Students motivated by a desire to study literature in the broadest terms, as well as those interested in particular examples of literary comparison, 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 in its international and multicultural context. 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 ways in which metaphor, narrative and rhetoric, the politics of representation, the economics of genres, forms, and communication, including the metanarrative of literary criticism and literary theory. All of the essays in the major must be genuinely comparative across cultures and/or primarily theoretical. Students will be paired with a faculty advisor with whom the student will meet each semester to discuss how best to fulfill the requirements for the major.

Eight core courses are required for the major:

Comparative Literature 111 The Nature of Narrative
Comparative Literature 401 Senior Seminar (variable topics)
Comparative Literature 493-W, 494 Major Seminar (variable topics)

Comparative Literature 111 The Nature of Narrative

Any three comparative literature core courses. A core course is any course that meets the following criteria: a) it must treat primarily literature and b) it must be genuinely comparative across cultures and/or primarily theoretical. The three core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including the foreign language programs and English, Religion, Africana Studies, and Latino/Latina Studies.

Three literature courses in the student’s specialty language, in which texts are read in the original. At least one of these must be above the 200-level. Three courses which most of the course work concerns literature other than that of the student’s specialty language or literary theory. These courses may be selected from the offerings of other departments and programs, including the foreign language programs and English, Religion, Africana Studies, and Latino/Latina Studies.

Comparative Literature 401 Senior Seminar (variable topics)

Four courses are required for the major:

Comparative Literature 111 The Nature of Narrative
Comparative Literature 401 Senior Seminar (variable topics)

Comparative Literature 111 The Nature of Narrative

Any four comparative literature core courses. A core course is any course that meets the following criteria: a) it must treat primarily literature and b) it must be genuinely comparative across cultures and/or primarily theoretical. The three core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including the foreign language programs and English, Religion, Africana Studies, and Latino/Latina Studies.

Comparative Literature 401 Senior Seminar (variable topics)

Students who are considering a major in Comparative Literature should aim to acquire intermediate-level proficiency in their specialty language by the end of their sophomore year. They should also complete core course requirements by the end of their junior year. Students pursuing the Comparative Literature major are strongly encouraged to study abroad during their junior year and may receive major credit for up to 4 courses taken during study abroad. At least three courses towards the major must be at the 300 level or above. Students are expected to take the version of 401 offered in their senior year.

Literary Studies

The Literary Studies major allows for a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Unlike the major in Comparative Literature, the Literary Studies major does not require the student to choose a specialty language, although the serious study of literature in one or more foreign languages is strongly encouraged. Each student will be paired with a faculty advisor, with whom the student will meet each semester to discuss how best to fulfill the requirements for the major.

Eleven courses are required for the major:

Comparative Literature 111 The Nature of Narrative
Comparative Literature 401 Senior Seminar (variable topics)

Comparative Literature 111 The Nature of Narrative

Any four comparative literature core courses. A core course is any course that meets the following criteria: a) it must treat primarily literature and b) it must be genuinely comparative across cultures and/or primarily theoretical. The three core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including the foreign language programs and English, Religion, Africana Studies, and Latino/Latina Studies.

Comparative Literature 401 Senior Seminar (variable topics)

Students are expected to take the version of 401 offered in their senior year.

THE DEGREE WITH HONORS IN COMPARATIVE LITERATURE OR LITERARY STUDIES

Prerequisites

Honors candidates in Comparative Literature or Literary Studies 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 or Literary Studies 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 to the winter study period to their theses (493-W3,4). 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 case of the Fall semester, students will also have chosen and met with a second reader for the project, who will provide additional guidance and read the final thesis. By the end of Winter Study, students should have completed a draft of the entire project. At that time, the Comparative Literature Advisory Committee, together with the advisor, will determine whether the project may continue as an Honors Thesis, or whether its first portions (COMP 493-W) will be graded as Independent Studies. The second semester of independent thesis work will be spent revising as necessary. The completed thesis in its final form will be due one week before the last day of classes. At the end of the Spring term, the student will make a public presentation of the final project, to which members of the Advisory Committee will be specially invited.

