LITERATURE

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FACULTY OF THE LITERATURE MAJOR

Professors Dudley Andrew, Peter Brooks (Emeritus), Katerina Clark, Roberto González Echevarría, Martin Hägglund, Benjamin Harshav (Emeritus), Geoffrey Hartman (Emeritus), Hannan Hever, Michael Holquist (Emeritus), Carol Jacobs, Rainer Nägele, David Quint, Katie Trumpener, Jing Tsu

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Assistant Professors Robyn Creswell, Marta Figlerowicz, David Gabriel, Ayesh Ramachandran

Senior Lecturer Peter Cole

Lecturers Jan Hagens, George Syrimis

Senior Lectors Candace Skorupa, Howard Stern

Affiliated Faculty Rolena Adorno (Spanish & Portuguese), R. Howard Bloch (French), Rüdiger Campe (German), Francesco Casetti (Film & Media Studies), Kang-i Sun Chang (East Asian Languages & Literatures), Michael Denning (American Studies), Wai Chee Dimock (English), Paul Fry (English), Beatrice Gruendler (Near Eastern Languages & Civilizations), Karsten Harries (Philosophy), Alice Kaplan (French), Tina Lu (East Asian Languages & Literatures), John MacKay (Slavic Languages & Literatures), Giuseppe Mazzotta (Italian), Christopher L. Miller (French), Joseph Roach (English), Maurice Samuels (French), Henry Sussman (German) (Visiting), Christopher Wood (History of Art), Ruth Yeazell (English)

The Literature Major offers students the freedom to construct a program of study that reflects their intellectual goals. All students planning to major in Literature should register with the director of undergraduate studies, who will work with them to develop a coherent, well-focused sequence of courses suited to their individual interests.

The major offers a number of its own courses, which constitute the core of the program. Other courses are normally chosen from different language and literature programs, many of which offer courses on literature and film in translation. Among these programs are African American Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/african-american-studies), Classics (http://catalog.yale.edu/ycps/subjects-of-instruction/classics), East Asian Languages and Literatures (http://catalog.yale.edu/ycps/subjects-of-instruction/east-asian-languages-literatures), English (http://catalog.yale.edu/ycps/subjects-of-instruction/english-language-literature), Film and Media Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/film-studies), French (http://catalog.yale.edu/ycps/subjects-of-instruction/french), German (http://catalog.yale.edu/ycps/subjects-of-instruction/germanic-languages-literatures), Italian (http://catalog.yale.edu/ycps/subjects-of-instruction/italian), Near Eastern Languages and Civilizations (http://catalog.yale.edu/ycps/subjects-of-instruction/near-eastern-languages-civilizations), Portuguese (http://catalog.yale.edu/ycps/subjects-of-instruction/portuguese), Slavic Languages and Literatures (http://catalog.yale.edu/ycps/subjects-of-instruction/slavic-languages-literatures), and Spanish (http://catalog.yale.edu/ycps/subjects-of-instruction/spanish). Courses in film and media studies count toward the major in the same way as courses in literature. Students with a particular interest in film or in translation studies may wish to elect the film track or translation track within the Literature major, described below.

The experience of reading a foreign literature in the original language enables us to understand the nature of both language and literature more fully. Prospective Literature majors are strongly encouraged to begin the study of a foreign language as early as possible in their academic careers and to continue such study throughout their time at Yale. Students interested in graduate study in comparative literature should be aware that many programs require reading knowledge of two or three foreign languages.

Prerequisites Completion of the Yale College foreign language distributional requirement is a prerequisite for entry into the major. Prospective majors must also complete LITR 120 and LITR 122, which may be taken in either order.

The standard major Beyond the prerequisites, the Literature Major requires twelve term courses. These include LITR 300, which should be taken in the sophomore or junior year. Also required are two core seminars, one pre-1800 course, one course in drama or poetry, three courses in a foreign literature with readings in the original language, three elective courses, and the senior essay. The three elective courses may be taken in any literature department and may include two courses in a related discipline that has direct bearing on the student’s program in literature, such as history of art, philosophy, anthropology, music, or theater studies. One of the elective courses may be in creative writing.
Core seminars In core seminars, LITR 400–480, students focus intensively on particular texts, films, literary and cultural issues, and theoretical problems. Students are required to take at least two core seminars, preferably one in the junior and one in the senior year. The seminars provide training in literary interpretation and theory, preparing students for the senior essay.

