GERMANIC LANGUAGES AND LITERATURES

Humanities Quadrangle, 203.432.0788
http://german.yale.edu
M.A., M.Phil., Ph.D.

Chair
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Directors of Graduate Studies
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Professors Rüdiger Campe, Fatima Naqvi, Paul North, Brigitte Peucker (Emerita), Kirk Wetters

Affiliated faculty Jennifer Allen (History), Thomas Connolly (French), Fatima El-Tayeb (Ethnicity, Race & Migration; Women's, Gender, and Sexuality Studies), Paul Franks (Philosophy), Gundula Kreuzer (Music; Theater and Performance Studies), John Peters (English; Film & Media), Steven Smith (Political Science), David Sorkin (History), Nicola Suthor (History of Art), Katie Trumpener (Comparative Literature; English; Film & Media)

FIELDS OF STUDY

German literature and culture from the Middle Ages to the twenty-first century in Germany, Austria, and Switzerland; literary and cultural theory; literature and philosophy; literature and science; media history and theory; visuality and German cinema.

REQUIREMENTS FOR THE PH.D. DEGREE

The faculty in German considers teaching to be essential to the professional preparation of graduate students. Four terms of teaching are required, usually beginning in the third year of study. Students normally teach undergraduate language courses under supervision for at least three terms. Other teaching experiences are available thereafter in literature, theory, film, etc.

Students are required to demonstrate, besides proficiency in German, a reading knowledge of one other foreign language in the third term of study.

In the first two years of study, students take four courses per term. Of these sixteen courses, one must be GMAN 501, Methods of Teaching German as a World Language; and at least one must be taken in pre-nineteenth-century topics. Three of the sixteen courses in the first four terms may be audited.

A written examination must be taken at the end of the fifth term of study, followed by an oral discussion approximately a week after the written exam. A dissertation prospectus should be submitted no later than the end of the sixth term. All students will be asked to defend the prospectus in a discussion with the faculty. The defense will take place before the prospectus is officially approved, usually in late April or May of the sixth term. Students are admitted to candidacy for the Ph.D. upon completion of all
predissertation requirements, including the prospectus. Candidates who wish to write the dissertation in a language other than English, in this case in German, should notify the DGS at the prospectus defense.

After the submission of the prospectus, the student’s time is devoted mainly to the preparation of the dissertation. A dissertation committee will be set up for each student at work on the dissertation. It is expected that students will periodically pass their work along to members of their committee, so that faculty members in addition to the dissertation adviser can make suggestions well before the dissertation is submitted. Drafts of each chapter must be submitted in a timely fashion to all members of the student’s committee: the first chapter should be submitted to the committee by February 1 of the fourth year of study; the second chapter should be submitted by January 1 of the fifth year. There will be a formal review of the first chapter. After the dissertation is submitted, the DGS convenes a defense colloquium with the candidate, the committee, the department, and invited guests.

Two concentrations are available to graduate students: Germanic Literature and German Studies. There is a special combined degree with Film and Media Studies; see below.

**SPECIAL REQUIREMENTS FOR THE GERMANIC LITERATURE CONCENTRATION**

During the first two years of study, students are required to take sixteen term courses, four of which may be taken outside the department. Three courses may be audited.

**SPECIAL REQUIREMENTS FOR THE GERMAN STUDIES CONCENTRATION**

During the first two years of study, students are required to take sixteen term courses, seven of which may be taken outside the department. Three of those courses may be audited. Students are asked to define an area of concentration and will meet with appropriate advisers from both within and outside the department.

**COMBINED PH.D. PROGRAM WITH FILM AND MEDIA STUDIES**

The Department of Germanic Languages and Literatures also offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. in Germanic Languages and Literatures and Film and Media Studies. For further details, see Film and Media Studies. Applicants to the combined program must indicate on their application that they are applying both to Film and Media Studies and to Germanic Languages and Literatures. All documentation within the application should include this information.

**MASTER’S DEGREES**

**M.Phil.** See Degree Requirements under Policies and Regulations.

**M.A. (en route to the Ph.D.)** Students enrolled in the Ph.D. program may qualify for the M.A. degree upon completion of a minimum of eight graduate term courses and the demonstration of reading knowledge of another foreign language chosen in consultation with the DGS.
Further information is available upon request to the Registrar, Department of Germanic Languages and Literatures, Yale University, PO Box 208210, New Haven CT 06520-8210; email, german@yale.edu.

COURSES

**GMAN 568a / CPLT 616a, Thinking Literature in German Modernism**  Vivian Liska

Ever since literature left its ancillary position in the service of extraneous creeds, ideologies and educational purposes or, in the eyes of some, became their substitute, it had to rethink itself. Reflections about its own *raison d'être* and how it relates to the world politically, philosophically, and emotionally became a primary substratum of literary modernism. This is particularly true for modernism in German language contexts where some of the major theories about literature originated and where philosophy, politics and literature had been closely intertwined for centuries. Following general reflections on the term Modernism and its variations in different linguistic and national contexts (Die Moderne, la modernité, modernismo) as well as its relation to Realism, to the Avant Garde and to Postmodernism, this course explores some of the major works of German Modernism. Among the texts to be discussed are works by Hugo von Hofmannsthal, Rainer Maria Rilke, Hermann Hesse, Thomas Mann, Else Lasker-Schüler, Franz Kafka as well as selected poetry and short prose by authors ranging from Expressionists to poets writing in the immediate aftermath of WWII. Special attention is given to intertextual references to the literary tradition and, in this context, to the self-reflexive dimension of the modernist writings.

**GMAN 617a / CPLT 904a / FILM 617a / FREN 875a / SPAN 901a, Psychoanalysis: Key Conceptual Differences between Freud and Lacan**  Moira Fradinger

Working with primary sources mainly from the Freudian and Lacanian corpuses, this seminar is an introduction to key concepts of continental psychoanalytic theory. Students gain proficiency in what has been called “the language of psychoanalysis,” as well as tools for their critical practice in humanities disciplines such as literary criticism, political theory, film studies, gender studies, theory of ideology, sociology, etc. Concepts studied include the unconscious, identification, the drive, repetition, the imaginary, the symbolic, the real, and *jouissance*. A central goal of the seminar is to disambiguate Freud’s corpus from Lacan’s return to it. We pay special attention to Freud’s "three" (the ego, superego, and id) in comparison to Lacan’s "three" (the imaginary, the symbolic, and the real). Depending on the interests of the group, a special unit can be added (choosing from topics such as sexuation, perversion, fetishism, psychosis, anti-psychiatry, etc.). Commentators and critics of Freud and Lacan are also consulted (Michel Arrié, Guy Le Gauzey, Jean Laplanche, André Green, Markos Zafropoulos, and others). Taught in English. Materials can be provided to cover the linguistic range of the group.

**GMAN 618a / CPLT 615a, Adapting to the Stage**  Sophie Schweiger

In this course, we explore theatre as a site of adaptation, as intermedial constellation. We investigate the relationship between dramatic literature and its performance and performability, between textual outlines and their realization(s): between scripts and stages. Focusing on “adaptations” in their various forms, allows us to explore the history of modern German theatre (1750–present day) from a particular angle. The perspective encourages us to prioritize actors over the writers/directors, it requires us to focus on the margins of a script: paratexts — *a stage direction*, for example — rather than their “literary” counterparts. With this shift of focus and radical widening of the
perspective, the course aims to bring forth minor voices within the canons of German drama literature and to offer a way to engage creatively and in unexpected ways with the canons of our field.

**GMAN 900a, Directed Reading**  Staff
By arrangement with the faculty.

**GMAN 998a, Independent Research**  Staff