantive class participation, discussion leading, 4-5 short essays, and a final project

Prerequisites: none

Enrollment Limit: 15

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

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:
RUSS 306 (D1) COMP 306 (D1)

Attributes: GBST Russian + Eurasian Studies Electives

Not offered current academic year

COMP 307  (S)  Aesthetic Outrage  (WS)

Cross-listings: COMP 307  ENGL 332

Secondary Cross-listing
In this tutorial course we will explore interdisciplinary ways of theorizing the outraged reception of provocative works of film, theater, and fiction. When riots, censorship, and vilification greet such works in moments of political and social upheaval, the public outrage is often strangely out of proportion to either the work’s aesthetic nature or its overt commentary on the political crisis. Something powerfully symptomatic is at work, then: a set of threatened investments, unacknowledged values, and repressed ideas which surface explosively, but indirectly, in the aesthetic outrage. In an attempt to understand the strange logic of public outrage against works of art, we will explore the respective works’ historical contexts, and use theoretical models--aesthetic, political, psychological, social--as a means of illuminating the dynamics of outrage and exposing understated linkages between a work’s figurative logic and the political passions of its historical moment. We will study instances of outrage in the context of French Revolution (Beaumarchais’ The Marriage of Figaro), the wave of anarchist terrorism in turn-of-the-century Paris (Jarry’s Ubu the King), the sodomy trials of Oscar Wilde (The Importance of Being Earnest), the Irish Revolution (Synge’s The Playboy of the Western World and O’Casey’s The Plough and the Stars), and Stalinist collectivization (Eisenstein’s suppressed film Bezhin Meadow). After two weeks in which we will meet as a group, students will meet with the instructor in pairs for one hour each week during the rest of the semester. They will write a 5- to 6-page paper every other week (five in all), and a short written analyses of their partners’ papers in alternate weeks. Emphasis will be placed on developing skills not only in reading and interpretation (of historical events and of theoretical texts as well as of literature and film), but also in constructing critical arguments and responding to them in written and oral critiques.

Class Format: tutorial

Requirements/Evaluation: active participation in tutorial discussions, five 5- to 6-page papers, five 1- to 2-page critiques
COMP 308 (F) Building Francophone Cities: Literature, Art and History (DPE)

Cross-listings: RLFR 307 COMP 308

Secondary Cross-listing

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

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

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

Enrollment Limit: 18

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

RLFR 307 (D1) COMP 308 (D1)

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

Fall 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Katarzyna M. Pieprzak

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.

Not offered current academic year

COMP 317 (S) 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.

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: 20

Enrollment Preferences: English 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 317 (D1) ENGL 304 (D1)

Attributes: ENGL Literary Histories A

Spring 2023

SEM Section: 01 TR 11:20 am - 12:35 pm John E. Kleiner

COMP 320 (S) Kafka (WS)

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

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

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

Prerequisites: One college literature course

Enrollment Limit: 15

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

Expected Class Size: 15

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

Distributions: (D1) (WS)

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

Spring 2023

TUT Section: T1 TBA Gail M. Newman

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

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

Secondary Cross-listing

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as the late Congressman John Lewis’ March and Ebony Flowers’ Hot Comb, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. This class may feature Object Lab participation, film screenings, and collaborations with guest speakers.

Requirements/Evaluation: class participation, written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story)

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

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

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

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

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

Not offered current academic year

COMP 324 (F) Japanese Art and Visual Culture: Private/Public/Pop (WS)

Cross-listings: ARTH 525 COMP 324 ARTH 324 ASIA 324

Primary Cross-listing

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

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Graduate Art students, followed by undergraduates majoring in Art History or Comparative Literature.

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Fall 2022

TUT Section: T1 TBA Christopher A. Bolton

COMP 327 (F) Romanticism, Belatedly (DPE)

Cross-listings: ENGL 324 COMP 327

Secondary Cross-listing

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

Requirements/Evaluation: One mid-term essay (10 pages), one presentation (15 mins), one final paper (15 pages)

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

Enrollment Limit: 25

Enrollment Preferences: English majors, then sophomores considering the major

Expected Class Size: 25

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

Distributions: (D1) (DPE)

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

ENGL 324 (D1) COMP 327 (D1)

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

Attributes: ENGL Literary Histories B

Fall 2022

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

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

Cross-listings: AMST 331 COMP 330 THEA 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) COMP 330 (D1) THEA 330 (D1)

Attributes: AMST Arts in Context Electives AMST Space and Place Electives EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year
Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ARAB 331 (D1) COMP 332 (D1)

Difference, Power, and Equity Notes: As the course description explains, this course engages the concept of the popular through a critical examination of difference, power, and equality in the context of national revolt against colonialism, dictatorship, and socioeconomic injustice in the Arab world since the 1950s. The content will focus on addressing how voices from the margins, particularly the youth, the urban poor, and women, articulated a political language of popular resistance against the dual hegemony of state and colony.