Pre-1800 course requirement The Literature Major requires at least one course in literature before 1800. Because both genres and individual works of literature refer to, emulate, challenge, and rewrite older works and conventions, students benefit from acquiring a degree of historical perspective. Courses numbered LITR 150–199 fulfill the pre-1800 requirement; courses from other departments may also fulfill the requirement.

Poetry or drama requirement In addition to LITR 122 and the pre-1800 course, all students must take one course in poetry or drama. The course may be one offered in a program other than Literature.

Foreign literature requirement All majors are required to take at least three additional term courses, beyond the foreign language distributional requirement, in an ancient or modern foreign literature, in which the literature is read in the original language. One or more courses can be taken at a basic literature level (normally equivalent to the third year of language study); however, at least one course must be taken at an advanced level (normally equivalent to the fourth year of language study or higher). Students are encouraged to continue developing their foreign language skills by taking advanced language courses and may, with permission of the director of undergraduate studies, substitute one language course at the L5 level for one of the three required foreign literature courses.

A literature course in translation is sometimes suitable as a foreign literature course. In such cases, Literature majors are expected to request additional assignments from their instructors that demonstrate they have engaged with the texts in the original language. They should fill out a form, signed by the instructor, attesting to their intent to do so. This form is available in the department office in Room 102, 451 College St.; students should submit it to the director of undergraduate studies along with their course schedule.

Nonnative speakers of English who are granted permission by Yale College to complete the foreign language distributional requirement by taking ENGL 114, 115, 120, 121, or 450 may take three additional English literature courses to fulfill the foreign literature requirement of the Literature Major, or they may fulfill the major requirements in a third language.

The senior essay In the senior essay, required of all majors, students develop a research topic of their choice and work closely with a faculty adviser. Normally, the essay makes use of texts in the language of their original composition. Any exceptions must be approved by the director of undergraduate studies. Deadlines for the prospectus, the rough draft, and the completed essay are listed in the course descriptions of the senior essay course (LITR 491 and 492, 493).

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Alternatively, students may fulfill the senior essay requirement within the context of a core seminar (the senior seminar essay). Because no more than five students per seminar may elect this option, students should petition the instructor promptly at the beginning of the term. It is understood that students choosing the senior seminar essay will work closely with the instructor throughout the term and produce a substantial paper, approximately thirty pages. Students earn one course credit for the seminar in which the essay is written; no additional course credit is awarded for the essay itself.

Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the director of undergraduate studies by the last day of classes in the spring term. Students may count the second term of the essay as one elective course toward the total number of courses required for the major. Students expecting to graduate in May enroll in LITR 492 during the fall term and complete their essays in 493 in the spring term. December graduates enroll in 492 in the spring term and complete their essays in 493 during the following fall term. Students planning to begin their essay in the spring term should notify the director of undergraduate studies by the last day of classes in the fall term.

Credit/D/Fail For students in the Class of 2017 and previous classes, a maximum of one course taken Credit/D/Fail may count toward the major, with permission of the director of undergraduate studies. For students in the Class of 2018 and subsequent classes, a maximum of two courses taken Credit/D/Fail may count toward the major, with permission of the director of undergraduate studies.

Film track Students may elect to pursue a film-intensive concentration within the Literature Major. Students in the film track must fulfill the same requirements as those in the standard Literature track, with the following exceptions. Film-track students take LITR 143 instead of LITR 122 as one of the prerequisites to the major. They take two foreign literature courses rather than three; neither may be substituted with an advanced language course. In addition, students in the film track must take one course in film theory and must choose their three electives from courses in film and media studies.