Characteristics of the Thesis, Evaluation, and Major Credit

The topic of the thesis must be comparative and/or theoretical. It is also possible to write a thesis that consists of an original translation of a significant text or texts; in this case, a theoretical and/or theoretical translation. The completed thesis must be at least 50 and at most 75 page length, excluding the bibliography. The advisor will assign the grades for the thesis courses (COMP 493-W–494); the Advisory Committee will determine whether a candidate will receive Honors, Highest Honors, or no honors. For students who pursue an honors thesis, the total number of courses required for the major—including the thesis course (COMP 493-W–494)—is 12, i.e., one of the thesis courses may substitute for one elective.

STUDY ABROAD

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

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COURSES

COMP 104 Introduction to World Theatre and Performance (Same as Theatre 104) (Not offered 2010-2011) (D) (See under THEA 104 for full description.) HOLZAPFEL

COMP 107(S) The Trojan War (Same as Classics 101) (W) (See under CLAS 101 for full description.) HOPPIN

COMP 108(F) Roman Literature: Foundations and Empires (Same as Classics 102) (See under CLAS 102 for full description.) WILCOX

COMP 111(F) The Nature of Narrative (Same as English 120) (W) In this course we will read first-rate fiction by first-rate writers from a wide variety of traditions and eras in an effort to understand the meaning of narrative. How does narrative technique shape our understanding of a given text? In what ways, and for what purposes, do authors create different narrators to present a story? Why do we often read and write similar kinds of stories, and what does this repetitiveness do for us? Our texts may include writings by Calvino, Dinesen, Tanizaki, Maupassant, Tolstoy, Babel, Cortazar, and Sholem Aleichem. We will accompany these readings with a variety of pertinent theoretical pieces. All readings in English. Format: lecture/discussion. Requirements: active and thoughtful class participation, three short papers, and a final paper. No prerequisites. Enrollment limit: 19 (expected: 19). Preference given to students considering a major in Comparative Literature or Literary Studies. Hour: 11:00-12:15 MW VAN DE STADT

COMP 111(S) The Nature of Narrative (Same as English 120) (W) Through the study of a variety of texts, ranging from the most ancient to the postmodern, the course will introduce historical, comparative, and theoretical approaches to narrative form. Readings will include short stories and novels by Homer, Cervantes, Goethe, Kleist, Balzac, Dostojevsky, Kafka, Woolf, and Barthleme. We will also consider several theoretical and critical discussions of narration. All readings in English Format: lecture/discussion. Requirements: active class participation, two 8- to 10-page papers. No prerequisites. Enrollment limit: 19 (expected: 19). Preference given to students considering a major in Comparative Literature or Literary Studies. Hour: 8:30-9:45 TR B. KIEFFER

COMP 117(F) Introduction to Cultural Theory (Same as English 117) (W) (See under ENGL 117 for full description.) THORNE

COMP 131 Vertigo/Verticality (Same as Africana Studies 131, American Studies 131, and English 131) (Not offered 2010-2011) (W) (See under ENGL 131 for full description.) SCHLEITWILER

COMP 134(S) Myth in Music (Same as Music 134) (W) (See under MUS 134 for full description.) M. HIRSCH

COMP 139(F) Metatextion (Same as English 139) (W) (See under ENGL 139 for full description.) ROSENHEIM

COMP 152 Japanese Film (Same as Japanese 152) (Not offered 2010-2011) An introduction to Japanese film organized around major directors. The course will cover early masters like Ozu, Mizoguchi, and Kurosawa; New Wave directors of the 1960s and 1970s; and a few contemporary figures like Kitano “Beat” Takeshi. We will also consider popular genres like swordplay films, J-Horror, and anime, focusing on several directors whose work seems to borrow equally from genre film and the artistic avant-garde. All texts are translated or subtitled in English. Format: lecture with some discussion. Requirements: regular attendance in class and at weekly evening screenings, weekly readings in film theory and criticism, and several short response assignments, plus two short papers and an in-class exam. No prerequisites. No enrollment limit (expected: 25). C. BOLTON

