COMPARATIVE LITERATURE (LITR)

* **LITR 022a, Music and Literature**  Candace Skorupa  
This seminar explores the rivalry between music and literature, the attraction and repulsion between these two art forms, and the dialogue between writers and composers. In select fiction and poetry spanning a variety of cultures and times, we look at the aesthetic challenges of conveying music in words; in select music from the same periods, we study the use of literary themes and narrative. How does music inhabit literature, and literature influence music? We read fiction describing music and borrowing musical forms; we study symphonies and opera inspired by literature; we look at films that bring together these two arts. Students examine theoretical approaches and learn comparative methods useful for literature and culture courses. Though not required, musical experience and/or interest is welcomed for the seminar, which may be taken simultaneously with gateway courses in the humanities. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* **LITR 026a, The Literature of Sports**  Robyn Creswell  
Writers on sport examine ideas of beauty and human divinity; virtuosic performance; group identity; questions of race, class, and gender; global realities of migration; and the ubiquity of spectacle. Topics include origins and essence of play; and case studies in the literature of sports, including the Olympic games of classical Greece, bull fighting, Muhammad Ali, cricket and colonialism, and the globalization of soccer. Readings by Pindar, Hemingway, Huizinga, CLR James, Mailer, Delillo, Foster-Wallace, and Ben Fountain. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* **LITR 027a / HUMS 027a, Six Pretty Good Selves**  Ayesha Ramachandran and Marta Figlerowicz  
Through the prism of thinking about the self, this course provides first-year students with an intensive introduction to studying the humanities at Yale. The course is anchored around six trans-historical models of thinking about selfhood: the ideal self, the lover, the revolutionary, the convert, the saltipist, and the social climber. We range widely across genres, media, periods, and geographies: from Plato’s Symposium to Machado de Assis’s Epitaph for a Small Winner, from the ghazals of Hafez to the Kamasutra. We also make extensive use of Yale’s rich manuscript archives, historical object collections, and art galleries and devote sustained attention to improving students’ academic writing skills. This is a 1.5 credit intensive writing course that fulfills one WR requirement. Friday sessions will alternate between writing workshops and field trips to Yale collections.  WR, HU 1½ Course cr

* **LITR 028a, Medicine and the Humanities: Certainty and Unknowing**  Matthew Morrison  
Sherwin Nuland often referred to medicine as “the Uncertain Art.” In this course, we address the role of uncertainty in medicine, and the role that narrative plays in capturing that uncertainty. We focus our efforts on major authors and texts that define the modern medical humanities, with primary readings by Mikhail Bulgakov, Henry Marsh, Atul Gawande, and Lisa Sanders. Other topics include the philosophy of science (with a focus on Karl Popper), rationalism and romanticism (William James), and epistemology and scientism (Wittgenstein). Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* **LITR 130b / HUMS 130b, How to Read**  Martin Hagglund  
Introduction to techniques, strategies, and practices of reading through study of lyric poems, narrative texts, plays and performances, films, new and old, from a range of times and places. Emphasis on practical strategies of discerning and making meaning, as well as theories of literature, and contextualizing particular readings. Topics include form and genre, literary voice and the book as a material object, evaluating translations, and how literary strategies can be extended to read film, mass media, and popular culture. Junior seminar; preference given to juniors and majors.  HU

* **LITR 140a, How To Compare**  Samuel Hodgkin  
This course is an exploration of literary comparison from methodological as well as historical perspectives. We compare texts within genres, across genres and media, across periods, and between cultures and languages. We consider questions such as whether all comparisons must assume a common ground, and whether there is always an implicit politics to any comparison. Topics range from theories of translation and ekphrasis to exoticism and untranslatability. Readings include classics by critics such as Aristotle, Ibn Sina, and Kristeva, and writers such as Marie de France, Nezami, and Calvino. It also engages with the literature of our own moment: we will read a newly-translated novel by the Chilean writer Nona Fernández, and the exiled Iranian poet Kayvan Tahrmashebian will visit the class for a conversation. We will also discuss films (Parajanov and Barta) and a new Russian computer game. This course fulfills an introductory requirement for students considering one of the majors in the Comparative Literature department, but all are welcome, and the methodologies and questions discussed in the class are useful for any kind of humanistic inquiry.  HU