Translation track Students may elect to pursue a translation concentration within the Literature Major. Students in the translation track must fulfill the same requirements as those in the standard Literature track, with the following exceptions. Instead of LITR 122, translation-track students take as one of the prerequisites to the major LITR 348 or another course in the theory and practice of translation approved by the director of undergraduate studies. Translation-track students must also choose their three electives from courses that engage with some aspect of translation studies; the office of the director of undergraduate studies maintains a list of qualifying courses.

Intensive major Students in the intensive major complete three courses each in two non-anglophone literatures, in all of which the literature is read in the original language. Three of these courses take the place of the three electives in the non-intensive major. Intensive
majors must also demonstrate proficiency at the L5 level in one of their languages and at the L4 level or above in the other. Students taking the intensive major in three national literatures must take two courses each in two national literatures and three in a third. They must demonstrate proficiency at the L5 level in the language of their principal literature, and at the L4 level or above in the other two.

**Year or term abroad**  The Literature Major encourages students to consider spending a summer, a term, or a year abroad. Courses taken on international programs may, with permission of the director of undergraduate studies, be applied to the Literature Major’s foreign literature requirement.

**Foreign literature courses**  The following table lists languages in which advanced literature instruction is available at Yale, specifying courses that fulfill the basic and advanced literature requirements for the major. Courses with numbers higher than those listed also normally fulfill the requirement, providing that they focus on literature (rather than language) and that the literature is read in the original language.

<table>
<thead>
<tr>
<th>Language</th>
<th>Basic Literature Course</th>
<th>Advanced Literature Course</th>
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<tbody>
<tr>
<td>Arabic</td>
<td>ARBC 150, 151</td>
<td>ARBC 161 or 165</td>
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<tr>
<td>Chinese</td>
<td>CHNS 150, 151</td>
<td>CHNS 170 or 171</td>
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<tr>
<td>French</td>
<td>FREN 170</td>
<td>Courses in French numbered 200 or higher</td>
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<tr>
<td>German</td>
<td>Courses in German numbered 170 or higher</td>
<td>Courses in German numbered 200 or higher</td>
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<tr>
<td>Ancient Greek</td>
<td>GREK 131 or 141</td>
<td>Ancient Greek courses numbered 400 or higher</td>
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<tr>
<td>Modern Hebrew</td>
<td>By arrangement with instructor</td>
<td>By arrangement with instructor</td>
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<tr>
<td>Italian</td>
<td>Courses in Italian numbered 200 or higher</td>
<td>Courses in Italian numbered 200 or higher</td>
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<tr>
<td>Japanese</td>
<td>JAPN 150, 151</td>
<td>JAPN 170 or 171</td>
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<tr>
<td>Korean</td>
<td>KREN 150, 151</td>
<td>EALL 470 or 471</td>
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<tr>
<td>Latin</td>
<td>LATIN 131 or 141</td>
<td>Latin courses numbered 400 or higher</td>
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<tr>
<td>Persian</td>
<td>PERS 150</td>
<td>PERS 150</td>
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<tr>
<td>Portuguese</td>
<td>By arrangement with instructor</td>
<td>By arrangement with instructor</td>
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<tr>
<td>Russian</td>
<td>RUSS 150, 151</td>
<td>Courses in Russian numbered 170 or higher</td>
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<tr>
<td>Spanish</td>
<td>SPAN 261, 262, 266, or 267</td>
<td>Courses in Spanish numbered 300 or higher</td>
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Other ancient and modern languages, including those from Africa, South Asia, and the Middle East, may be suitable for the Literature Major if a qualified faculty adviser is available to supervise the major.

**REQUIREMENTS OF THE MAJOR**

**Prerequisites**  All tracks—LITR 120; completion of Yale College foreign lang distributional req; Standard track—LITR 122; Film track—LITR 143; Translation track—LITR 348 or equivalent

**Number of courses**  12 term courses beyond prereqs (incl senior essay)

**Specific course required**  LITR 300

**Distribution of courses**  All tracks—1 course in lit before 1800; 1 course in poetry or drama; 2 core sems; Standard track—3 courses in 1 foreign lit, as specified; 3 electives, as specified; Film track—2 courses in 1 foreign lit, as specified; 1 course in film theory; 3 electives in film & media studies; Translation track—3 courses in 1 foreign lit, as specified; 3 electives in translation studies