COMP 200(S) European Modernism—and Its Discontents What is modernism? An artistic movement? A new dynamic and sensibility? A transformative response to changed conditions? All these and more? This course will attempt to deal with such issues via examination of certain key works spanning the years 1850-1930. Topics to be considered: the rise of industrial capitalism and the literary market, advances in science and technology, urban alienation and social conflict, anti- bourgeois” stances, the displacement of religion, the fragmented self, the proliferation of multiple perspectives, the breaks with the past and privileging of the present, and the horrors of war. To be studied: poetry by Baudelaire, Yeats, and Neruda; prose fiction by Dostojevsky, Kafka, Proust, Joyce, and Woolf; drama by Pirandello; Futurist and Surrealist manifestoes; German Expressionist films; and theoretical writings by Marx, Freud, Nietzsche, Ortega y Gasset, and Benjamin. In addition, select portions of Bell-Villada’s Art for Art’s Sake and Literary Life and Peter Gay’s Modernism will serve as general background to the course. All readings in English. Format: lecture/discussion. Requirements: active and thoughtful class participation, three short papers, and a final paper. No prerequisites. No enrollment limit (expected: 25). B. KIEFFER

COMP 201 The Hebrew Bible (Same as Jewish Studies 201 and Religion 201) (Not offered 2010-2011) (See under REL 201 for full description.) DEKEL

COMP 202(F) Modern Drama (Same as English 202 and Theatre 229) (See under ENGL 202 for full description.) PETHICA

COMP 203 Nineteenth-Century Russian Literature in Translation (Same as Russian 203) (Not offered 2010-2011) (See under RUSS 203 for full description.) VAN DE STADT

COMP 204(S) Twentieth-Century Russian Literature: Manuscripts Don’t Burn (Same as Russian 204) (See under RUSS 204 for full description.) VAN DE STADT

COMP 205 The Latin-American Novel in Translation (Same as Spanish 205) (Not offered 2010-2011) (See under RSPAN 205 for full description.) BELL-VILLADA

COMP 206 The Book of Job and Joban Literature (Same as Jewish Studies 206 and Religion 206) (Not offered 2010-2011) (W) (See under REL 206 for full description.) DEKEL

COMP 207T Tolstoy: The Major Novels (Same as Russian 210T) (Not offered 2010-2011) (W) (See under RUSS 210 for full description.) CASSIDAY

COMP 208(S) The Culture of Carnival (Same as Theatre 205) (See under THEA 205 for full description.) BROTHERS

COMP 209 The Legend of the Wandering Jew (Same as Jewish Studies 209 and Religion 209) (Not offered 2010-2011) (See under REL 209 for full description.) DEKEL

COMP 210 Latina/o Language and Literature: Hybrid Voices in Contemporary Context (Same as American Studies 240 and Latina/o Studies 240) (Not offered 2010-2011) (D) (See under LATS 240 for full description.) CEPEDA

COMP 211 From Voltaire to Nietzsche (Same as German 210) (Not offered 2010-2011) (See under GERM 210 for full description.) B. KIEFFER

COMP 212(S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (Same as Women’s and Gender Studies 200) (D) 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 Sami 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 Helena Christensen), technology (Volvo to Nokia), and design (IKEA to H&M). Readings to include works by Henrik Ibsen, August Strindberg, Hans Christian Andersen, Karen Blixen, Astrid Lindgren, Haldor Laxness, Reidar Jönsson, and Peter Hoeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, and Tomas Vinterberg. All readings and discussions in English.
is focused on the primacy of the physical experience. This course will consider the work of, among others, Maupassant, Kafka, Tanizaki, Tolstoy, Dinesen, Babel, Mandelstam, and

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
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Ambivalence has always been a vital part of literary responses to city life. Whether they praise the city or blame it, women writers react to the urban environment in a significantly

Aristotle in order to examine how writers from different cultural and aesthetic perspectives either present or use the body as a vehicle of expression. We will also consider other areas of

From Shakespeare to Spike Lee (Same as African Studies 241 and Theatre 241) (D) (See under THEA 241 for full description.)