**LITR 143b / ENGL 192b / FILM 240b, World Cinema**  Marta Figlerowicz  
Development of ways to engage films from around the globe productively. Close analysis of a dozen complex films, with historical contextualization of their production and cultural functions. Attention to the development of critical skills. Includes weekly screenings, each followed immediately by discussion.  HU

* **LITR 153a / AFAM 320a / CLCV 338a, Classics in Africa and the Black Diaspora**  Emily Greenwood Milne  
The reception and appropriation of Greco-Roman classics in Africa and the black diaspora during the twentieth century. The same classical canon that had been used to furnish arguments for colonialism, imperialism, and racism read by black writers and artists in ways that subverted those arguments. Works include drama from Nigeria and South Africa, Caribbean poetry and autobiography, novels by Ralph Ellison and Toni Morrison, and the Odysseus collages of Romare Bearden.  WR, HU
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. WR, HU, RP

The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer's *Iliad* and *Odyssey*, Vergil's *Aeneid*, Dante's *Inferno*, Cervantes's *Don Quixote*, and Joyce's *Ulysses*. Focus on textual analysis and on developing the craft of persuasive argument through writing. WR, HU

An exploration of man and nature in traditional Chinese literature, with special attention to aesthetic and cultural meanings. Topics include the concept of nature and literature; neo-Taoist self-cultivation; poetry and Zen (Chan) Buddhism; travel in literature; loss, lament, and self-reflection in song lyrics; nature and the supernatural in classical tales; love and allusions to nature; religious pilgrimage and allegory. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 200. HU, TR

A study of major women writers in traditional China, as well as representations of women by male authors. The power of women's writing; women and material culture; women in exile; courtesans; Taoist and Buddhist nuns; widow poets; cross-dressing women; the female body and its metaphors; footbinding; notions of love and death; the aesthetics of illness; women and revolution; poetry clubs; the function of memory in women's literature; problems of gender and genre. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 201. HU

Medieval understandings of womanhood examined through analysis of writings by and/or about women, from antiquity through the Middle Ages. Introduction to the premodern Western canon and assessment of the role that women played in its construction. HU

A critical reading of Dante's *Divine Comedy* and selections from the minor works, with an attempt to place Dante's work in the intellectual and social context of the late Middle Ages by relating literature to philosophical, theological, and political concerns. No knowledge of Italian required. Course conducted in English. HU, TR

To what extent does writing about the land and depicting landscapes in early modern Europe reflect a new interest in engaging the boundaries between the human and non-human? What does it show about the commitment of artists and intellectuals to representing cultures and environments not necessarily their own? And how did writers and artists seek to legitimize their intellectual labors by invoking images of agricultural work? Since antiquity, artists have often chosen to make the countryside and its human and non-human denizens symbols of other things: leisure, song, exile, patriotism, erotic sensibilities, anti-urbanism. Early Christianity in turn embraced the desert—and the countryside—as a space for spirituality. We explore these origins, and turn to the early modern period when such interests exploded into poems, novels, plays, and paintings—a period that coincided with new world discoveries and new possibilities for 'golden ages' abroad. We read works by Virgil, St. Jerome, Petrarch, Shakespeare, Spenser, Milton, Tasso, Seamus Heaney, and others, and take at least one trip to a local gallery (New Haven or NY). Finally, we explore recent work in ecocriticism and environmental studies in order to grapple with ancient and early modern understandings of the natural world. Priority given to juniors and seniors.

Introduction to medieval English literature in its European and Mediterranean context, before it became monolingual, canonical, or author-bound. Genres include travel writing, epic, dream visions, mysticism, the lyric, and autobiography, from the Crusades to the Hundred Years War, from the troubadours to Dante, from the *Chanson de Roland* to Chaucer. Formerly ENGL 189. HU

A reading of the central work of prose fiction in the Japanese classical tradition in its entirety (in English translation) along with some examples of predecessors, parodies, and adaptations (the latter include Noh plays and twentieth-century short stories). Topics of discussion include narrative form, poetics, gendered authorship and readership, and the processes and premises that have given The Tale of Genji its place in "world literature." Attention will also be given to the text's special relationship to visual culture. No knowledge of Japanese required. A previous college-level course in the study of literary texts is recommended but not required. WR, HU

Vladimir Nabokov's writings explored in the context of his life story and of the structures and institutions of literary life in Russian émigré circles. Themes of exile, memory, and nostalgia; hybrid cultural identities and cosmopolitan elites; language and bilingualism; the
aims and aesthetics of émigré and diasporic modernism in novels and other media. Additional readings from works of world literature inspired and influenced by Nabokov. Readings and discussion in English. HU

