The information presented here is as of 10/29/2013.

COMPARATIVE LITERATURE (Div. I)

Chair, Associate Professor CHRISTOPHER BOLTON

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

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

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

Students majoring in comparative literature choose one of two tracks. Both tracks prepare students for a range of options after graduation, by developing analytical, interpretative, and evaluative skills and by allowing the student, within a framework of general requirements, to create a program of study primarily shaped by the student’s own interests.

MAJOR

Track 1

This track within the Comparative Literature major combines the focused study of a single foreign-language literature with a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Each student on this track 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 track 1 of the major:

Comparative Literature 110 Introduction to Comparative Literature OR 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. 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.

Students should aim to 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 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.

Track 2

This track within the Comparative Literature major allows for a wide-ranging exploration of literary forms across national, linguistic, and historical boundaries. Students in this track are not required 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 track 2 of 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 at least one of 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, but not limited to, the foreign language programs and English, Religion, Africana Studies, Latino/Latina Studies, and Women’s, Gender, and Sexuality Studies. See above under “Track 1” for some examples of core courses. (Please be aware that this is not an exhaustive list; consult with a major advisor about which courses may count as cores.) Students should aim to complete core course requirements by the end of their junior year.

Five courses devoted to literary 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

Prerequisites

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

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Studies.
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
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,
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
the project. 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 apparatus must accompany the translation. The complete thesis must be at least 50 and at most 75 pages in length, excluding the bibliography.

The advisor will assign the grades for the thesis courses (COMP 493-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 in track 1 should seriously consider study abroad in a country where their specialty
language is spoken; they will likely be able to complete some of the specialty language courses required for the major during study abroad. But all students can benefit from study abroad; literature courses from abroad are often credits for credit as major electives.

COURSES

COMP 104 Critical Approaches to Theatre and Performance (Same as THEA 104) (Not offered 2013-2014) (D)
(See under THEA 104 for full description.) HOLZAPFEL
COMP 107(S) The Trojan War (Same as CLAS 101) (W)
(See under CLAS 101 for full description.) HOPPIN
COMP 108 Roman Literature: Foundations and Empires (Same as CLAS 102) (Not offered 2013-2014)
(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 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 such as Horner, Sei Shônagon, Wu Cheng’en, Kleist, Tolstoy, Shlovsky, Maupassant, Zola, Wilde, Marnet, and Bechdel. All readings will be in English.
Format: lecture with discussion. Requirements/Evaluation: regular attendance, participation, four 1-page response papers, and two 5- to 7-page papers.
No prerequisites. Enrollment limit: 40 (expected: 35). Preference given to students considering a major in Comparative Literature.
Hour: 1:10-2:25 WF BOLTON
COMP 111(F) The Nature of Narrative (Same as ENGL 120) (W)
How does narrative work? And what kinds of work does it do for us? This course will analyze the structures, dynamics and functions of storytelling across time and place via
texts of various types and purposes. Authors might include Cervantes, Cortazar, Dinesen, Farhadi, Goethe, Hawthorne, Kafka, Kleist, Tanizaki, and others. All readings and discussion in English.
Format: seminar. Requirements: active and thoughtful class participation, several short writing assignments with some revisions, 10-page paper including discussion of a draft in tutorial format
No prerequisites. Enrollment limit: 19 (expected: 19). Preference given to students considering a major in Comparative Literature.
Hour: 1:10-2:25 MR NEWMAN
COMP 115(F) Rumble in the Jungle: Major Postcolonial Writers and Movements (Same as ENGL 115) (W) (D)
(See under ENGL 115 for full description.) KOLB
COMP 117(F) Introduction to Cultural Theory (Same as ENGL 117) (W)
(See under ENGL 117 for full description.) THORNE
COMP 151(F) Introduction to Theatre (Same as THEA 101) (D)
(See under THEA 101 for full description.) HOLZAPFEL
COMP 156 Thirteen Ways of Looking at Jazz (Same as AFR 156, AMST 156, and ENGL 223) (Not offered 2013-2014) (W) (D)
(See under AFR 156 for full description.) BRAGGS
COMP 172 Myth in Music (Same as MUS 172) (Not offered 2013-2014) (W)
(See under MUS 172 for full description.) M. HIRSCH
COMP 200(S) European Modernism—and Its Discontents
What is/was Modernism? An artistic movement? A new dynamic and sensibility? A transformative response to changed conditions? All these and more? This course will
attempt to deal with such issues via examination of certain key works spanning the years 1850-1930. Topics to be considered: the rise of industrial capitalism and the literary
market, advances in science and technology, urban alienation and social conflict, anti-“bourgeois” stances, the displacement of religion, the fragmented self, the proliferation of
multiple perspectives, the breaks with the past and privileging of the present, and the horrors of war. To be studied: poetry by Baudelaire, Yeats, and Neruda; prose fiction by
Dostoevsky, Kafka, Proust, Joyce, and Woolf; drama by Beckett; Futurist and Surrealist manifestoes; German Expressionist films; and theoretical writings by Marx, Freud,
Nietzsche, Ortega y Gasset, and Benjamin. In addition, select portions of Bell-Villaga’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 (expected: 20). Preference given to students considering
a major in Comparative Literature.
Hour: 2:35-3:50 MR BELL-VILLADA