Attributes: GBST Middle Eastern Studies Electives

Fall 2022

SEM Section: 01 Cancelled

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, re-tellings, and back-story, including an apocryphal book of scripture about Joseph and his wife, Asenath, Sufi poetry about Joseph and Zuleikha (Potiphar's wife), a trilogy by the 20th century German novelist Thomas Mann, a musical by Andrew Lloyd Weber, and many expressions in Western visual art. The course will explore these various expressions, looking to them for the ways in which Joseph has captured the imaginations of peoples and cultures across time and space. The course will be organized as a collaborative seminar in which the class will read the foundational scriptures together, followed by thematic discussions to which students will contribute insights from their own readings of particular peripheral texts. Students will learn the pleasures of close and intense exegetical reading in approaching the Hebrew Bible and Qur'an, as well as the more expansive pleasures of linking post-scriptural expressions together.

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

Prerequisites: none
COMP 336  (S)  The Banlieue in Literature, Music, and Film  (DPE) (WS)

**Cross-listings:**  RLFR 300  COMP 336  AFR 339

**Secondary Cross-listing**

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

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

**Prerequisites:**  RLFR 105 and above

**Enrollment Limit:**  14

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

**Expected Class Size:**  10

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

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

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

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

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

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

**Attributes:**  FMST Core Courses

**Not offered current academic year**

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COMP 342  (S)  Elizabeth Bishop in the Americas  (DPE)

**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

Enrollment Preferences: English, Comparative Literature, Women's, Gender, and Sexuality Studies, American Studies majors

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.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C GBST Borders, Exiles + Diaspora
Studies Electives GBST Latin American Studies Electives

Not offered current academic year

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

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.

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.

Attributes: ENGL Literary Histories A

Not offered current academic year

COMP 344 (F) Love and Revolution

Cross-listings: COMP 344 ENGL 347

Secondary Cross-listing

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

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

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

Enrollment Limit: 25

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 18

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

Distributions: (D1)

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

COMP 344 (D1) ENGL 347 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

COMP 345 (F) 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 living through the developmental and socio-cultural transitions of a child, what happens to Alice, a seminal text in children's literature, when it travels down the rabbit hole to a new linguistic wonderland? For starters, the seven-year-old girl becomes Marie in Danish, Arihi in Maori, Ai-chan in Japanese, and Paapachchi in Kannada. Then there are the highly idiosyncratic humor, word play, embedded English nursery rhymes, and iconic illustrations by Tenniel. How do they fare in new linguistic, cultural, and even genre contexts? Lewis Carroll told his publisher in 1866: "Friends here seem to think the book is untranslatable." And yet. Over 200 translations later, including Kazakh, Shona, Papiamento, Braille, and Emoji, Alice continues to delight and confound readers all over the world and to pose myriad challenges as well as
opportunities for translators. This course will serve as an introduction to the theory and practice of translation using Carroll’s *Alice* as an anchoring primary text. We will examine key disciplinary issues and concepts, such as equivalence, domestication, foreignization, and autonomy and challenge the old canard that translation leads ineluctably, and exclusively, to loss.

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

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

**Enrollment Limit:** 16

**Enrollment Preferences:** COMP majors; language majors; language students

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

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

Not offered current academic year

**COMP 348 (S) Drawing Democracy: 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. Regular assignments and in-class exercises throughout the course offer students the opportunity to create their own graphic narratives.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** LATS concentrators

**Expected Class Size:** 19

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

**Distributions:** (D2)

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

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

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

Not offered current academic year

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

**Cross-listings:** COMP 350 ENGL 352

**Secondary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation—from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth- and twentieth-century works dealing with experiences of love, ecstasy, migrancy, exile, and slavery, composed in diverse geographical, socio-political, and linguistic contexts. We will read works by Munshi Premchand, Mirza Ghalib, Miraji, Ismat Chughtai, Charles Baudelaire, Aimé Césaire, Sigmund Freud, Toni Morrison, Tayeb Salih,
C.L.R. James, Assia Djebar, and Jamaica Kincaid, many composed in English, and others translated into English (from Hindi, Urdu, Persian, French, Arabic, and German).