*LITR 212b / HIST 238b / ITAL 322b, USA: Travelers, Immigrants, Exiles from Italy (1920-2001) Giuseppe Mazzotta
The course focuses on the experiences of Italian travelers to North America. Its goal is to promote a critical historical consciousness of the social, political, and cultural reality of the Italian presence in the United States from the end of the First World War to the beginning of the twenty-first century. Students engage with a variety of media: from letters and diaries to memoirs and unpublished documents, from novels and poems to music and films. Through close readings and literary analyses, this class considers the historical and cultural context of each source, eliciting reflection in at least three key areas: national identity, transcultural encounters, and the relevance of the arts for travelers, migrants and exiles. HU

LITR 214b / FREN 420b / HUMS 201b, The Modern French Novel Alice Kaplan and Maurice Samuels
A survey of major French novels, considering style and story, literary and intellectual movements, and historical contexts. Writers include Balzac, Flaubert, Proust, Camus, and Sartre. Readings in translation. One section conducted in French. HU TR

*LITR 239a / CLCV 216a / MGRK 216a / WGSS 209a, Dionysus in Modernity George Syrimis
Modernity’s fascination with the myth of Dionysus. Questions of agency, identity and community, and psychological integrity and the modern constitution of the self. Manifestations of Dionysus in literature, anthropology, and music; the Apollonian-Dionysiac dichotomy; twentieth-century variations of these themes in psychoanalysis, surrealism, and magical realism. HU TR

*LITR 247a / GMAN 378a / HUMS 345a, German Fiction Around 1800 Kirk Wettens
The literary forms of novel, the novella, the short story and the fairy tale were fundamentally reconfigured in Germany around 1800. In the decades 1790-1820, narrative forms begin to take on the importance and enduring shape that will extend through the 19th century and beyond. Techniques such as frame narration (stories in stories), unreliable narrators, gothic and supernatural elements, the Bildungsroman, the novel of the artist, take shape in the context of a highly experimental literary culture. Works covered include Goethe, Conversations of German Refugees and Wilhelm Meister’s Journeyman Years; Schiller, The Ghost-Seer; Tieck, Blond Eckbert; Novalis, Heinrich of Ofterdingen; E.T.A. Hoffmann, The Sandmann and Kreisleriana. Readings are available in German and English. HU TR

*LITR 248b / GMAN 326b, Franz Kafka and Thomas Mann: Two Modernisms Jan Hagens
Comparison of Kafka’s radical modernism and Mann’s neoclassical realism as fundamentally different modes of responding to the challenges of twentieth-century culture. Close reading of short stories by both writers, with attention to the authors’ themes, literary techniques, and worldviews. Discussion in English; readings in German or English. HU TR

*LITR 250b / AFAM 287b / AFST 412b / AMST 465b / FREN 412b, Postcolonial Theory and Literature Fadila Habchi
A survey of the principal modes of thought that have animated decolonization and life after colonialism, as seen in both theoretical and literary texts. Concentration on the British and French imperial and postcolonial contexts. Readings in negritude, orientalism, psychoanalysis, poststructuralism, and novels. Lectures in English; readings available both in French and in English translation. HU RP

*LITR 251b / EALL 265b / EAST 253b, Japanese Literature after 1970 Jing Tsu
This course provides a survey of Japanese literature from 1970 to the present. Readings include novels and essays from a diverse range of authors, addressing themes such as identity, language, memory, domesticity, postmodernism, and racial discrimination. Students develop extensive knowledge of contemporary Japanese literature, while also cultivating skills in close reading and research methods. All readings are in English translation; no knowledge of Japanese is required. HU TR

*LITR 252b / PORT 350b, Machado de Assis Kenneth David Jackson
The place of Machado de Assis in world literature explored through close reading of his collected short stories in translation. Focus on Machado’s hybrid literary world, skeptical critique of empire in Brazil, psychological and narrative constructions. Readings and discussion in English; reading of texts in Portuguese for Portuguese majors. WR, HU TR

*LITR 256a / CPLT 657a / PORT 352a / PORT 652a, Clarice Lispector: The Short Stories Kenneth David Jackson
This course is a seminar on the complete short stories of Clarice Lispector (1920-1977), a master of the genre and one of the major authors of twentieth-century Brazil known for existentialism, mysticism and feminism. WR, HU TR