COMP 201(F) The Hebrew Bible (Same as JWST 201 and REL 201) (See under REL 201 for full description.)
DEKE
COMP 202(F) Modern Drama (Same as ENGL 202 and THEA 229) (See under ENGL 202 for full description.)
PETHICA
COMP 203(F) 19th-Century Russian Literature in Translation (Same as RUSS 203) (See under RUSS 203 for full description.)
LADYGINA
COMP 204 Twentieth-Century Russian Literature: From Revolution to Perestroika (Same as RUSS 204) (Not offered 2013-2014)
(See under RUSS 204 for full description.)
COMP 205 The Latin-American Novel in Translation (Same as RLSP 205) (Not offered 2013-2014)
(See under RLSP 205 for full description.)
BELL-VILLADA
COMP 206 The Book of Job and Joban Literature (Same as JWST 206 and REL 206) (Not offered 2013-2014) (W)
(See under REL 206 for full description.) DEKE
COMP 207T Tolstoy: The Major Novels (Same as RUSS 210T) (Not offered 2013-2014) (W)
(See under RUSS 210 for full description.)

CASSIDAY

COMP 208 The Culture of Carnival (Same as THEA 205) (Not offered 2013-2014) (D)
(See under THEA 205 for full description.)

BROTHERS

COMP 209(S) Dolls, Puppets and Automatons
Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or automatons for their entertainment qualities. And yet, these objects have always played multiple roles in human society; modernity in particular shows a great interest paired with great ambivalence towards dolls, puppets, and automatons, regarded both as uncanny Doppelgänger or threatening machines. In order to comprehend the scope of our modern fascination with these figures, we will explore their haunting presence in literary texts by ETA Hoffmann, Theodor Storm, Villiers de L'Isle Adam, Felisberto Hernandez, discuss theoretical texts by Sigfried Freud and Heinrich von Kleist, look at paintings by Oskar Kokoschka, George Grosz and look at photographs by Hans Bellmer, watch a ballet by Kurt Jooss and full films by Fritz Lang and Ridley Scott, and watch a fashion show by Alexander McQueen. Conducted in English.
Format: seminar. Requirements: active class participation, one oral presentation, two 7-page papers
No prerequisites. Enrollment limit: 25 (expected: 15). Preference given to Comparative Literature majors, or those considering a major in Comparative Literature.
Hour: 2:35-3:50 MR

KONE

COMP 210 Latin/o Language Politics: Hybrid Voices (Same as AMST 240 and LATS 240) (Not offered 2013-2014) (D)
(See under LATS 240 for full description.)

CEPEDA

COMP 211(F) Introduction to Latin/o Literatures (Same as AMST 207 and LATS 208) (D)
(See under LATS 208 for full description.)

HERNÁNDEZ

COMP 212(S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (Same as WGS 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 Helen 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, Hallvard Laxness, Reidar Jönsson, and Peter Hoeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, Tomas Alfredson, and Thomas Vinterberg.
All readings and discussions in English.
Format: seminar. 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.
Hour: 9:55-11:10 TR

MARTIN

COMP 213 Reading Jesus, Writing Gospels: Christian Origins in Context (Same as CLAS 210 and REL 210) (Not offered 2013-2014) (W)
(See under REL 210 for full description.)