**Substitution permitted**  Standard and translation tracks—1 advanced lang course for 1 of 3 req foreign lit courses, with DUS permission

**Senior requirement**  One-term senior essay (LITR 491); or two-term senior essay (LITR 492 and 493); or 1 core sem (LITR 400–480) with senior sem essay

**Intensive major**  3 addtl courses in a second foreign lang in place of 3 electives; demonstrated command of the second foreign lang to L4 level

* LITR 237a / GMAN 389a, Hegel and Dialectical Thought  Henry Sussman
A careful inventory of Hegelian dialectics and a broad view of subsequent philosophical and literary projects to the postwar twentieth century. Additional readings in Schlegel, Kierkegaard, Marx, Freud, Kafka, Benjamin, and Blanchot. German idealism’s unparalleled innovation; the rise and fate of a powerful philosophical operating system. Students are encouraged to read German, Danish, and French material in the original.  **HU, SO, TR, RP**

* LITR 325b / EDST 318b / ITAL 318b, Texts That Teach in Italian Literature  Siobhan Quinlan
Ways in which texts can serve as educational tools. Works span the classical period to the modern age, with some attention to visual media. Narratives that indirectly teach certain skills by modeling behaviors through plot devices; characters in literature who are influenced by what they read; the selection and use of specific literature in Italian schools for promoting students' moral, social, and intellectual development.  **HU**
Prerequisites and Required Courses

LITR 120a, Introduction to Narrative  Staff
A team-taught course that examines how narratives work and what they do. Emphasis on fictional form, the mechanics of plot, and questions of time and duration. Texts are drawn from a variety of periods and cultures, and include folktales, short stories, novels, case studies, graphic novels, and films.  WR, HU

LITR 122b, World Poetry and Performance  Staff
A team-taught course that examines lyric and epic poetry, drama, film, song, and performance. Texts are drawn from a broad range of cultures and time periods. Emphasis on how poetic and dramatic forms shape the stories they tell, on the social and cultural uses to which these forms are put, on the relationship between text and performance, and on historical and cross-cultural connections among texts.  WR, HU

LITR 143b / FILM 240b, World Cinema  Dudley Andrew
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 300b / ENGL 300b, Introduction to Theory of Literature  Martin Hägglund
An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature.  HU

The Ancient World

* LITR 154a / ENGL 395a, The Bible as Literature  Leslie Brisman
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 literalness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.  WR, HU RP

* LITR 166b / CLCV 221b, Imperialisms Ancient and Modern  Christina Kraus
Works of Greek and Latin literature that address the material advantages furnished by imperialism and the moral cost at which they are purchased. Comparison with films, graphic novels, and art installations that engage with similar issues in relation to modern empires. Current problems of globalization and imperialism situated in the context of historical empires.  HU

* LITR 168a / ENGL 129a, Tragedy in the European Literary Tradition  Staff
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works include Homer's Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

* LITR 169b / ENGL 130b, Epic in the European Literary Tradition  Staff
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 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

Medieval and Early Modern Literature to 1800

LITR 183b / ITAL 310b, Dante in Translation  Giuseppe Mazzotta
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. One discussion section conducted in Italian.  HU TR

* LITR 186b / ITAL 325b, Italian Representations of Love from Antiquity to the Renaissance  Angela Capodivacca
Representations of love in literature, philosophy, and art from ancient Rome to the Italian Renaissance. Differences in social practices and mores over time. Works from both the classical Latin and the Italian vernacular traditions. Authors include Catullus, Ovid, Vergil, Petronius, Dante, Petrarch, Boccaccio, and Michelangelo.  HU TR

LITR 191b / FREN 310b, Louis XIV and the Culture of Absolutism  Christopher Semk
An exploration of the major literary works of seventeenth-century France, with special emphasis on the relationship between absolutism and cultural life. Artistic patronage and the institutionalization of the arts, support for and subversion of royal authority, and the characteristics of classical style.  HU
* LITR 196b / JDST 312b, Hebrew Poetry in Muslim Spain  Peter Cole
Introduction to the Golden Age of Hebrew poetry in Muslim Andalusia from the tenth century through the twelfth. Major figures of the period and the cultural and philosophical questions they confronted. The Judeo-Arabic social context in which the poetry emerged; critical issues pertaining to the study and transmission of this literature. Readings from the works of several poets. Readings in translation. Additional readings in Hebrew available.  HU TR