LITR 258b / LAST 267b / SPAN 267b, Studies in Latin American Literature II Roberto Gonzalez Echevarria
An introduction to Latin American literature from the nineteenth century to the present. Works by Borges, García Márquez, Paz, Neruda, Cortázar, and others. LS, HU TR

*LITR 260a / LAST 385a / PORT 385a, Brazilian Novel of the 21st Century Kenneth David Jackson
Changing narratives, themes, styles, and aesthetic ideals in current Brazilian prose and poetry. The writers’ attempts to express or define a personal, national, and global consciousness influenced by the return of political democracy to Brazil. Focus on readings published within the last five years. Readings and discussion in English; texts available in Portuguese. WR, HU TR

*LITR 265b / EALL 256b / EAST 358b / GLBL 251b / HUMS 272b, China in the World Jing Tsu
Recent headlines about China in the world, deciphered in both modern and historical contexts. Interpretation of new events and diverse texts through transnational connections. Topics include China and Africa, Mandarinization, labor and migration, Chinese America, nationalism and humiliation, and art and counterfeit. Readings and discussion in English. HU
LITR 279b / ER&M 209b / VIET 220b, Introduction to Vietnamese Culture, Values, and Literature  Quang Van
Introduction to Vietnamese culture and values. Topics include cultural and national identity, aesthetics, the meaning of life, war, and
death. Selected readings from Zen poems, folklore, autobiographies, and religious and philosophical writings. Course is taught in English
and is an alternative to Western perspectives. Readings in translation. No previous knowledge of Vietnamese required.  HU

LITR 283a / SPAN 391a, Magical Realism  Roberto Gonzalez Echevarria
Twentieth-century Latin American novels and short stories in which the fantastic appears. Their derivation from avant-garde trends, the
Catholic cultural tradition of miracles, and indigenous and African beliefs. Theoretical statements by Franz Roh, Jorge Luis Borges, Alejo
Carpentier, and Gabriel García Márquez. Conducted in English; a section in Spanish available depending on demand.  HU

LITR 284a / FREN 270a / GMAN 214a, Mad Poets of the Nineteenth and Twentieth Century  Thomas Connolly
Nineteenth- and twentieth-century French (and some German) poetry explored through the lives and works of poets whose ways of
behaving, creating, and perceiving the world might be described as insane. Authors include Hölderlin, Nerval, Baudelaire, Rimbaud,
Verlaine, Mallarmé, Lautréamont, Apollinaire, Breton, Artaud, and Celan. Lectures in English; readings available both in original
language and in English translation.  WR, HU

LITR 286b / PORT 32b, Pessoa, Lispector, Rosa, Saramago  Kenneth David Jackson
Study of works in translation by four contemporary masters in the Portuguese language, Fernando Pessoa, Clarice Lispector, João
Guimarães Rosa and José Saramago. These authors radically experiment with prose in order to question notions of identity, existence,
and meaning.  WR, HU

* LITR 289b / LAST 39b / SPAN 392b, Literature of the Americas, North and South  Rolena Adorno
Readings of U.S. and Latin American short stories and novels to explore related themes and narrative structures. Topics include the
literary dialogue between Anglo and Latin American writers and their comparative treatments of history, myth, memory, and war. Paired
readings of Poe and Cortázar; Bierce and Fuentes; Crane and Borges; and Faulkner’s Absalom, Absalom! and García Márquez’s One
Hundred Years of Solitude. Conducted in English; a section in Spanish available depending on demand. Readings of Latin American texts
in Spanish for Spanish and Literature majors. Prerequisite: SPAN 140, 142, 145, or equivalent.  HU

* LITR 295a / AFAM 324a / AMST 438a / ER&M 291a / WGSS 434a, Caribbean Diasporic Literature  Fadila Habchi
An examination of contemporary literature written by Caribbean writers who have migrated to, or who journey between, different
countries around the Atlantic rim. Focus on literature written in English in the twentieth and twenty-first centuries, both fiction and
nonfiction. Writers include Caryl Phillips, Nalo Hopkinson, and Jamaica Kincaid.  HU