BUELL

COMP 214 Moses: Stranger in a Strange Land (Same as JWST 202 and REL 202) (Not offered 2013-2014)
(See under REL 202 for full description.)

DEKEK

COMP 215 Experimental Asian American Writing (Same as AMST 215 and ENGL 217) (Not offered 2013-2014)
(See under AMST 215 for full description.)

WANG

COMP 216 Protest Literature: Arab Writing Across Three Continents (Same as ARAB 216) (Not offered 2013-2014)
(See under ARAB 216 for full description.)

NAAMAN

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

DEKEK

COMP 218 Gnosis, Gnostics, Gnosticism (Same as CLAS 218, HIST 331 and REL 218) (Not offered 2013-2014) (W)
(See under REL 218 for full description.)

BUELL

COMP 219 Arabs in America: A Survey (Same as AMST 219 and ARAB 219) (Not offered 2013-2014)
(See under ARAB 219 for full description.)

NAAMAN

COMP 220(F) Monsters on the Margins in Ancient Greek and Roman Literature (Same as CLAS 220)
(See under CLAS 220 for full description.)

MOODIE

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

KLEINER and ROSENHEIM

COMP 222 Migrants at the Borders: Comparative Middle Eastern and Latin American Cultural Studies (Same as ARAB 223) (Not offered 2013-2014)
(See under ARAB 223 for full description.)

VARGAS

COMP 225 Traditional Chinese Poetry (Same as CHIN 228) (Not offered 2013-2014) (W) (D)
(See under CHIN 228 for full description.)

NUGENT

COMP 226T The Ancient Novel (Same as CLAS 226T) (Not offered 2013-2014)(W)
(See under CLAS 226 for full description.)

WILCOX

COMP 227 Writing Translation: Language and Literature in a Global Age (Not offered 2013-2014)
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.)

NAAMAN

COMP 229 Japanese Culture and History from Courtiers to Samurai and Beyond (Same as ASST 219, HIST 219 and JAPN 219) (Not offered 2013-2014) (D)
(See under HIST 219 for full description.)

SINIAWER and C. BOLTON

COMP 230(S) Making Fun at Rome: The Origins and Influence of Satire (Same as CLAS 230)
(See under CLAS 230 for full description.)

MOODIE

COMP 231T Postmodernism (Same as ENGL 266T) (Not offered 2013-2014) (W) (D)
In one definition, postmodernism in art and literature is what you get when you combine modernism’s radical experimentation with pop culture’s easy appeal. This term has been used to describe works from Andy Warhol’s paintings of Campbell’s soup cans and Jean Baudrillard’s critical essays on Disneyland to 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 tone), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from various countries, but one feature of this text 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 we will ask whether global theoretical paradigms like postmodern-
feminist history (WGSS 251 and HIST 309) (See under ARAB 251 for full description.) EQEIQ

COMP 248 The Modern Theatre: Plays and Performance (Same as ENGL 234 and THEA 248) (Not offered 2013-2014) (See under THEA 248 for full description.) BAKER-WHITE and ERICKSON

COMP 249(S) Love and Revolution (Same as ENGL 249) (W) (Gateway) (See under ENGL 249 for full description.) TIFFT

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 2013-2014) (See under REL 207 for full description.) DEKE

COMP 251(F) Popular Culture in the Arab World: Youth, Populism, and Politics (Same as ARAB 251) (See under ARAB 251 for full description.) EQUIEQ

COMP 252 Arab Women Memoirs: Writing Feminist History (Same as ARAB 252, WGSS 251 and HIST 309) (Not offered 2013-2014) (See under ARAB 252 for full description.) EQUIEQ