LITR 197b / EALL 203b, The Tale of Genji  Edward Kamens
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.  HU

* LITR 198b / GMAN 333b, Medieval German Lyric  Staff
Introduction to courtly poetry of the German High Middle Ages, from the twelfth through thirteenth centuries. Focus on the woman’s voice as a performance device in the lyric of major artists. The language and formal conventions of lyric subgenres; development of the woman’s role in the lyric of other European cultures. Readings and discussion in English; texts available in the original Middle High German.  HU

European Literature since 1800

LITR 215b / GMAN 311b, The Age of Goethe  Staff
Introduction to Germany’s “classical” period, from the 1790s to the 1830s, with attention to literature, philosophy, art, and culture. The close connection between literature and philosophy of the period; the theoretical foundations of European Romanticism and of later backlashes against it. Some attention to twentieth-century theory.  WR, HU

* LITR 218a / GMAN 226a, Faust  Jan Hagens
The development of the Faust motif through time, from the period of the Renaissance and the Reformation to the twentieth century. Readings from the English adaptation of the original German chapbook and from works by Marlowe, Ben Johnson, Goethe, Wilde, Bulgakov, and Thomas Mann. Screenings of films with a Faustian theme.  HU

* LITR 226a / GMAN 240a, German Modernism  Henry Sussman
Introduction to the radical innovations of modernism as it was forged, received, and revised in German-speaking Europe from c. 1880 to 1945. Literary experiments in dissonance and multifaceted suggestion; strategies in criticism and elucidation demanded by modernist works. Some attention to parallels in painting and music. Readings in English translation. Priority to German Studies majors.  HU RP

* LITR 229b / GMAN 327b, Around Kafka  Henry Sussman
Franz Kafka’s writings viewed as a site for the radical questioning and dislocation of Western systems, institutions, and mores of the early twentieth century. Attention to the shorter fiction, the novels, the letters, and their strategic interrelations; examination of the fields of knowledge, ideological presumptions, and aesthetic and cultural experiments that Kafka touched, and to some degree deranged, with his writing.  HU

* LITR 239a / CLCV 216a / MGRK 216a, 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 245b / RSEE 254b / RUSS 254b, Novels of Tolstoy and Dostoevsky  Vladimir Alexandrov
Close reading of major novels by two of Russia’s greatest authors. Focus on the interrelations of theme, form, and literary-cultural context. Readings and discussion in English.  HU

* LITR 248a / GMAN 326a, Franz Kafka and Thomas Mann  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

Non-European Literature since 1800

* LITR 250b / AFAM 287b / AFST 412b / FREN 412b, Postcolonial Theory and Literature  Christopher Miller
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 nigritype, orientalism, psychoanalysis, poststructuralism, and novels. Lectures in English; readings available both in French and in English translation.  HU RP

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

The Brazilian short story from Machado de Assis to the present, confronting the European literary background with Brazilian linguistic, indigenous, and cultural realities. Authors from four literary periods, including Guimarães Rosa and Clarice Lispector, and dominant critical and thematic currents. Conducted in English. WR, HU TR

Study of major writers, movements, and works in Brazilian literature, including drama, poetry, essay, manifesto, memoir, and fiction. Introduction to canonical writers, works, and movements, including naturalism, realism, modernism, social realism, innovative writing, and postmodern trends. General introduction to key concepts in Brazilian civilization. Conducted in English. WR, HU TR

The radical modernization of Paris under the Second Empire (1851–70) as seen through the eyes of Walter Benjamin. Focus on Benjamin’s Arcades Project, a compendium that charted developments such as Parisian mass transit and streamlined traffic, the construction of apartment houses, and the dissemination of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon. HU

