The information presented here is as of 01/09/2013.

COMPARATIVE LITERATURE (Div. I)
Chair, Associate Professor CHRISTOPHER BOLTON

Professors: BELL-VILLADA**, CASSIDAY, DRUXES, KIEFFER B, NEWMAN, ROUHI. Associate Professors: C. BOLTON, DEKEL, S. FOX**, FRENCH, KAGAYA*, MARTIN*, NUGENT, PIEPRZAK, RHEE***, VAN DE STADT, WANG. Assistant Professors: HOLZAPFEL, NAAMAN, VARGAS. Visiting Assistant Professor: EL-ANWAR.

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 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 literatures 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.

The Program supports two distinct majors: Comparative Literature and Literary Studies. The major in Comparative Literature requires advanced work in at least one language other than English and is strongly recommended for students contemplating graduate study in the discipline. Both majors provide a strong basis for any career demanding analytical, interpretative, and evaluative skills and allow the student, within a framework of general requirements, to create a program of study primarily shaped by the student's own interests.

MAJORS

Comparative Literature

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

Eleven courses are required for the major (at least 1 course needs to be writing intensive):
Comparative Literature 110 Introduction to Comparative Literature
Comparative Literature 111 The Nature of Narrative

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

COMP 104 Critical Approaches to Theater and Performance
COMP 117 Introduction to Cultural Theory
COMP 205 The Book of Job and Joban Literature
COMP 223 Comparative Middle Eastern and Latin American Cultural Studies
COMP 227 Writing Translation
COMP 237 Gender and Desire 1200-1600
COMP 243 Modern Women Writers and the City
COMP 249T Philosophy and Narrative Fiction
COMP 313 Gender, Race, Beauty in the Age of Transnational Media
COMP 326 Queer Temporalities
COMP 329 The Contemporary World Novel
COMP 340 Literature and Psychoanalysis
COMP 343 Modern Critical Theory

Students should complete core course requirements by the end of their junior year.

Three literature courses in the student's specialty language, in which texts are read in the original. At least one of the three must be at the 300-level or above. Students who are considering a major in Comparative Literature should aim to acquire intermediate-level proficiency in their specialty language by the end of the sophomore year.

Three courses in which most of the course work concerns literature other than that of the student's specialty language or literary theory. These courses may be selected from Comparative Literature offerings or from other departments and must be approved by the student's major advisor. Only one may be in English or American literature.

Comparative Literature 401 Senior Seminar (variable topics)—Students are expected to take the version of 401 offered in their senior year.

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

Library Studies

The Library Studies major allows for a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Unlike the major in Comparative Literature, the Library 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 should choose a faculty advisor, with whom the student will meet each semester to discuss how best to fulfill the requirements for the major.

Eleven courses are required for the major:
Comparative Literature 111 The Nature of Narrative OR Comparative Literature 110 Introduction to Comparative Literature
Any four comparative literature core courses. A core course is any course that meets the following criteria: a) it must treat primarily literature and b) it must be genuinely comparative across cultures and/or primarily theoretical. The four core courses may be chosen from the offerings of the Program in Comparative Literature or from the offerings of other departments and programs, including the foreign language programs and English, Religion, Africana Studies, and Latino/Latina Studies. See above under "Comparative Literature" for some examples of core courses. This list is not exhaustive, and each student should consult with a major advisor when choosing cores. Students who are considering a major in Literary Studies should aim to complete core course requirements by the end of their junior year.

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

Comparative Literature 401 Senior Seminar (variable topics)—Students are expected to take the version of 401 offered in their senior year.

With the permission of their advisor or the chair, students may also count appropriate courses in music or art toward major requirements. Students who choose to study abroad during their junior year may receive major credit for up to 4 courses taken during study abroad. At least three courses towards the major must be at the 300 level or above. At least one of the courses counted toward the major must be Writing Intensive.

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

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

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

The topic of the thesis must be comparative and/or theoretical. It is also possible to write a thesis that consists of an original translation of a significant text or texts; in this case, a theoretical framework 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 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.