From Adam to Noah: Literary Imagination and the Primeval History in Genesis (Same as Classics 207, Jewish Studies 207 and Religion 207) (See under REL 207 for full description.)

Modern Women Writers and the City (Same as Women’s and Gender Studies 252) (Not offered 2010-2011) (W)

From the masks of the noh theater to science fiction fantasies of plastic surgery and cyborg identity, this course examines the device of the mask in modern Japanese fiction, as well as

The Masks of Japanese Literature (Same as Japanese 252) (Not offered 2010-2011) (D) (See under REL 210 for full description.)

The Modern Theatre: Plays and Performance (Same as English 234 and Theatre 248) (See under REL 210 for full description.)

The Crying of Lot 49.

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The Crying of Lot 49.
This course considers diversity by giving careful thought to the nature of personal and cultural identity, and to how different individuals express those identities through language. Readings will include modern novels and short stories by Abe Kōbō, Enchi Fumiko, Endō Shin’ichirō, Kurahashi Yumiko, Mishima Yukio, Tanizaki Jun’ichirō, and Oscar Wilde. Visual texts will include noh and puppet theater, avant-garde film by Teshigahara Hiroshi, comics by Tenzuka Osamu, and animation by Osamu Tsuchimoto. The class and the readings are in English. No familiarity with Japanese language or culture is required.

Format: lecture/discussion. Requirements: in-class exam, ungraded creative project, and two short papers (5-7 pages each) emphasizing original, creative, and convincing readings of the class texts.

No prerequisites. No enrollment limit (expected: 15).

C. BOLTON

COMP 254 On the Outside Looking In (Same as Japanese 266) (Not offered 2010-2011) (See under IAPN 266 for full description.)

KAGAYA

COMP 255 Love and Death in Modern Japanese Literature (Same as Japanese 255) (Not offered 2010-2011) (D)

The initial thing that surprises many first-time readers of modern Japanese fiction is its striking similarity to Western fiction. But equally surprising are the intriguing differences that lie concealed within that sameness. This course investigates Japanese culture and compares it with our own by reading Japanese fiction about two universal human experiences—love and death—and asking what inflections Japanese writers give these ideas in their work. The course begins with tales of doomed lovers that were popular in the eighteenth century, kabuki and puppet theaters, and that still feature prominently in Japanese popular culture, from comics to TV dramas. From there we move on to novels and films that examine a range of other relationships between love and death, including parental love and sacrifice, martyrdom and love of country, sex and the occult, and romance at an advanced age. We will read novels and short stories by canonical modern authors like Tanizaki, Kawabata, and Mishima as well as more contemporary fiction by writers like Murakami Haruki; we will also look at some visual literature, including puppet theater, comics, animation, and Japanese New Wave films. The class and the readings are in English. No familiarity with Japanese language or culture is required.

Format: lecture/discussion. Requirements: In-class exam, ungraded creative project, and two short papers (5-7 pages each) emphasizing original, creative, and convincing readings of the class texts.

No prerequisites. No enrollment limit (expected: 15).

C. BOLTON

COMP 256(S) Crises and Critiques: The Literature and Intellectual History of Early 20th Century China (Same as Chinese 251T and History 215T) (W) (D)

(See under CHIN 251 for full description.)

NUGENT

COMP 257(F) Imagining Contamination (Same as English 257 and Environmental Studies 257)

(See under ENV 257 for full description.)