A selective survey of the genre from its seventeenth-century Italian origins to the present day. The libretto’s history, from opera seria to opéra comique to melodrama, featuring libretti by Hofmannsthal, W. S. Gilbert, and Auden. Emphasis on literary adaptations, from Da Ponte and Beaumarchais to Britten and Thomas Mann. Source material includes works by Shakespeare, Schiller, Hugo, Melville, and Tennessee Williams. Readings in English; musical background not required. WR, HU

History of the folktale from the late seventeenth through the late twentieth centuries. Basic concepts, terminology, and interpretations of folktales, with some attention to twentieth-century theoretical approaches. Performance and audience, storytellers, and gender-related distinctions. Interconnections between oral and written traditions in narratives from western Europe and Greece. HU TR

Focus on works by Western writers of the nineteenth through the twenty-first century. The texts’ theoretical implications and implicit self-definitions; the import of concepts such as truth, fiction, self-consciousness, perception, science, and narrative. Readings and discussion in English; texts available in the original German or French. HU TR

Cultural and artistic reactions to the collection and control of information and the tension that arises between these practices and liberal claims to privacy rights. Focus on literary and cinematic works. The control of information as manifested in the technologies of mass media. Readings from other literary texts on the same events include works by Balzac, Zola, and Aragon. HU

Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Hebrew Bible), with some attention to twentieth-century theoretical approaches. Performance and audience, storytellers, and gender-related distinctions. Interconnections between oral and written traditions in narratives from western Europe and Greece. HU TR

Introduction to key issues in media studies. Relationships between commodity, artwork, and networks of exchange; media and public sphere; the analysis of radio and television; alternative or counter-hegemonic conceptions of media; and the viability of the concept "media" itself. HU

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, Wertmuller, Tornatore, and Moretti. Most films in Italian with English subtitles. WR, HU TR

Study of major writers, movements, and works in Brazilian literature, including drama, poetry, essay, manifesto, memoir, and fiction. Conducted in English.

Film

Introduction to key issues in media studies. Relationships between commodity, artwork, and networks of exchange; media and public sphere; the analysis of radio and television; alternative or counter-hegemonic conceptions of media; and the viability of the concept "media" itself. HU

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

Comparative study of New Wave cinema in East and West Germany, with a focus on aesthetic ferment, institutional barriers, and transformation. Berlin as the best place to follow Europe’s emerging cinematic New Waves before 1961. Distinctive approaches developed...
by young filmmakers in East and West Germany to political and documentary filmmaking, to the Nazi past and the Cold War, and to class, gender, and social transformation. Knowledge of German helpful but not necessary.  

* LITR 398a / ENGL 308a / FILM 242a / HUMS 454a, Interpreting Film Masterpieces  
Dudley Andrew and David Bromwich  

Core Seminars

Two seminars are required for Literature majors; nonmajors may be admitted with permission of the instructor.

* LITR 416a / GMAN 358a / JDST 345a, Georg Lukács: Literature and Politics  
Hannan Hever and Kirk Wetters  
Literary-critical, aesthetic, political, and theoretical writings of Georg Lukács. Lukács as a Jewish thinker and Marxist critic; the development of his thought against the backdrop of twentieth-century history; his influence and reception in Germany, Israel, Austria, the United States, and the Soviet Union.  

* LITR 418a / JDST 339a / MMES 418a / RLST 203a, Sovereignty, Diaspora, and Nationality in Modern Hebrew Literature  
Hannan Hever  
Overview of the Poetics, Culture, History and Political dynamics of Modern Hebrew Literature as a national literature over the last 300 years. The course will trace the literary development of its diasporic condition in Europe through the Hebrew Literature that is created in the Israeli Jewish sovereignty. Readings in translation. No background in Jewish literature, Hebrew literature, or Jewish culture is required.  

* LITR 420b / SPAN 393b, The Jungle Books  
Roberto González Echevarría  
A study of novels, stories, and films about a journey to the jungle in search of personal fulfillment and the origins of history. Authors include Alvar Núñez Cabeza de Vaca, Arthur Conan Doyle, Joseph Conrad, André Malraux, Alejo Carpentier, W. H. Hudson, Claude Lévi-Strauss, José Eustasio Rivera, and Mario Vargas Llosa. Readings and discussion in English.  