* LITR 305b / ENGL 483b / HUMS 428b / JDST 343b, Advanced Literary Translation  Robyn Creswell
A sequel to LITR 348, The Practice of Literary Translation. Students apply to this workshop with a project in mind that they have been
developing, either on their own or for a senior thesis, and they present this work during the class on a regular basis. Practical translation
is supplemented by readings in the history of translation practice and theory, and by the reflections of practitioners on their art. These
readings are selected jointly by the instructor and members of the class. Topics include the history of literary translation—Western and
Eastern; comparative approaches to translating a single work; the political dimension of translation; and translation in the context of
religion and theology. Class time is divided into student presentations of short passages of their own work, including related key
readings; background readings in the history of the field; and close examination of relevant translations by accomplished translators.
Students receive intensive scrutiny by the group and instructor. Prerequisite: LITR 348.  HU

* LITR 306a / GMAN 377a / HUMS 451a / PHIL 418a, Karl Marx’s Capital  Paul North
A careful reading of Karl Marx’s classic, Capital volume 1, a work of philosophy, economy, and critical social theory that has had a
significant global readership for over 150 years. During our work with the book, we also make reference to Capital volume 2, as well as
interpretations by influential readers. This is a Franke Seminar in the Humanities at the Whitney Humanities Center. Students who
enroll in the seminar will also attend special weekly colloquia with visiting scholars.  HU

* LITR 317a / JDST 326a, Marxist Theory of Literature  Hannan Hever
The role of Marxist thought in understanding literary institutions and texts in the twentieth century. Marx’s theory of ideology; Lukács’s
theory of literature as the basis for development of Marxist literary theory; the Frankfurt and materialistic schools. Readings include
works by Raymond Williams, Catherine Belsey, Walter Benjamin, Pierre Macherey, and Frederic Jameson.  HU

LITR 318b / ENGL 191b / HUMS 206b / MMES 215b / NELC 201b, The Arabian Nights, Then and Now  Robyn Creswell
Exploration of Arabian Nights, a classic of world literature. Topics include antecedents, themes and later prose, and graphic and film
adaptations.  HU

* LITR 323a / ENGL 237a / EVST 237a / HUMS 234a, Animals in Literature and Theory  Jonathan Kramnick
Consideration of the role animals play in our aesthetic, ethical, political, and scientific worlds through reading of fiction, poetry,
philosophy, and critical theory. Topics include: animal sentience and experience; vegetarianism; animal fables; pet keeping; animals
alongside disability, race, and gender; and the representation of animal life in the visual arts.  WR, HU

* LITR 324b / HUMS 320b / THST 330b, Representations of the Underworld  Toni Dorfman
What is the underworld? What questions have different ideas about the underworld posed about mortality, freedom, and goodness?
Topics include dreams, hell, ghosts, the unconscious, and string theory. Sophomore standing required.  HU
* LITR 333a / EALL 208a, Tales of Traditional China  Lucas Bender
This course is an introductory survey of the great works of Chinese narrative literature from the beginnings of the tradition to the end of the premodern period. We consider questions like: How did the form of Chinese narrative change over the centuries? What were the purposes of these different forms? How did the topics of stories change, and what do these changes tell us about narrative’s place in the evolution of the Chinese social world? What was the relationship between narrative and fiction in different periods of China’s history?

How do Chinese ideas about narrative diverge from common conceptions nowadays, and how can premodern Chinese stories, novellas, memoirs, and novels give us insights into the uses and possibilities of narrative that might not be obvious in contemporary media? We also explore the continued relevance of these narratives in contemporary Chinese culture. For this purpose, we have film screenings roughly every other week. All readings in English; no knowledge of Chinese required.  HU TR

LITR 338a / FILM 362a / FREN 384a / ITAL 384a / JDST 289a, Representing the Holocaust  Maurice Samuels and Millicent Marcus
The Holocaust as it has been depicted in books and films, and as written and recorded by survivors in different languages and national contexts. Questions of aesthetics and authority, language and its limits, ethical engagement, metaphors and memory, and narrative adequacy to record historical truth. Interactive discussions about films (Life Is Beautiful, Schindler’s List, Shoah), novels, memoirs (Primo Levi, Charlotte Delbo, Art Spiegelman), commentaries, theoretical writings, and testimonies from Yale’s Fortunoff Video Archive.  WR, HU