**Requirements/Evaluation:** One mid-term essay (10 pages), one presentation (15 mins), one final paper (15 pages)

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors, then sophomores considering the major

**Expected Class Size:** 25

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

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

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

COMP 350 (D1) ENGL 352 (D1)

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

**Attributes:** ENGL Literary Histories C

**Spring 2023**

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

**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.

**Attributes:** ENGL Literary Histories A

**Not offered current academic year**
COMP 355 (S) Contemporary Theatre and Performance

Cross-listings: THEA 345 ENGL 349 COMP 355

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, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgis, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: “What is the most important story to be telling through performance right now?” Students may be required to attend theatre, dance, and other performances at the ’62 Center and beyond.

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:
THEA 345 (D1) ENGL 349 (D1) COMP 355 (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. In this first part, we focus on authors charting the lives and afterlives of chattel slavery, settler colonialism, genocide, war, and the expansion of the global American empire, from the 19th through 20th centuries. How do these authors remediate the critical (il)legibility of personhood and place, community and nation? What myths must be dispelled and/or rewritten? What structural elements are deployed to tackle the obstacles of hegemonic power and historical amnesia, and how do these authors re/generate "what remains of lost histories and histories of loss" (Eng and Kazanjian)? Texts to be considered may include: Narrative of the Life of Frederick Douglass, an American Slave; Hawaii’s Story by Hawaii’s Queen (Lili’oukalani); Notes of a Native Son (James Baldwin); Borderlands/La Frontera (Gloria Anzaldúa); Dictee (Theresa Hak Kyung Cha).

Requirements/Evaluation: weekly reading responses, midtern 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: (D2) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 357 (D1) ENGL 300 (D2) 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.
COMP 359 (S) Foucault: Confessions of the Flesh

Cross-listings: REL 355  STS 355  COMP 359

Secondary Cross-listing

The French philosopher, historian, and social critic, Michel Foucault (1926-1984) has had a massive influence across a range of disciplines. Indeed, in 2019, Google Scholar ranked Foucault as the number one most highly cited scholar in the Humanities and Social Sciences. While many of his contemporaries have faded in importance, Foucault's writings on power, madness, the history of sexuality, and the structures of domination and governmentality have become central to the theoretical canon of a range of academic disciplines. To be a scholar in the humanities today is often to be in Foucault's shadow. But despite the many references to his work, Foucault is frequently misunderstood and subsequent scholars often attribute to him positions he would have repudiated. Now almost forty years after his death, his work is also long overdue for a reappraisal as we come to understand Foucault better as a person and especially as the final, and posthumous, volume of his History of Sexuality, Confessions of the Flesh, has only just appeared and been translated into English. In this course we will mainly read Foucault supplemented with occasional contextual readings. Although we will touch on his earlier writings, this seminar will emphasize his middle-to-late period (beginning with The Archaeology of Knowledge) and including selections from his later monographs, lectures, interviews, and short writings. It will culminate in the unfinished intellectual and political project that occupied Foucault in his last days. We will think with and often against Foucault, focusing primarily on questions of power, knowledge, truth, and addressing his later emancipatory gesture toward "technologies of the self." We will also appraise the methodologies that Foucault described as "archaeology" and "genealogy." We will historicize Foucault in his life and cultural context and ask how much of his arguments still apply today. What blind-spots did he have? Which of his ideas are worth consolidating and which need repudiating? How might we go beyond Foucault?

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

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

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

Distributions: (D2)

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

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

Not offered current academic year

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

Cross-listings: ARTH 460  COMP 361  ARAB 360  RLFR 360  ARTH 560

Secondary Cross-listing

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

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

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

For grad students: Active participation, weekly glow posts, 5-page mid-term paper, and 20-page final paper and presentation.
**Prerequisites:** For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18/sec