HOUSER

COMP 259T Adultery in the Nineteenth-Century Novel (Same as English 261T and Women’s and Gender Studies 269T) (Not offered 2010-2011) (W)

In this seminar, we will read five novels written between 1850 and 1899, all of which focus on the figure of the adulteress: Nathaniel Hawthorne’s The Scarlet Letter (1850), Gustave Flaubert’s Madame Bovary (1856), Lev Tolstoy’s Anna Karenina (1873-77), Theodor Fontane’s Effi Briest (1894), and Kate Chopin’s The Awakening (1899). For each week of class, students will read one of these primary texts, as well as a selection of secondary literature that will allow us to understand, over the course of the semester, how and why the adulteress played a key role in the cultural imagination of Europe and the United States during this time. Students will meet with the professor in pairs, with one student from each pair writing a Sage paper on each class day. All works not originally written in English will be read in English translation.

Format: tutorial. Evaluation will be based on completion of weekly reading and writing assignments, active engagement during tutorial sessions, and completion of a final synthetic writing assignment.

No prerequisites. Enrollment limit: 10 (expected: 10). Preference will be given to students who have already taken at least one course devoted to literature at Williams.

CASSIDAY

COMP 260(S) Reading Reading: An Introduction to the Qur’an and Islam (Same as Religion 230) (W)

(See under REL 230 for full description.)

DARROW

COMP 261 Japanese Theatre and its Contemporary Context (Same as Japanese 260) (Not offered 2010-2011) (W)

(See under IAPN 260 for full description.)

KAGAYA

COMP 262 Outlaws and Underworlds: Arabic Literature of the Margins (Same as Arabic 262) (Not offered 2010-2011) (W)

(See under ARAB 262 for full description.)

NAAMAN

COMP 264 Japanese Literature and the End of the World (Same as Japanese 254) (Not offered 2010-2011) (W)

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

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

No prerequisites. No enrollment limit (expected: 15).

C. BOLTON

COMP 266 Confession and Deception in Japanese Literature (Same as Japanese 256) (Not offered 2010-2011) (W)

Situated at the origins of Japanese literature are the beautiful and revealing diaries of ladies in waiting of the tenth-century imperial court. Since that time, Japanese literary tradition has placed great value on confessional writing of many kinds, from Sei Shônagon’s classical Pillow Book and the haiku master Bashô’s eighteenth-century travel diaries to postwar autobiographical fiction by writers like Mishima and Tanizaki. The source of interest in many of these texts lies in their combination of self-revelation and concealment or deception.

This course asks what it meant for these authors to write from their own experience, and also what new things we can reveal in their work by writing about it ourselves. The class and the readings are in English; no familiarity with Japanese language or culture is required.

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

No prerequisites. No enrollment limit (expected: 15).

C. BOLTON

COMP 270 Performing Greece and Rome (Same as Classics 262 and Theatre 262) (Not offered 2010-2011) (W)

(See under CLAS 262 for full description.)

HOPPIN and BUCKY

COMP 269(F) Transitional Japanese Literature into the Twentieth Century (Same as Japanese 271) (See under IAPN 271 for full description.)

KAGAYA

COMP 271 Religion and the Modern Literary Imagination (Same as English 271 and Religion 271) (Not offered 2010-2011) (W)

(See under REL 271 for full description.)

HAMMERSCHLAG

COMP 272 Literature of the Americas: Transnational Dialogues on Race, Violence and Nation-Building (Same as American Studies 256, Latina/o Studies 272 and Spanish 272) (Not offered 2010-2011) (W) (D)