**COURSES**

**COMP 104(S)** Critical Approaches to Theatre and Performance (Same as THEA 104) (D)
(See under THEA 104 for full description.)
HOLZAPFEL

**COMP 107** The Trojan War (Same as CLAS 101) (Not offered 2012-2013)
(See under CLAS 101 for full description.)
HOPPIN

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

**COMP 110(S)** Introduction to Comparative Literature (Same as ENGL 241)
Comparative literature involves reading and analyzing literature that spans a range of different times, cultures, and media. In this class we will study English translations of texts that belong to several important literary traditions: Japanese, Chinese, and Greek classics; 19th-century Russian, French, and German fiction; and visual texts from oil painting to graphic novels, video games, 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 some representative works of literary theory that have tried to define literature in abstract or philosophical terms. Assignments will focus on close reading of relatively short texts by authors like Homer, Sei Shônagon, Wu Cheng’en, Kleist, Tolstoy, Zola, Maupassant, Wilde, Shklovsky, Balhchin, Borges, Mamet, and Bechdel. All readings will be in English.
Format: lecture with discussion. Requirements/Evaluation: regular attendance, three 1-page response papers, two 5- to 7-page papers, a final exam. No prerequisites.
Hour: 1:10-2:25 MW

**COMP 111(F)** The Nature of Narrative (Same as ENGL 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 tales, and what does this repetition do for us? Our readings will include works by Maupassant, Dinesen, Tanizaki, Tolstoy, Premchand, and Cortazar. We will also consider some pertinent theoretical pieces. All readings in English.
Format: lecture/discussion. Requirements: active and thoughtful class participation, several short writing assignments, an oral presentation and a 10-page paper.
No prerequisites.
Enrollment limit: 19.
Preference given to students considering a major in comparative literature or literary studies.
Hour: 8:30-9:45 MW

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

**COMP 139(F)** Metafiction (Same as ENGL 139) (W)
(See under ENGL 139 for full description.)
ROSENEHEIM

**COMP 152** Japanese Film (Same as JPN 152) (Not offered 2012-2013)
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 “Baton” Takeshi. We will also consider popular genres like swordplay films. A-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.
Enrollment limit (expected): 25.

**COMP 156(S)** Thirteen Ways of Looking at Jazz (Same as AFR 156, AMST 156, ENGL 223, and MUS 156) (W) (D)
(See under AFR 156 for full description.)
BRAGGS

**COMP 172** Myth in Music (Same as MUS 172) (Not offered 2011-2012) (W)
(See under MUS 172 for full description.)
M. HIRSCH

**COMP 200** European Modernism—and Its Discontents (Not offered 2012-2013)
What is/was Modernism? An artistic movement? A new dynamic and sensibility? A transformative response to changed conditions? All these and more? This course will attempt to deal with such issues via examination of certain key works spanning the years 1850-1930. Topics to be considered: the rise of industrial capitalism and the literary market, advances in science and technology, urban alienation and social conflict, anti-“bourgeois” stances, the displacement of religion, the fragmented self, the proliferation of multiple perspectives, the breaks with the past and privileging of the present, and the horrors of war. To be studied: poetry by Baudelaire, Yeats, and Neruda; prose fiction by Dostoevsky, Kafka, Proust, Joyce, and Woolf; drama by Pirandello; Futurist and Surrealist manifestos; German Expressionist films; and theoretical writings by Marx, Freud, Nietzsche, Ortega y Gasset, and Benjamin. In addition, select portions of Bell-Villad’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: class participation, brief weekly journals, one class presentation, three 6-page papers, a mid-term, and a final.
No prerequisites; first-year students must consult with the instructor before registering for this course.
Enrollment limit: 20.
Preference given to students considering a major in Comparative Literature or Literary Studies.

**COMP 201** The Hebrew Bible (Same as JWST 201 and REL 201) (Not offered 2012-2013)
(See under REL 201 for full description.)
DEKEL

**COMP 203** 19th-Century Russian Literature in Translation (Same as RUSS 203) (Not offered 2012-2013)
(See under RUSS 203 for full description.)
SECKLER
COMP 204(S) Twentieth-Century Russian Literature: From Revolution to Perestroika (Same as RUSS 204)
(See under RUSS 204 for full description.)