LITR 339b / ENGL 159b / HUMS 213b / THST 262b, Global Shakespeares: Race, Gender, and the Idea of the Human  Ayesha Ramachandran
Shakespeare today is a global phenomenon: over five hundred years after his death, the playwright’s legacy continues to flourish with new performances, reworkings, appropriations, and adaptations continuously produced across the world in a range of languages and across various media. Once exported along with the ideologies and practices of empire, Shakespeare’s works have now become an index for the complex histories of colonialism and postcolonialism as well as a crucial site for studying processes of racialization and the universalizing idea of “the human.” How did Shakespeare become global? Was the cultural imagination of his plays always already global, written at a time with the very notion of the modern world as we know it as being shaped? This course explores the political afterlives of “Shakespeare” as a cultural icon and aesthetic touchstone for the Western tradition through a close reading of four plays alongside their adaptations: Hamlet, Othello, King Lear, and Antony and Cleopatra. We look at films, novels, manga comics, memoirs, stand-up comic routines, along with classic stagings of the plays to elucidate the themes that have made Shakespeare global—in particular, questions of race, gender, sexuality, generational conflict, and political intrigue. Authors and directors include Akira Kurosawa, Vishal Bharadwaj, Janet Suzman, Iqbal Khan, James Baldwin, Sulayman Al-Bassam, Tayeb Salih, Preti Taneja, and Derek Walcott. This is the non-intensive writing version of LITR 340 and is worth 1 credit. It meets with LITR 340. Students may earn credit for LITR 339 (1 credit) or for LITR 340 (1.5 credits) but not for both.  WR, HU

LITR 340b / ENGL 161b, (Writing Intensive) Global Shakespeares: Race, Gender, and the Idea of the Human  Ayesha Ramachandran
This course explores the political afterlives of “Shakespeare” as a cultural icon and aesthetic touchstone for the Western tradition through a close reading of four plays alongside their adaptations: Hamlet, Othello, King Lear and Antony and Cleopatra. We look at films, novels, manga comics, memoirs, stand-up comic routines, along with classic stagings of the plays to elucidate the themes that have made Shakespeare global—in particular, questions of race, gender, sexuality, generational conflict, and political intrigue. Along the way, we consider the challenges of decolonizing the canon and the particular place Shakespeare occupies as an index of cultural value. Authors and directors include Akira Kurosawa, Vishal Bharadwaj, Janet Suzman, Iqbal Khan, James Baldwin, Sulayman Al-Bassam, Tayeb Salih, Preti Taneja, and Derek Walcott. This is the intensive writing version of LITR 339 and is worth 1.5 credits. Meets with LITR 339. Students may earn credit for LITR 339 (1 credit) OR for LITR 340 (1.5 credits) but not for both.  WR, HU

* LITR 344b / ENGL 244b / HUMS 340b, The Detective Story: Solving Mysteries from Oedipus to Sherlock  Paul Grimstad
The course looks closely at detective stories, novels and films, with attention to the basic narrative structure of criminal enigma, logical investigation and denouement (whodunnit), and considers the meaning of “genre” more broadly. Starting with the proto-detective story Oedipus Rex—in which tragic drama takes the form of a murder mystery—we move on to Edgar Allan Poe’s invention of the genre proper in “The Murders in the Rue Morgue” and “The Purloined Letter.” From there we go to Poe’s “golden age” inheritors Arthur Conan Doyle, G.K. Chesterton, Agatha Christie, and Dorothy Sayers, as well as the adaptation of Doyle’s tales for the BBC series Sherlock. We also spend time on American “hard boiled” writers (Dashiell Hammett, The Maltese Falcon and John Huston’s 1941 film adaptation of the novel); fiction which draws upon the conventions of detective stories without being genre fiction (Nabokov, Borges), non-fiction works which have the structure of a detective story (Freud’s “Wolf Man” case study); neo-noir film (Chinatown); works that fuse detective fiction and science-fiction (Minority Report) and recent film homage to “golden age” whodunnits (Knives Out). Students write essays making interpretive claims and using evidence from works on the syllabus, with emphasis on writing clear prose in support of an original argument.  HU

* LITR 345b / EVST 228b / HIST 450b / HUMS 228b, Climate Change and the Humanities  Katja Lindskog
What can the Humanities tell us about climate change? The Humanities help us to better understand the relationship between everyday individual experience, and our rapidly changing natural world. To that end, students read literary, political, historical, and religious texts to better understand how individuals both depend on, and struggle against, the natural environment in order to survive.  HU

* LITR 348b / ENGL 456b / HUMS 427b / JDST 316b, The Practice of Literary Translation  Peter Cole
This course combines a seminar on the history and theory of translation (Tuesdays) with a hands-on workshop (Thursdays). The readings lead us through a series of case studies comparing, on the one hand, multiple translations of given literary works and, on the other, classic statements about translation—by translators themselves and prominent theorists. We consider both poetry and prose from
the Bible, selections from Chinese, Greek, and Latin verse, classical Arabic and Persian literature, prose by Cervantes, Borges, and others, and modern European poetry (including Pushkin, Baudelaire, and Rilke). Students are expected to prepare short class presentations, participate in a weekly workshop, try their hand at a series of translation exercises, and undertake an intensive, semester-long translation project. Proficiency in a foreign language is required.