This course will present some of the methodologies and issues involved in studying the literature of the American hemisphere, with particular emphasis on the dialogue between US and Spanish American literatures in the 19th century. Then as now, some of Latin America’s most important intellectuals were profoundly affected by the experience of living in the US, and their influential formulations of Latin American identity reflect their ambivalence towards the northern neighbor that was both energetically successful and alarmingly imperialist with regard to the rest of the hemisphere. Reading Domingo F. Sarmiento, José Martí, and other Spanish American authors in dialogue with Emerson, Whitman and the like, we will examine the various and intertwined ways in which American writers from both North and South of the Rio Grande addressed questions of fundamental importance to the new nations of the Americas such as the legacies of slavery and colonialism, the scope of democracy and women’s participation, and the projection of national identity, and the nature of inter-American relations. This course fulfills the EDI requirement by challenging students to engage in a comparative study of the US and Latin American societies, focusing on the ways that political events and decisions in the US have affected Latin American lives and the ways that Latin American writers (and their audiences) have viewed the US. Conducted in English.

Format: lecture/discussion. Requirements: regular class attendance and participation, three 5- to 7-page papers and shorter writing assignments.

No prerequisites. Enrollment limit: 19 (expected: 19). (Cultural Studies)

FRENCH

COMP 275(F) Russian and Soviet Cinema (Same as Russian 275)

(See under RUSS 275 for full description.)

CASSIDAY

COMP 278(S) Premodern Japanese Literature and Performance (Same as Japanese 276) (Not offered 2010-2011) (W)

(See under IAPN 276 for full description.)

KAGAYA
COMP 300(S) Shakespeare and Freud (Same as English 302) (See under ENGL 302 for full description.) BUNDTZEN

COMP 301 Word Virus: Cultural Theory after the Linguistic Turn (Same as Religion 301) (Not offered 2010-2011) (See under REL 301 for full description.) JOSEPHSON

COMP 302T Latino Writing: Literature by U.S. Hispanics (Same as Spanish 306) (Not offered 2010-2011) (W) (See under RSLP 306 for full description.) BELL-VILLADA

COMP 303 Cities of the Anglophone Chinese Imagination (Same as American Studies 305, Asian Studies 305 and English 374) (Not offered 2010-2011) (D) (See under AMST 305 for full description.) WANG

COMP 304T German Studies, 1830-1900 (Same as German 302T) (Not offered 2010-2011) (W) (See under GERM 302 for full description.) B. KIEFFER

COMP 305(F) The Development of his Literature and Ideas (Same as Russian 305) (See under RUSS 305 for full description.) CASSIDAY

COMP 306 Tolstoy and His Age (Same as Russian 306) (Not offered 2010-2011) (See under RUSS 306 for full description.) VAN DE STAAT

COMP 307T From the "Wende" til Today in Literature, Film, and Politics (Same as German 305 and Women's and Gender Studies 305) (Not offered 2010-2011) (W) (See under GERM 305 for full description.) DRUXES

COMP 308 Everyday Life in Literature and Film (Not offered 2010-2011) To bring the all too familiar everyday to our attention, artists and writers have made it strange. What happens when we view everyday life from elsewhere? While everyday culture has often been experienced as repressive and alienating in modern Western societies, a new importance assigned to everyday life made it liberating in Japan during the twenties and in contemporary China. The contours of the everyday are delightfully vague, and it always exceeds theorizing. For instance, is its privileged place the street or the home? Is it lived largely in institutions that regulate our daily lives, or is it lived between and outside them? Everyday objects and commodities like the potato, the postcard, the car, clothes, housing, etc., will be analyzed. Fiction by Leo Tolstoy, Franz Kafka, Georges Perec, Manil Suri, Ha Jin, and Banana Yoshimoto. Films by Chantal Akerman, Pedro Almodovar, Benoit Jacquot, and Pierre Jeunet. Art projects that transform the everyday will also be discussed, including those of Sophie Calle, Mary Kelley, Mierle Laderman Ukeles, and Christine Hill. Short theoretical excerpts from Freud, Kraeber, Goffman, Lefebvre, de Beauvoir, Friedan, Debord, Foucault, and Bourdieu. All works not originally in English will be read in English translation.
Format: seminar. Evaluation will be based on two short oral reports on everyday objects and their history, two 3- to 5-page papers, and a 10- to 12-page final paper or creative project.
Prerequisites: one 200-level literature course. Enrollment limit: 20 (expected: 10). Preference will be given to students majoring in Comparative Literature and Literary Studies.