COMP 205 The Latin-American Novel in Translation (Same as RLSP 205) (Not offered 2012-2013)
(See under RLSP 205 for full description.)

COMP 206(S) The Book of Job and Joban Literature (Same as JWST 206 and REL 206) (W)
(See under REL 206 for full description.)

COMP 207T Tolkien: The Major Novels (Same as RUSS 210T) (Not offered 2012-2013) (W)
(See under RUSS 210 for full description.)

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

COMP 210(S) Latina/o Language Politics: Hybrid Voices (Same as AMST 240 and LATS 240) (D)
(See under LATS 240 for full description.)

COMP 211 Terrorism and Literature (Not offered 2012-2013) (W)
Terrorism is distinctly related to literature in that text is often the primary form in which the motives of terrorists are conveyed to the public and the way in which many people contextualize trauma and create cultural memory. The ten-year anniversary of 9/11 will provide an opportunity for students to revisit the attacks through literature and read texts pertaining to 9/11 by al-Qaeda, major news sources, and novels by authors such as Jonathan Safran Foer and Don DeLillo. Students will also have the opportunity to see how terrorism and the cultural memory of terrorism is approached in different countries with a focus on Germany and the Red Army Faction (RAF) and texts by former RAF members, by major news sources, and by authors such as Heinrich Böll, Peter Schneider, Stefan Aust, Erin Corrige, and Bernhard Schlink.
Format: seminar. Requirements: frequent short writing assignments, final oral presentation that will be revised into final paper.

COMP 212 Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (Same as WGSS 200) (Not offered 2012-2013) (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 migration (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, Halldór Laxness, Reidar Jonsson, and Peter Høeg. 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.
Format: seminar. Requirements: active participation, two short papers, an oral presentation, and a final paper.
No prerequisites; open to first-year students. Enrollment limit: 15 (expected: 15). Preference given to Comparative Literature and Women’s, Gender and Sexuality Studies majors and those with compelling justification for admission.

COMP 213(S) Reading Jesus, Writing Gospels: Christian Origins in Context (Same as CLAS 210 and REL 210) (W)
(See under REL 210 for full description.)

COMP 214 Moses: Stranger in a Strange Land (Same as JWST 202 and REL 202) (Not offered 2012-2013)
(See under REL 202 for full description.)

COMP 215 Experimental Asian American Writing (Same as AMST 215 and ENGL 217) (Not offered 2012-2013)
(See under AMST 215 for full description.)

COMP 216 Protest Literature: Arab Writing Across Three Continents (Same as ARAB 216) (Not offered 2012-2013)
(See under ARAB 216 for full description.)

COMP 217 Ancient Wisdom Literature (Same as CLAS 205, JWST 205 and REL 205)
(See under REL 205 for full description.)

COMP 218 Anselm, Gnostics, Gnosticism (Same as CLAS 218, HIST 331 and REL 218) (Not offered 2012-2013) (W)
(See under REL 218 for full description.)

COMP 219(S) Arabs in America: A Survey (Same as AMST 219 and ARAB 219)
(See under ARAB 219 for full description.)

COMP 221(F) The Feature Film (Same as ENGL 204)
(See under ENGL 204 for full description.)

COMP 223(S) Migrants at the Borders: Comparative Middle Eastern and Latin American Cultural Studies (Same as ARAB 223)
(See under ARAB 223 for full description.)

COMP 224 Issues in Contemporary Japan through Literature and Film (Same as JAPN 224) (Not offered 2012-2013)
(See under JAPN 224 for full description.)

COMP 225(F) Traditional Chinese Poetry (Same as CHIN 228) (W) (D)
(See under CHIN 228 for full description.)

COMP 226 The Ancient Novel (Same as CLAS 226T) (Not offered 2012-2013) (W)
(See under CLAS 226 for full description.)