* LITR 423a / GMAN 276a, Satire, Irony, and Parody  
Paul North  
The uses and abuses of satire, irony, and parody as literary modes for social critique. Examination of the historical claim that antiquity uses satire, the romantic period uses irony, and the modernist period to the present uses parody for the purposes of critique. Readings include German and Austrian literature written from the eighteenth to the twenty-first centuries and classic works in the ancient Greek, Roman, English, Spanish, and American traditions.  

* LITR 427b / FILM 358b / GMAN 369b, Text and Image: The Double of Interpretation  
Rüdiger Campe and Florian Fuchs  
The textuality of vision and the visuality of text in the interpretation of artifacts in Western culture. The pairing of text and vision traced in literary and theoretical readings and in examples from visual art and film. Conditions, variations, and consequences of this unique media configuration and the politics of its interpretation. Case studies range from Plato to Hobbes, Kleist to Flaubert, and baroque emblems to computer diagrams.  

* LITR 430a / GMAN 416a, Interpretation and Authority  
Carol Jacobs  
Close readings of works on problems of authority and interpretation by Sigmund Freud, Roland Barthes, Paul de Man, and Walter Benjamin. Exploration of their writing as a performance that questions simplistic notions of truth. Consideration of the problem of how to interpret texts that unsettle the very nature of interpretation.  

* LITR 433b / GMAN 357b / PHIL 225b, Nietzsche and His Readers  
Paul North  
Reading and discussion of Friedrich Nietzsche’s major texts, as well as critiques and interpretations by some of his most influential twentieth-century readers.  

* LITR 456a / GMAN 456a, Medieval Celtic Literature  
David Gabriel  
Major texts of Celtic literature, focusing on works from the birth of vernacular literature in the Middle Ages to the early modern period. Cultural, historical, and literary issues surrounding works in the Irish and Welsh languages; literary culture in Breton, Cornish, Scottish Gaelic, and Manx. Genres include lyric and bardic poetry, heroic and religious narrative, and early Arthurian works. Readings in English translation; no knowledge of Celtic languages assumed.  

* LITR 465b, Travel and Quests in Early World Literature  David Gabriel
Journeys of all types—Viking voyage of discovery, saintly pilgrimage, Zen journey to enlightenment, knightly quest—that speak to the core of the human experience. Literature of travel, journeys, and quests in the ancient and medieval world; focus on the motivation behind travel and on the repercussions of translating such journeys into literary form.  HU

* LITR 468a / GMAN 362a, The Question of Form  Carol Jacobs
The concept of art in relation to form and deformation. The Platonic tradition in The Republic and echoed in twentieth-century philosophy (Cassirer and Heidegger), modern literature (Keats, Hardy, Kleist, Poe, Kafka), and film (Godard, Egoyan, Dreyer, Sun Zhou, Wong Kar Wai).  HU

* LITR 480a, Topics in Literary Theory: Psychoanalysis in Literature and Film  Moira Fradinger
In-depth examination of a field of literary theory; topics change annually, and the course can be taken more than once. The topic for 2015 is concepts in psychoanalytic theory that bridge the clinical world, literary and critical theory, and film and gender studies. Foundational works by Freud and Lacan are considered together with literary and theoretical texts in order to explore the link between the arts and psychoanalytic theory. Concepts from the clinical field that have been imported into theories of culture, society, and the arts.  HU

* 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.

Senior Courses

* LITR 491a or b, The Senior Essay  David Gabriel
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 4 (for LITR 491a) or January 15 (for LITR 491b), a three-page prospectus signed by the student’s adviser; (2) by October 16 (for LITR 491a) or March 4 (for LITR 491b), a full rough draft (not notes); (3) by December 4 (for LITR 491a) or April 8 (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 493b, The Yearlong Senior Essay  David Gabriel
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 4, a three-page prospectus signed by the student’s adviser; (2) by January 15, a full rough draft (not notes); (3) by April 8, 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.