COMP 309T Exile, Homecoming and the Promised Land (Same as Jewish Studies 491T and Religion 289T) (Not offered 2010-2011) (W) (D) (See under REL 289 for full description.) HAMMERSCHLAG

COMP 314(T) Enlightenment and its Discontents (Same as German 303T) (W) (See under GERM 306T for full description.) NEWMAN

COMP 315(F) Medieval Encounters East and West (Same as Arabic 303 and English 303) (D) (See under ENGL 303 for full description.) KNOPP

COMP 316(F) Incorruptible Evil, or the Transformative Horror Film (Same as English 318T) (W) (See under ENGL 318T for full description.) J.SHEPARD

COMP 318(S) Adversity and Modernity in the Twentieth-Century Novel (Same as French 318) (See under RLFR 318 for full description.) B. MARTIN

COMP 320(T) Enchantment and the Origins of Poetry (Same as CLGR 410T and Classics 320T) (W) (See under CLAS 320T for full description.) DEKEL

COMP 324(S) Auteur Cinema and the Very Long Film (Same as English 404) (See under ENGL 404 for full description.) BUNDZEN

COMP 329(S) Contemporary World Novel (Same as English 379) (See under ENGL 379 for full description.) (Literary Genres) LIMON

COMP 338 Popular Culture and the Dynamics of the Everyday (Same as American Studies 339 and Latino/o Studies 338) (Not offered 2010-2011) (W) (D) (See under LATS 338 for full description.) CEPEDA

COMP 340 Literature and Psychoanalysis (Same as English 363) (Not offered 2010-2011) (W) The British psychoanalyst D.W. Winnicott once wrote: “It is a joy to be hidden, and a disaster not to be found.” This course will explore the many ways in which writing enacts this paradox, examining in the process several main strands of psychoanalytic thought in relation to literature that precedes, accompanies, and follows them in history, and experimenting with our own writing. Approximately the first two-thirds of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. All readings in English.
Format: lecture/discussion. Requirements: active engagement with the material and with each other; reading journal; the equivalent of two shorter and one longer paper.
Prerequisites: one previous course in either Comparative Literature or English, or permission of instructor. Enrollment limit: 19 (expected: 19). Preference given to Comparative Literature students.

COMP 342(S) Psychoanalysis, Gender, and Sexuality (Same as English 413 and Women’s and Gender Studies 388) (See under ENGL 413 for full description.) NEWMAN

COMP 344(F) From Hermeneutics to Post-coloniality and Beyond (Same as English 386 and Religion 304) (D) (See under REL 304 for full description.) (Literature and Theory) DREYFUS

COMP 346 Questioning the Cultural Self in Literature (Not offered 2010-2011) (W) Cultural encounters entail a questioning of identity, values and worldview. As the familiar gives way to the unknown, issues of knowledge and power can begin to influence the interaction between different groups. In this course we will examine texts dealing with differences in language, religion, race, class, gender and citizenship that lead to the formation of allegiances and rivalries. What constitutes a cultural group? How is difference determined? What is the nature of the tension characteristic of many a cross-cultural encounter? How do cultural hybridity and conflicting solidarities influence multi-cultural dialogues? Readings for this course include Jhumpa Lahiri’s The Namesake, Nelida Pinon’s The Republic of Dreams, Joseph Conrad’s Heart of Darkness, Jamaica Kincaid’s A Small Place, Ghassan Kanafani’s Return to Haifa and Victor Marquez’s Parrot in the Oven: Mi Vida.
Format: lecture/discussion. Requirements: active class participation, two 3- to 5-page papers and a final 7- to 10-page paper.
No prerequisites. Enrollment limit: 19 (expected: 19). Preference given to majors in Comparative Literature or Literary Studies.