COMP 227 Writing Translation: Language and Literature in a Global Age (Not offered 2012-2013)
As more and more people from far-flung countries come into contact with each other, the language question is thrust to the fore. The site of language contact is more often than not a site of language clash, with governments both seeking to force a national language on immigrants while deploying foreign language speakers to conduct interventions abroad. Literature responds to this situation in myriad ways: by thematizing language issues, by violating “standard” languages, and, not least, by translation. Approaching Anglophone and non-English literatures from both a political and an aesthetic point of view, we will analyze authors—and translators—formal choices for what they say about context, genre, and literature in general. Readings include texts on postcolonial and translation theory, language policies and immigration law, and novels and films by Ken Saro-Wiwa, Tayeb Salih, R. Zamora Linmark, W.G. Sebald, Quentin Tarantino, and others.
Format: seminar. Requirements: several short writing assignments, one midterm paper, one final research paper.

COMP 228(F) Modern Arabic Literature in Translation (Same as ARAB 228) (W) (D)
(See under ARAB 228 for full description.)

COMP 229(S) Japanese Culture and History from Courtiers to Samurai and Beyond (Same as ASST 219, HIST 219 and JAPN 219) (D)
(See under HIST 219 for full description.)

COMP 230(F) Fantastic Fictions (Same as RLSP 230T)
(See under RLSP 230 for full description.)

COMP 231(F) Postmodernism (Same as ENGL 266T) (W) (D)
In one definition, postmodernism is an art and literature definition is what you get when you combine modernism’s radical experimentation with pop culture’s ease 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 Thomas Pynchon’s paranoid novel about postal conspiracy, _The Crying of Lot 49_. 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 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 various countries, 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. Along the way will ask whether global theoretical paradigms like postmodernism can help us understand other cultures better (by locating them within a single universal system), or whether this approach conceals important cultural differences. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Jorge Luis Borges, 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 critically and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students. Format: tutorial. Requirements: After an introductory lecture meeting, students will meet with the instructor in pairs for approximately an hour each week; they will write a 5-page paper for every other week (five in all), and respond to their partners’ papers in alternate weeks. Emphasis will be on understanding and engaging the criticism that we read, and comparing the critical and fictional texts creatively in a way that sheds light on both.

Prerequisites: a 100-level literature course (Comparative Literature, English, etc.) and sophomore standing or higher, or permission of the instructor. Enrollment limit: 10 (expected: 10). Priority will be given to students majoring in a discipline related to critical theory (or considering such a major) and those with a demonstrated interest in the material.

Tutorial meetings to be arranged.

C. BOLTON

COMP 243 Introduction to Classical Arabic Literature (Same as ARAB 233) (Not offered 2012-2013) (W)
(See under ARAB 233 for full description.)
VARGAS

COMP 245 Revolution in Arab Cinema (Same as ARAB 245) (Not offered 2012-2013)
(See under ARAB 245 for full description.)
EL-ANWAR

COMP 248(S) The Modern Theatre: Plays and Performance (Same as ENGL 234 and THEA 248)
(See under THEA 248 for full description.)
BAKER-WHITE and ERICKSON

COMP 250 From Adam to Noah: Literary Imagination and the Primeval History in Genesis (Same as CLAS 207, JWST 207 and REL 207) (Not offered 2012-2013)
(See under REL 207 for full description.)
DEKE

COMP 255 Love and Death in Modern Japanese Literature (Same as JAPN 255) (Not offered 2012-2013) (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 inferences 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, who look into questions of puppet theater, comics, animation, and Japanese New Wave film. 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 256T Crises and Critiques: The Literature and Intellectual History of Early 20th Century China (Same as CHIN 251 and HIST 215) (Not offered 2012-2013) (W)
(See under CHIN 251 for full description.)
NUGENT

COMP 257 Baghdad (Same as ARAB 257) (Not offered 2012-2013)
(See under ARAB 257 for full description.)
VARGAS