COMP 253(S) Narratives of Placement and “Dis-placement” from the Global South (Same as ARAB 253) (W) This seminar deals with the theme of placement and “dis-placement” in literature from different sites in the Global South in the late 20th century. Situating the question of placement and uprootedness within multiple historical and cultural contexts in different sites in the Southern hemisphere, the location of much of the “developing world,” including the Middle East and North-Africa, Latin America, the Caribbean, the African Diaspora and the US-Mexico borderland, we will address the following questions: What
distinguishes exile from Diaspora? What constitutes “dis-placement”? How do the experiences of up-rootedness and forced migration among Palestinian refugees and Mexican migrant workers (within Mexico and the US; with or without documents) inform our notion of home and belonging? How do the legacy of French colonialism in North Africa and the rise of globalization in Latin America, for example, shed light on the ongoing massive immigration of subjects from the Global South to the North? Our emphasis will be on working together to find avenues for expressing yourselves in writing and other media, such as creating your own blog entries about these topics. In addition to a course reader with selected stories, poems, and critical essays, readings will include: Benyamin’s Goat Days, Aimé Césaire’s Return to My Native Land, Ghassan Kanafani’s Min in the Sun, Mamad Darwish’s Journal of an Ordinary Grief, and Laila Lalami’s Hope & Other Dangerous Pursuits.

Format: seminar. Requirements: active class participation, several short response assignments (1-2 pages), one midterm paper (5-6 pages), and final paper (7-10 pages). No prerequisites. Enrollment limit: 19 (expected: 19). Preference given to students majoring in Comparative Literature.

Hour: 11:20-12:35 TR

COMP 254(S) U.S. Cuban Life-Writing: Nationalism, Narrative, and Exile (Same as AMST 255, ENGL 243 and LATS 254) (D)

(See under LATS 254 for full description.)

EQUIQ

COMP 255 Love and Death in Modern Japanese Literature (Same as JAPN 255) (Not offered 2013-2014) (D)

The initial fact that surrounds many first-time readers of modern Japanese fiction is Western belief. 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 in 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 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.

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

C. BOLTON

COMP 257 Baghdad (Same as ARAB 257) (Not offered 2013-2014)

(See under ARAB 257 for full description.)

HERNÁNDEZ

COMP 258(F) (formerly 152) Japanese Film (Same as JAPN 258)

An introductory 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 some 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. Requirements: regular attendance in class and at some evening screenings, weekly film viewing and readings in film theory and criticism, and several short response assignments, plus two 5- to 6-page papers and one test.

Prerequisites: one previous literature course in any department or permission of instructor. Enrollment limit: 45 (expected: 20). Preference given to students majoring or considering a major in Comparative Literature.

Hour: 2:35-3:50 TF

C. BOLTON

COMP 259T Adultery in the Nineteenth-Century Novel (Same as ENGL 261T and WGS 259T) (Not offered 2013-2014) (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 (1856), Lev Tolstoy’s Anna Karenina (1877-87), Leopoldo Alas y Urelúa’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 some secondary literature that will allow us to understand better the context of the works, and the historical and cultural context of the novel.

Format: tutorial. Evaluation will be based on 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 on a pass/fail basis.

CASSIDY

COMP 260 Reading: An Introduction to the Qur’an and Islam (Same as REL 230) (Not offered 2013-2014) (W)

(See under REL 230 for full description.)

DARROW

COMP 262 Outlaws and Underworlds: Arabic Literature of the Margins (Same as ARAB 262) (Not offered 2013-2014) (W)

(See under ARAB 262 for full description.)

NAAMAN

COMP 264 Beauty, Danger and the End of the World in Japanese Literature (Same as JAPN 254) (Not offered 2013-2014) (W)

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 the most 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 Masui, Imamura Shôhei, and Ichikawa Kon; fantasy and science fiction novels by Abe Kôbô, Murakami Haruki and Murakami Ryû; and apocalyptic comics and animation by Oshii Mamoru, Otomo Katsuhiro, 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).

C. BOLTON

COMP 266(S) Confession and Deception in Japanese Literature (Same as JAPN 256)

Situated at the origins of Japanese literature are the beautiful and revealing diaries of ladies in waiting at the tenth- and eleventh-century court. Yet one of the most famous of these women turned out to be a man. For the next thousand years, Japanese literary tradition would place a premium on confessional writing, but the distortions and concealments of these narrators (and the authors hiding behind them) would probably always prove as at least asinteresting as the revelations. This course examines several centuries of Japanese literature to ask whether you can ever put your true self into writing; along the way I will ask you what you reveal, conceal, discover, or reinvent about yourself when you write about literature for a class like this. Texts will range from classical and medieval Japanese court literature by Sei Shônagon and Lady Nijô, through autobiographical and confessional novels by Sôseki, Tanizaki, Mishima, and Abe Kôbô, to documentary and subculture films like The New God. We will also look at some visual literature, including 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: seminar. Requirements: attendance and participation, 2 or 3 short response assignments, one test, two 5-page papers, and an ungraded creative project.