* **LITR 359b / FILM 457b / ITAL 303b, Italian Film from Postwar to Postmodern** Millicent Marcus
  A study of important Italian films from World War II to the present. Consideration of works that typify major directors and trends. Topics include neorealism, self-reflexivity and metacinema, fascism and war, and postmodernism. Films by Fellini, Antonioni, Rossellini, De Sica, Visconti, Pasolini, Bertolucci, Wertmüller, Tornatore, and Moretti. Films in Italian with English subtitles.  
  WR, HU

* **LITR 366b / FILM 416b / FREN 394b, French Cinema through the New Wave** Dudley Andrew
  The history of French cinema c. 1930 to 1970, from the onset of sound through the New Wave movement. The New Wave "idea of cinema"; the relation of cinema to national self-perception and state policy in France. HU RP

* **LITR 372b / RUSS 360b / THST 377b, The Performing Arts in the Twentieth Century: The Russian Stage** Katerina Clark
  The course covers most of the performing arts: ballet, opera, mass spectacle, and theater. Students read selections from famous Russian theorists of the performing arts, such as Constantine Stanislavsky, Vsevolod Meyerhold, and Mikhail Fokine. They also explore these directors' productions and some of the major plays of the twentieth and twenty-first centuries (e.g. by Anton Chekhov, Alexander Blok, Vladimir Mayakovsky, Mikhail Bulgakov, and the documentary theater movement of Teatr.doc). All readings are available in both Russian and English; no knowledge of Russian is required.  
  HU

* **LITR 374a / FILM 325a / GMAN 379a, German Cinema 1918–1933** Jan Hagens
  The years between 1918 and 1933 are the Golden Age of German film. In its development from Expressionism to Social Realism, this German cinema produced works of great variety, many of them in the international avantgarde. This introductory seminar gives an overview of the silent movies and sound films made during the Weimar Republic and situate them in their artistic, cultural, social, and political context between WWI and WWII, between the Kaiser's German Empire and the Nazis' Third Reich. Further objectives include: familiarizing students with basic categories of film studies and film analysis; showing how these films have shaped the history and the language of film; discussing topic-oriented and methodological issues such as: film genres (horror film, film noir, science fiction, street film, documentary film); set design, camera work, acting styles; narration in film; avantgarde cinema; the advent and use of sound in film; Realism versus Expressionism; film and popular mythology; melodrama; representation of women; modern urban life as spectacle; film and politics. Directors studied include: Grune, Lang, Lubitsch, Murnau, Pabst, Richter, Ruttmann, Sagan, von Sternberg, Wiene, et al.  
  WR, HU

* **LITR 380b / FILM 411b, The Films of Alfred Hitchcock** Brigitte Peucker
  An examination of Hitchcock's career as a filmmaker from Blackmail to Frenzy, with close attention to the wide variety of critical and theoretical approaches to his work. Topics include the status of the image; the representation of the feminine and of the body; spectatorship; painterliness and theatricality; generic and psychoanalytic issues.  
  HU