COMP 259(T) Adultery in the Nineteenth-Century Novel (Same as ENGL 261 and WGS 259) (W)
In this tutorial, we will read four novels written between 1850 and 1900, all of which focus on the figure of the adulteress: Gustave Flaubert’s Madame Bovary (1857), Leo Tolstoy’s AnnaKarenina (1877-78), Leopoldo Alas y Ureña’s La Regenta (1884-85), and Theodor Fontane’s Effi Briest (1894). For each week of class, students will read one of these primary texts, as well as a selection of secondary literature that will allow us to understand, over the course of the semester, how and why the adulteress played a key role in the cultural imagination of Europe during this time. All works will be read in English translation. Format: tutorial. Evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions. No prerequisites. Enrollment limit: 10 (expected: 10). Preference given to students who have already taken at least one course devoted to literature at Williams.
May not be taken as pass/fail.
Tutorial meetings to be arranged.
CASSIDAY

COMP 260F Reading Reading: An Introduction to the Qur’an and Islam (Same as REL 230) (W)
(See under REL 230 for full description.)
DARROW

COMP 262 Outlaws and Underworlds: Arabic Literature of the Margins (Same as ARAB 262) (Offered 2011-2012) (W)
(See under ARAB 262 for full description.)
NAAMAN

COMP 264F Beauty, Danger and the End of the World in Japanese Literature (Same as JAPN 254)
From the endemic warfare of the medieval era to the atomic bombing and the violent explosion of technology in the last century, the end of the world is an idea which has occupied a central place in almost every generation of Japanese literature. Paradoxically, the spectacle of destruction has given birth to some of the most beautiful, most moving, and most powerfully thrilling literature in the Japanese tradition. Texts may be drawn from medieval war narratives like The Tale of the Heike; World War II fiction and films by Ibuse Masaji, Inamura Shôhei, and Ichikawa Kon; fantasy and science fiction novels by Ake Kôbô, Murakami Haruki and Murakami Ryû; and apocalyptic comics and animation by Osamu Tezuka, Katsuhiro Otomo, and others. 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).
This course is part of the Gaudino Initiative on Danger.
Hour: 2:35-3:50 TF
C. BOLTON

COMP 269 Transitional Japanese Literature into the Twentieth Century (Same as JAPN 271) (Not offered 2012-2013)
(See under JAPN 271 for full description.)
KAGAYA
COMP 270(S) Performing Greece and Rome (Same as CLAS 262 and THEA 262) (See under CLAS 262 for full description.) HOPPIN

COMP 272 Literature of the Americas: Transnational Dialogues on Race, Violence and Nation-Building (Same as AMST 256, LATS 272 and RLSP 272) (Not offered 2012-2013) (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 writers 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 enviously successful and alarmingly imperialistic 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, including the legacies of slavery and colonial violence, the scope of democracy and women’s participation in it, the link between geography and 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 277(F) Dangerous Minds/Endangered Minds in the German Tradition (Same as GERM 277) (See under GERM 277 for full description.) NEWMAN

COMP 278 Premodern Japanese Literature and Performance (Same as JAPN 276) (Not offered 2012-2013) (See under JAPN 276 for full description.) KAGAYA

COMP 280(F) The Borders of Literature: From Shrek to Marcel Proust (Same as ENGL 252) The aim of this course is to understand literature as a medium intimately related to other media. We shall study contemporary theories of media and intermediality in order to better understand general questions about all art forms and media—but also to be able to specify the medium specific aspects of literature. Theories of intermediality will be the backbone of the course, and a wide variety of topics will be discussed and analyzed. We will begin with the introductory scene of Shrek (Adamsion 2001) and move through a handful of example clusters: concrete “visual” poetry, high modernist musical description (short fiction by Mann, Proust, Joyce, Woolf), literary descriptions of visual art (ekphrasis); and Lieder/choruses/rock-lyrics from Schubert to Bob Dylan. We shall also analyze the widespread phenomenon of novel-to-film adaption, exemplified by way of the Beat-poem “How I” and the recent film based on the poem and the trial against Allen Ginsberg (Epstein and Friedman 2010). Format: seminar. Requirements: active participation, four training writing assignments (3 pages each), one short response assignment, and a final paper (6 pages). No prerequisites; All readings will be in English, but students with knowledge of French, Portuguese, Spanish or German may optionally read portions of the reading in the original languages. Enrollment limit: 25 (expected: 20). Preference given to students majoring in Comparative Literature or Literary Studies. Hour: 1:10-2:25 TF BRUHN