No prerequisites. Enrollment limit: 25 (expected: 15). Preference given to students majoring or considering a major in Comparative Literature.

Hour: 2:35-3:50 TF

C. BOLTON

COMP 269 Transitional Japanese Literature into the Twentieth Century (Same as JAPN 271) (Not offered 2013-2014) (W)

(See under JAPN 271 for full description.)

KAGAYA

COMP 270 Performing Greece and Rome (Same as CLAS 262 and THEA 262) (Not offered 2013-2014) (W)

(See under CLAS 262 for full description.)

HOPPIN

COMP 274T Confronting Japan (Same as JAPN 274T) (Not offered 2013-2014) (W)

(See under JAPN 274T for full description.)

KAGAYA

COMP 277(S) Father Abraham: The First Patriarch (Same as JWST 270T and REL 270T) (W)

(See under JWST 270T for full description.)

DARROW

COMP 277 Dangerous Minds/Endangered Minds in the German Tradition (Same as GERM 277) (Not offered 2013-2014) (W)

(See under GERM 277 for full description.)

NEWMAN

COMP 278 Premodern Japanese Literature and Performance (Same as JAPN 276) (Not offered 2013-2014)

(See under JAPN 276 for full description.)

KAGAYA

COMP 284(S) The Concept of Bildung: the Literature and Philosophy of Self-Discovery

This course traces the influential concept of Bildung, or self-discovery, through the literature and philosophy of Germany, England, France, and other traditions, from the Enlightenment to the present. At the heart of the French Revolution and amid the general fervor for democratic self-rule that it represented, a handful of German philosophers asked themselves a simple and yet profound question: If modern individuals could free themselves from dogmatic belief and from the political and cultural institutions that such
COMP 308 Everyday Life in Literature and Film (Same as WGSS 309) (Not offered 2013-2014)

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 Leó Tótsy, Franz Kafka, Georges Perec, Manil Suri, Ha Jin, and Banana Yoshimoto. Films by Chantal Akerman, Pedro Almodóvar, Benoît 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, Knausgaard, 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.*

DRUXES

COMP 309(S) Diaspora and Displacement: Theories and Literatures (Same as AMST 308 and LATS 308) (D)
(See under LATS 308 for full description.)

HÉRANÁNDEZ

COMP 310(S) Storm and Stress and More (Same as GERM 310T) (Not offered 2013-2014) (W)
(See under GERM 306 for full description.)

K. KIEFFER

COMP 311(F) Experimental African American Poetry (Same as AFR 301, AMST 307 and ENGL 327)
(See under AMST 307 for full description.)

UM

COMP 312 Francophone Islands (Same as AFR 312 and RLFR 312) (Not offered 2013-2014) (D)
(See under RLFR 312 for full description.)

PIEPRZAK

COMP 314T Enlightenment and its Discontents (Same as GERM 306T) (Not offered 2013-2014) (W)
(See under GERM 306 for full description.)

NEWMAN

COMP 315(F) Medieval East and West: Travel, Holy War, Storytelling (Same as ARAB 303 and ENGL 303) (D)
(See under ENGL 303 for full description.)

KNOPP

COMP 316(S) Images of Law (Same as ENGL 332 and JLST 312) (W)
(See under JLST 312 for full description.)

HIRSCH

COMP 317(S) Dante (Same as ENGL 304)
(See under ENGL 304 for full description.)

KLEINER

COMP 318(F) Twentieth-Century Novel: From Adversity to Modernity (Same as RLFR 318)
(See under RLFR 318 for full description.)

B. MARTIN

COMP 319(S) Black Migrations: African American Performance at Home and Abroad (Same as AFR 317, AMST 317, DANC 317, ENGL 317 and THEA 317)
(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 2013-2014) (W)
(See under CLAS 320T for full description.)