* **LITR 409a / ENGL 198a / FILM 394a / RSEE 350a / WGSS 394a, Internet Cultures, Histories, Networks, and Practices** Marijeta Bozovic
  Examination, through the lenses of histories, network studies, and cultural studies, of how human beings have seemingly overnight learned to use and depend on computer networks for various kinds of work, military operations, pursuits of scientific knowledge, religious proselytizing, political organization, searches for mates and social communities, illegal activities, and infinite varieties of play.  
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* **LITR 432a / FILM 431 / FILM 432a / HUMS 348a, World War II: Homefront Literature and Film** Katie Trumpener
  Examination of critical, civilian World War II experiences in many parts of Europe. Modes of literary and filmic reflection occasioned by the war; civilian perspectives on the relationship between history and everyday life, during and after the war; children's experience of war; and ways homefront and occupation memories shaped postwar avant-gardes.  
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* **LITR 460b / GMAN 365b / HUMS 322b, German Novels After 1945** Rudiger Campe
  The course discusses exemplary novels in German language after 1945 from West and East Germany and Germany after Reunification, as well as from Austria and Switzerland. Part I, "Zero Hour - or Not," on the political critique of Nazi Germany and the attempt at an aesthetic clean break (e.g., Gunther Grass, Ingeborg Bachmann, Max Frisch); Part II "1968: Revolution or New Interiority," on social protest versus aesthetic internationalism (e.g., Peter Handke, Christa Wolf, Hubert Fichte, Thomas Bernhard); Part III, "The Attempt at Being Contemporary," on German and German speaking societies in the global world (e.g., Elfriede Jelinek, Yoko Tawada, Rainald Goetz). While "contemporaneity" is the particular mark of the last section, all works desire to critically intervene in their historical moment. Giving an account of this desire is the goal of the course. Contextualization as needed; close reading of selected passages as the mode of work in the course; all works are provided in English translation and German.  
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* **LITR 467b / ENGL 268b / HUMS 254b / PHIL 227b, Literature and Philosophy, Revolution to Romanticism** Jonathan Kramnick
  This is a course on the interrelations between philosophical and literary writing beginning with the English Revolution and ending with the beginnings of Romanticism. We read major works in empiricism, political philosophy, and ethics alongside poetry and fiction in several genres. Topics include the mind/body problem, political ideology, subjectivity and gender, and aesthetic experience as they take philosophical and literary form during a long moment of historical change.  
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* LITR 470b / HUMS 349b, Identity in Modern Thought  Benjamin Barasch

Identity is at the heart of our present social conflicts, from campus debates about power and privilege, to movements like Black Lives Matter and Me Too, to the resurgence of ethnic nationalism. But what is identity, after all? How does it come into being? What role do “nature” and “culture” play in that process, and are they separable? To what extent are we defined by our belonging to identity categories such as race, class, gender, and sexuality? How free are we to create our own identities? What makes me “me”? Is there a true self? This class explores the complexities of identity through readings in modern literature, philosophy, and social theory, from psychoanalysis to critical race theory, romanticism to postmodernism, autobiography to autofiction. Authors include J.-J. Rousseau, William Wordsworth, R. W. Emerson, Sigmund Freud, Melanie Klein, G. H. Mead, Erik Erikson, Judith Butler, Hannah Arendt, Theodor Adorno, Djuna Barnes, Nella Larsen, W. E. B. Du Bois, Frantz Fanon, Ralph Ellison, James Baldwin, Ta-Nehisi Coates, Thomas Chatterton Williams, Saidiya Hartman, Claudia Rankine, Ben Lerner, Maggie Nelson, Camille Paglia.  

* LITR 488a or b, Directed Reading and/or Individual Research  Staff

Special projects in an area of the student’s particular interest set up with the help of a faculty adviser and the director of undergraduate studies. Projects must cover material not otherwise offered by the department, must terminate in at least a term paper or its equivalent, and must have the approval of the director of undergraduate studies. Enrollment limited to Literature majors.

* LITR 491a, The Senior Essay  Moira Fradinger

An independent writing and research project. The senior essay is due in the office of the director of undergraduate studies according to the following schedule: (1) by September 6 (for LITR 491a) or January 17 (for LITR 491b), a three-page prospectus signed by the student’s adviser; (2) by October 11 (for LITR 491a) or March 6 (for LITR 491b), a full rough draft (not notes); (3) by November 29 (for LITR 491a) or April 9 (for LITR 491b), the completed essay. The minimum length for an essay is twenty-five pages. Students are urged to arrange a topic and adviser early in the term before the term in which the essay is to be written.

* LITR 492a and LITR 493a, The Yearlong Senior Essay  Moira Fradinger

An extended research project. Students must petition the curriculum committee for permission to enroll by the last day of classes in the term preceding enrollment in LITR 492. For students expecting to graduate in May, the senior essay is due in the office of the director of undergraduate studies according to the following schedule: (1) by September 6, a three-page prospectus signed by the student’s adviser; (2) by February 14, a full rough draft (not notes); (3) by April 9, the completed essay. December graduates should consult the director of undergraduate studies for required deadlines. The minimum length for a yearlong senior essay is forty pages.