COMP 281(S) Photography and Memory (Same as ARTH 281) This course provides an introduction to Visual Culture with a special focus on photography and its relationship to the construction of memory. Students will read western reflections on the practice and cultural impact of photography by critics such as Barthes, Baudelaire, Baudrillard, Bazin, Benjamin, Berger, Crimp, Derrida, Eco, Flusser, Greenberg, Hirsch, Kemp, Kracauer, Krauss, Metz, Mitchell, Moholy-Nagy, Solomon-Godeau, Sekula, Sontag, and Virilio. Students will supplement the theoretical and conceptual readings by examining photographs and collections of photography and their relationship to the construction of memory—from the personal album to museum collections and historical archives to the works of individual artists. Many class sessions will be held at the WCMA and local museums and libraries and students are encouraged to seek out and pursue projects that are meaningful to them. Format: seminar. Requirements: homework, active participation, presentation, short papers, final paper. No prerequisites. Enrollment limit: 20 (expected: 20). Preference given based on the students’ experience and desire to take the course. Hour: 1:10-3:50 W COLLENBERG-GONZALEZ

COMP 282(F) The Ultimate City: Immigrant New York (Same as AMST 282 and RUSS 282) New York is a city that stands apart from the Old World just as it does from the rest of America. As Michel de Certeau put it, it is also a city that “has never learned the art of growing old by playing on all its pasts.” And yet its air is thick with history, whose course has always been largely defined by its ever growing immigrant population. This seminar is a journey through more than a century of New York’s immigrant culture. It is also a journey across various genres and creative media that have shaped New York’s urban culture and myths. We will take as a case study the East European ways of navigating the city, but will also explore the “mappings” of the American metropolis across generations of writers of other ethno-linguistic and cultural backgrounds. We will delve into the gigantic repository of urban impressions that New York imposes upon new arrivals and, through a set of mythopoetic topoi that it generates, try to outline its place in the twentieth-century literary imagination. Topics of discussion will include, though will not be limited to, New York as the gate to the New World, an imagined space and a mental construct, the capitalist “jungle” and intersection of the consumerist and exquisite cultures, an “alternative” America and a version of the Jewish shetel, a city “driven” by taxicabs and the subway, etc. A special session will be devoted to the artistic representations of 9/11 across immigrant cultures. Primary and secondary readings will be drawn from a variety of authors, including Jean Baudrillard, Michel de Certeau, Maxim Gorky, Federico Garcia Lorca, Franz Kafka, Sholem Aleichem, E.B. White, Paul Auster, Sergei Dovlatov, Junot Diaz and others; screenrings will include films by Charlie Chaplin, Jim Jarmusch, Spike Lee, Martin Scorsese, Joan Micklin Silver, etc. Logistics permitting, we will take a field trip to Ellis Island and New York’s Tenement Museum, as well as go on a tour of the city’s historic neighborhoods. Format: seminar. Requirements: class attendance and participation, several film screenings, one overnight field trip, short informal weekly reading responses, one presentation (15-20 minutes), and a 10- to 12-page term paper. No prerequisites. Enrollment: 20 (expected: 15) Preference given to students majoring in Comparative Literature, Literary Studies, American Studies or Russian. Hour: 1:10-2:25 MR KLOTS

COMP 283(F) Great Big Books (Same as ENGL 233) (Gateway) (W) (See under ENGL 233 for full description.) TIFFT

COMP 291(F) Sirens in the Synagogue: Real and Imaginary Encounters in Jewish Narratives from Antiquity to the Present (Same as JWST 291 and REL 292) (See under JWST 291 for full description.) HASAN-ROKEM

COMP 294(S) Philosophy and Narrative Fiction (Same as PHIL 294) (Not offered 2012-2013) (W) (See under PHIL 294 for full description.) MLADENOVIC

COMP 301 Race and Abstraction (Same as AFR 303, AMST 303 and ENGL 344) (Not offered 2012-2013) (See under AMST 303 for full description.) WANG

COMP 302T Latino Writing: Literature by U.S. Hispanics (Same as RLSP 306T) (Not offered 2012-2013) (W) (See under RLSP 306 for full description.) BELL-VILLADA