DEKEL

COMP 321(F) Groovin’ the Written Word: The Role of Music in African American Literature (Same as AFR 314, AMST 314 and ENGL 314)
(See under AFR 314 for full description.)

BRAGGS

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

BRAGGS

COMP 323(T) Reason, Unreason and Anti-Reason from the Enlightenment to the Third Reich (Same as GERM 323T) (W)
(See under GERM 323 for full description.)

NEWMAN

COMP 324(F) The Orientalist Sublime and the Politics of Horror (Same as ENGL 334) (D)
(See under ENGL 334 for full description.)

KOLB

COMP 325(S) Joyce, Woolf, and Proust (Same as ENGL 325)
(See under ENGL 325 for full description.)

JOSEPHSON

COMP 326T Queer Temporalities (Same as LATS 426T, REL 326T and WGSS 326T) (Not offered 2013-2014) (W)
(See under REL 326 for full description.)

HIDALGO

COMP 327(T) Theory after Postmodernism: New Materialisms and Realisms (Same as REL 327)
(See under REL 327 for full description.)

JOSEPHSON

COMP 328 California: Myths, Peoples, Places (Same as AMST 318, ENVI 318, LATS 318 and REL 318) (Not offered 2013-2014) (W)
(See under LATS 318 for full description.)

HIDALGO

COMP 330(S) New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City That Care Forgot and Katrina Remembers (Same as AMST 331 and THEA 330)
(See under THEA 330 for full description.)

BROTHERS
COMP 331T(S) The Brothers Karamazov (Same as RUSS 331T and ENGL 371T) (W)
(See under RUSS 331T for full description.)
CASSIDAY

COMP 333T Narrative Strategies (Same as ArtsS 333T) (Not offered 2013-2014)
(See under ARTS 333 for full description.)
ALI

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

COMP 334(S) Imagining Joseph (Same as ANTH 334, JWST 334 and REL 334) (W)
(See under ANTH 334 for full description.)
JUST

COMP 340 Literature and Psychoanalysis (Same as ENGL 363) (Not offered 2013-2014) (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 it in history. Approximately the first three-fourths of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. All readings in English.
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 COMP or ENGL, or permission of instructor. Enrollment limit: 19 (expected: 19). Preference given to Comparative Literature students.

NEWMAN

COMP 343(F) Spectacles on His Nose and Autumn on his Heart: The Oeuvre of Isaac Babel (Same as INST 343, JWST 343 and RUSS 343) (D) (W)
(See under RUSS 343 for full description.)
VAN DE STADT

COMP 344 From Hermeneutics to Post-coloniality and Beyond (Same as ENGL 386 and REL 304) (Not offered 2013-2014) (D)
(See under REL 304 for full description.)
(Literature and Theory)
DREYFUS

COMP 345 Museums, Memorials, and Monuments: The Representation and Politics of Memory (Not offered 2013-2014)
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 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 (Ohan Pambouk’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.
PIEPRAZ

COMP 346(S) Questioning the Cultural Self in Literature (D) (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 allowances and rivalries. What constitutes a cultural self? 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, Nilgiri Ponn’s The Republic of Race, Joseph Conrad’s Heart of Darkness, Victor Martínez’s Parrot in the Oven: Mi Vida. This course fulfills the Educational Diversity Initiative (EDI) because it integrates the comparative study of various cultures and societies, it directly addresses issues of power and privilege and it explores how “difference” is imagined and theorized.
Format: lecture/discussion. Requirements: active class participation, two 3- to 5-page papers and a final 7- to 10-page paper.
Hour: 11:00-12:25 TF
VARGAS

COMP 347(S) The Problem of Modernity and the Modernist Imagination (Same as ENGL 350T) (W)
(See under ENGL 350 for full description.)
RHEE

COMP 350 Cervantes’ Don Quixote in English Translation (Same as ENGL 308 and RLSP 303) (Not offered 2013-2014) (D)
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, 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 and cultural context—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, COMP or ENGL, 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.
ROUHI

COMP 351(S) The Global Avant Garde in Literature and Film (Same as ENGL 352) (D)
(See under ENGL 352 for full description.)
KOLB