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

**Expected Class Size:** 15/sec

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

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

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

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

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

**Spring 2023**

SEM Section: 01    TR 11:20 am - 12:35 pm     Katarzyna M. Pieprzak

SEM Section: 02    TF 1:10 pm - 2:25 pm     Katarzyna M. Pieprzak

**COMP 362 (S) Stories We Tell (WS)**

**Cross-listings:** SOC 362 COMP 362

**Secondary Cross-listing**

From The Moth to StoryCorps to Williams College's own Storytime, stories are ubiquitous in contemporary society. Indeed, sociologists have argued that social life is itself "storied"--that we locate ourselves within familiar narrative structures, using them to "construct" identities and "tell" our lives. Stories, in this view, are not only the stuff of literature, but also the very fabric of social life: the foundation for individual and collective identities. This course grapples with the role of stories and storytelling in modern social life. What role do stories play in constituting personal identity? What cultural templates structure the stories we tell? Why are memoirs so popular, and how can we explain the more recent resurgence of interest in oral forms of storytelling? What role does storytelling play in politics and social movements? Specific topics will include confessional culture, podcasts, memoir, politics, and social change. Along the way, we will pay explicit attention to medium, and consider how sociologists might learn from journalists, documentarians, and memoirists to convey stories from their own research.

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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

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

SOC 362 (D2) COMP 362 (D2)

**Writing Skills Notes:** As a tutorial, this course includes consistent opportunities to develop skills in writing and argumentation. Partners will alternate between receiving detailed written feedback (from both the instructor and a peer) and offering constructive comments. At the end of the semester, students will have the opportunity to revise one of their essays, implementing and solidifying what they have learned.

**Not offered current academic year**

**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.

**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 led to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

**Attributes:** JWST Core Electives

Not offered current academic year

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**COMP 366 (S) 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:** 25

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

**Expected Class Size:** 18

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

**Distributions:** (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

Requirements/Evaluation: active class participation, several short response assignments (3-4 pages), two film reviews (1 page), a performance project, and a final paper (7- to 10-pages)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

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

Distributions: (D1) (DPE) (WS)

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

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.

Attributes: GBST Borders, Exiles + Diaspora Studies Electives
Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Not offered current academic year

COMP 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, postmodernism, 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 (D2) 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.

Attributes: ENGL Literary Histories B

Not offered current academic year

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-prefixixed 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.

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)

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Not offered current academic year

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)

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

Not offered current academic year

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

Cross-listings: COMP 387 THEA 387 ENGL 309

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

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

Distributions: (D1)

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

COMP 387 (D1) THEA 387 (D1) ENGL 309 (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 2022
IND Section: 01    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 2023
IND Section: 01    TBA     Sarah M. Allen

COMP 401  (F) Senior Seminar: Rethinking the Public: the Arts Take on Neoliberalism  (DPE)
Cross-listings: WGSS 401  COMP 401  GERM 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) COMP 401  (D1) GERM 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 404  (S) Senior Seminar: The Art of Minor Resistance: Advanced Readings in Race, Gender, Performance
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)

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

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  

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.  
Attributes: ENGL Criticism Courses JLST Interdepartmental Electives  
Not offered current academic year

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, Faiza Ambah, and Raoul Peck.  
Requirements/Evaluation: three three-page response papers; thesis statement, methodology, and works cited list on one page; 2 low-stakes presentations and one script of a video essay or academic journal "special issue" essay  
Prerequisites: 200-level RLFR courses  
Enrollment Limit: 19  
Enrollment Preferences: French and Comparative Literature majors and certificate students  
Expected Class Size: 10  
Grading: yes pass/fail option, no fifth course option  
Distributions: (D1) (DPE)  

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

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

COMP 483  (S)  Representing History

Cross-listings: COMP 483 ENGL 483

Secondary Cross-listing

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

Class Format: discussion

Requirements/Evaluation: two shorter or one longer paper/s, approximately 20 pages

Prerequisites: a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: English and Comparative Literature majors

Expected Class Size: 15

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 483 (D1) ENGL 483 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Spring 2023
SEM Section: 01    W 1:10 pm - 3:50 pm     Anita R. Sokolsky

COMP 490 (S) Senior Portfolio
This is a required, non-credit, pass/fail course for Comparative Literature majors in their final two semesters at the college who are not writing a senior thesis.

Class Format: There are no regular meetings for this class. Please contact the chair of the Program in Comparative Literature for further information.

Requirements/Evaluation: Students must successfully complete their Senior Portfolio project.

Prerequisites: Majoring in Comparative Literature

Enrollment Limit: none

Enrollment Preferences: Comparative Literature majors in their final two semesters who are not writing a thesis.

Expected Class Size: NA

Grading: pass/fail option only

Distributions: (D1)

Spring 2023
IND Section: 01    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 2022
HON Section: 01    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)
**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)

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**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)

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**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

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**COMP 99 (W) Independent Study: Comparative Literature**

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study
Grading: pass/fail only

Winter 2023
IND Section: 01 TBA Sarah M. Allen