COMP 303 Cities of the Anglophone Chinese Imagination (Same as AMST 305, ASST 305 and ENGL 374) (Not offered 2012-2013) (D) (See under AMST 305 for full description.) WANG

COMP 304(S) Writing Love in the African Diaspora (Same as AFR 321, ENGL 313, and WGSS 304) (D) (See under WGSS 304 for full description.) SULLIVAN

COMP 305(F) Dostoevsky and His Age (Same as RUSS 305) (See under RUSS 305 for full description.) CASSIDAY

COMP 306 Tolstoy and His Age (Same as RUSS 306) (Not offered 2012-2013) (See under RUSS 306 for full description.) VAN DE STADT

COMP 307(F) Arthurian Literature (Same as ENGL 307) (See under ENGL 307 for full description.) KNOPP

COMP 308(S) Everyday Life in Literature and Film (Same as WGSS 309) To bring all the 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, George Kafkas, Georges Perex, Manil Suri, Hai Jin, and Banana Yoshimoto. Films by Chantal Akerman, Pedro Almodovar, Benoit Jacquot, and Pierre Jeunet. Art projects that transform the everyday will be discussed, including those of Sophie Calle, Mary Kelley, Mieke Lademann 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.

Hour: 9:55-11:10 TR

DRUXES

COMP 309T(S) Exile, Homecoming and the Promised Land (Same as JWST 491T and REL 289T) (W) (D)
(See under REL 289 for full description.)

HAMMERSCHLAG

COMP 310T Storm and Stress and More (Same as GERM 310) (Not offered 2012-2013) (W)
(See under GERM 310 for full description.)

B. KIEFFER

COMP 312 Transeuropoeics (Same as AFR 312 and RLFR 312) (Not offered 2012-2013) (D)
(See under RLFR 312 for full description.)

PIEPRZAK

COMP 313F Gender, Race, Beauty, and Power in the Age of Transnational Media (Same as AMST 313, LATS 313 and WGSS 313) (D)
(See under LATS 313 for full description.)

CEPEDA

COMP 314F Enlightenment and its Discontents (Same as GERM 306T) (Not offered 2012-2013) (W)
(See under GERM 306T for full description.)

NEWMAN

COMP 318 Twentieth-Century Novel: From Adversity to Modernity (Same as RLFR 318) (Not offered 2012-2013)
(See under RLFR 318 for full description.)

B. MARTIN

COMP 319 Black Migrations: African American Performance at Home and Abroad (Same as AFR 317, AMST 317, DANC 317, ENGL 317 and THEA 317) (Not offered 2012-2013)
(See under AFR 317 for full description.)

BRAGGS

COMP 320T Enchantment and the Origins of Poetry (Same as CLGR 410T and CLAS 320T) (Not offered 2012-2013) (W)
(See under AFR 320T for full description.)

DEKEL

COMP 321 Groovin' the Written Word: The Role of Music in African American Literature (Same as AFR 314 and AMST 314) (Not offered 2012-2013)
(See under AFR 314 for full description.)

BRAGGS

COMP 322F Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora (Same as AFR 323, AMST 323, ARTH 223, and ENGL 356) (D)
(See under AFR 323 for full description.)

BRAGGS

COMP 326T Queer Temporalities (Same as LATS 426T, REL 326T and WGSS 326T) (W)
(See under LATS 426T for full description.)

HIDALGO

COMP 328S California: Myths, Peoples, Places (Same as AMST 318, ENVI 318, LATS 318 and REL 318) (W)
(See under LATS 318 for full description.)

HIDALGO

COMP 329F Literary Theory and Ordinary Language (Same as ENGL 309)
(See under ENGL 309 for full description.)

HIDALGO

COMP 333T Narrative Strategies (Same as ArtS 333)
(See under ARTS 333 for full description.)

ALI

COMP 335T Manners, Modernity, and the Novel (Same as ENGL 335T) (W)
(See under ENGL 335 for full description.)