COMP 352 Writing after the Disaster: The Literature of Exile (Same as JWST 352 and RLSP 352) (Not offered 2013-2014) (D) (W)
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 twenty 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 commemorated and “remembered 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, and a welter of post- prefixed concepts that claim to transcend national boundaries: the poststructural, the postmodern, the postcolonial, the posthuman. What are the ideas

FOX

COMP 353 Writing the City: Beirut and Cairo in Contemporary Arabic Literature (Same as ARAB 353) (Not offered 2013-2014) (W)
(See under ARAB 353 for full description.)
NAAMAN

COMP 355 Contemporary Drama and Performance (Same as ENGL 349 and THEA 345) (Not offered 2013-2014) (D)
(See under THEA 345 for full description.)
HOLZAPEL

COMP 366(F) Romantic Literature and Philosophy (Same as ENGL 366) (W)
(See under ENGL 366 for full description.)
JOHNSTON

COMP 370 Displaying, Collecting and Preserving the Other: Museums and French Imperialism (Same as AFR 370 and RLFR 370) (Not offered 2013-2014) (D)
(See under RLFR 370 for full description.)
PIEPRAZ

COMP 375 New Asian American, African American, Native American, and Latina/o Writing (Same as AFR 403, AMST 403, ENGL 375 and LATS 403) (Not offered 2013-2014) (D)
(See under AMST 403 for full description.)
WANG

COMP 380(F) Literary and Critical Theory in the Twentieth Century (Same as ENGL 370)
From the rise of modern literary criticism around 1900 to the explosion of high theory in the 1980s and 1990s, the twentieth century witnessed an international flowering of new ideas about how to interpret art and literature: Russian Formalism, American New Criticism, French Structuralism and Deconstruction, new varieties of hermeneutic criticism, and a welter of post- prefixed concepts that claim to transcend national boundaries: the poststructural, the postmodern, the postcolonial, the pachuman. What are the ideas
associated with these different movements, and how are they connected? Does each represent a radical break with previous ways of reading, or do they actually build on one another and evolve in a systematic way? The course will focus on careful reading of essays representing major 20th-century critical schools (and a couple of their earlier precursors), by critics like Schiller, Shklovsky, I.A. Richards, Barthes, Derrida, Said, and others. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose or poetry from any time and place; film, visual art, or architecture; music, new media, or digital media, etc.

Format: seminar. Requirements: attendance and active participation, several short response assignments summarizing and applying the theory, and a final project consisting of a scripted oral presentation plus a final 15-page paper.

Prerequisites: at least one previous literature or theory course. Enrollment: 15 (expected: 12). Preference: students majoring in a related discipline.

May not be taken on a pass/fail basis.

C. BOLTON

COMP 392(S) Wonder (Same as ENGL 392)
(See under ENGL 392 for full description.)

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

COMP 401(F) Senior Seminar: Detective Fiction
Despite the genre’s comparative youth, detective fiction has proven unusually adaptable and stunningly prolific. In the less than 200 years since its inception, detective fiction has traveled to virtually every region of the globe and into countless languages, found a home in both high art and popular culture, penetrated media including print, cinema, the internet, and the iPhone app, and spawned subgenres as sundry and specific as the police procedural, cooking detective fiction, medieval monk detective fiction, and lesbian detective fiction. This seminar seeks to understand the genre’s explosion in the wake of Edgar Allan Poe’s seminal stories by surveying the diverse material that falls within its capacious generic boundaries, as well as work by those who theorize detective fiction. In addition to reading classics by Poe, Arthur Conan Doyle, and Agatha Christie, we will explore texts that use the detective and the activity of detection in innovative ways (for example, Dostoevsky’s Crime and Punishment), watch several works of film noir, and see what happens when the detective gets self–consciously conceptual in works by writers such as Jorge Luis Borges and Paul Auster. All readings will be in English; however, students able to read translated works in the original language are encouraged to do so.

Format: seminar. Requirements: active participation in class discussions, occasional short writing assignments and presentations in class, a final research paper.

Enrollment limit: 19 (expected: 10-12). Preference given to senior Comparative Literature majors
May not be taken on a pass/fail basis; not available for the Gaudino option.

C. BOLTON

COMP 403 Edward Said (Same as AMST 415 and ENGL 415)
(Not offered 2013-2014)
(See under AMST 415 for full description.)

WANG

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

WANG

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