COMP 350(S) The Problem of Modernity and the Modernist Imagination (Same as English 350T) (W) (See under ENGL 350 for full description.) RHIIE

COMP 352 Writing after the Disaster: The Literature of Exile (Same as Jewish Studies 352) (Not offered 2010-2011) This course will consider different kinds of works (poetry, memoir, fiction, essay) written by authors forced to live in exile as a consequence of political and/or religious persecution. Our point of departure will be the paradigmatic expulsion and subsequent diaspora of the Jews of Spain and Portugal. Most assignments, however, will be drawn from twentieth century texts written during, or in the wake of, the massive destruction and displacements brought about by the Spanish Civil War and World War II. How is the life lost portrayed? How are the concepts of home and the past intertwined? What kind of life or literature are possible for the deracinated survivor? We will discuss the role of writing and remembrance in relation to political history, as well as in the context of individual survival. Readings might include works by Nurieir de Reinoso, León, Cemudla, Sempnir, Benjamin, Nancy, and Blanchot.
Format: seminar. Requirements: active participation in class discussions, an oral presentation, several short writing assignments, a midterm paper and a final paper.
Prerequisite: Comparative Literature 111 or an equivalent English course. Enrollment limit: 20 (expected: 20). Preference given to majors in Comparative Literature.

S. FOX
COMP 353  Writing the City: Beirut and Cairo in Contemporary Arabic Literature (Same as Arabic 353) *(Not offered 2010-2011)*
(See under ARAB 353 for full description.)

COMP 354(S)  Contemporary American Poetry (Same as American Studies 354 and English 354) *(W)* *(D)*
(See under ENGL 354 for full description.)

COMP 355  Contemporary Drama and Performance (Same as English 349 and Theatre 345) *(Not offered 2010-2011)*
(See under THEA 345 for full description.)

COMP 356(S)  The Human Face in the Modern Imagination (Same as ArtH 307 and English 346) *(W)*
(See under ENGL 346 for full description.)

COMP 359(S)  Latinos/as and the Media: From Production to Consumption (Same as American Studies 346 and Latina/o Studies 346) *(D)*
(See under LATS 346 for full description.)

COMP 370  Displaying, Collecting and Preserving the Other: Museums and French Imperialism (Same as Africana Studies 370 and French 370) *(Not offered 2010-2011)*
(See under RLFR 370 for full description.)

COMP 375(S)  New Asian American, African American, Native American, and Latina/o Writing (Same as Africana Studies 403, American Studies 403, English 375 and Latina/o Studies 403) *(D)*
(See under AMST 403 for full description.)

COMP 401(F)  Senior Seminar: Representing the Unrepresentable *(W)*
How can language—by its nature mediation—convey the experience of immediacy? How can the exquisitely personal be rendered as public communication? Are there phenomena that resist representation altogether? The seminar will engage theory and literature to traverse the often fraught relationship between artistic utterance and the profoundly silent. In the process, we will explore such phenomena as trauma, intimacy, mystical and ecstatic experience, and psychosis. Participants will also examine their own processes of reading and writing with an eye toward discovering where gaps appear, and how those function. Texts might include works by Sophocles, von Bingen, Kleist, Gogol, Kafka, Cortázar, Campion, Herzog, Jelinek, Sapphire, Lacan, Scarry, Sontag, and Kristeva.
Format: seminar. Requirements: active participation in discussion, several short papers, and one 12- to 15-page final paper.
Prerequisites: one upper-level literature course or permission of instructor. *Enrollment limit: 19 (expected: 19). Preference given to senior Comparative Literature and Literary Studies majors.*
Hour: 2:35-3:50 MR

COMP 397(F), 398(S)  Independent Study

COMP 493(F)-W31-494(S)  Senior Thesis—Comparative Literature

COMP 497(F), 498(S)  Independent Study

LIT 493(F)-W31-494(S)  Senior Thesis—Literary Studies