MCWEENY

COMP 338S Latina/o Musical Cultures and the Dynamics of the Everyday (Same as AMST 339, LATS 338 and WGSS 338) (W) (D)
(See under LATS 338 for full description.)

CEPEDA

COMP 340 Literature and Psychoanalysis (Same as ENGL 363) (Not offered 2012-2013) (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 in its history. Approximately the first three-fourths of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. All readings in English.

Format: lecture/discussion. Requirements: active engagement with the material and with each other; reading journal; two shorter papers, and one final paper that will first be presented orally in a conference format, then expanded and revised into a 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.

NEWMAN

COMP 342S Psychoanalysis, Gender, and Sexuality (Same as ENGL 387 and WGSS 388)
(See under ENGL 387 for full description.)

SOKOLSKY

COMP 344 From Hermeneutics to Post-coloniality and Beyond (Same as ENGL 386 and REL 304) (Not offered 2012-2013) (D)
(See under REL 304 for full description.)

DREYFUS

COMP 345F Museums, Memorials, and Monuments: The Representation and Politics of Memory

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

Format: seminar. Requirements: response papers, case studies and a final essay.


Hour: 9:55-11:10 TR

PIEPRZAK

COMP 350S Cervantes’ Don Quixote in English Translation (Same as RLSP 303 and ENGL 308)

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

Format: seminar. Evaluation will be based on active participation, three short papers, and a final project designed in consultation with the instructor. Prerequisites: any 200-level literature course in foreign languages, Comparative Literature, or English, or permission of the instructor. Enrollment limit: 30 (expected: 30). Preference given to Comparative Literature majors and upperclass students. May not be taken on a pass/fail basis. This course does not count towards the Spanish major.

Hour: 12:00-12:50 MWF

COMP 352(F) Writing after the Disaster: The Literature of Exile (Same as JWST 352 and RLSP 352)
This course will consider different kinds of works (poetry, memoirs, 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 Nuñez de Reinoso, León, Cernuda, Semprún, Benjamin, Nancy, and Blanchot.

Format: seminar. Requirements: active participation in class discussions, 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.

Hour: 11:00-12:15 MW

COMP 355(F) Contemporary Drama and Performance (Same as ENGL 349 and THEA 345)

COMP 359 Latinos/as and the Media: From Production to Consumption (Same as AMST 346 and LATS 346) (Not offered 2012-2013) (D) (W)

COMP 370 Displaying, Collecting and Preserving the Other: Museums and French Imperialism (Same as AFR 370 and RLFR 370) (Not offered 2012-2013)

COMP 375(S) New Asian American, African American, Native American, and Latina/o Writing (Same as AFR 403, AMST 403, ENGL 375 and LATS 403) (D)

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

COMP 401(F) Senior Seminar: The Art of Translation
The famous proverb "traduttore, traditore" ("translator, traitor") was coined by angry Italian readers in the Renaissance who felt that French translations of Dante betrayed the accuracy or artistry of the original. However, the long-running debate around the validity of this warning points to a complex system of underlying assumptions and questions about the nature of literary art. Can a translator be faithful to an original text while also appealing to readers in the target language? Is literary translation an act of interpretation, explication, obfuscation, betrayal, or even transmutation? This course will explore the art, theory, and practice of translation from several perspectives. We will examine several key works in the history of translation across a range of eras and cultures, with particular attention to approaches that illuminate the intersection between translation and literary analysis, including short readings by Horace, Jerome, Caxton, Luther, Du Bellay, Dryden, Arnold, Benjamin, Beuber, Borges, Jakobson, Nabokov, Steiner, Bassnett, Heaney, and others. At the same time, we will investigate the linguistic, cultural, and literary processes involved in the practice of translation through an ongoing workshop format that will incorporate a series of short exercises and a long-term project.

Format: seminar. Requirements: class participation, short written assignments, and a final translation project. Prerequisites: one upper-level literature course or permission of instructor. Enrollment limit: 15 (expected: 15). Preference given to senior Comparative Literature and Literary Studies majors and other advanced students of foreign language and literature.

Hour: 2:35-3:50 MR

COMP 403(S) Edward Said (Same as AMST 415 and ENGL 415)

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