

LITERATURE

Director of undergraduate studies: Robyn Creswell, 451 College Street, 432-4751, robyn.creswell@yale.edu; (robyn.creswell@yale.edu)
 registrar: maryjane.stevens@yale.edu; complit.yale.edu/literature-major

The Literature and Comparative Cultures Major and the Comparative Literature Major allow students to address fundamental questions about the nature, function, and value of literature in a broadly comparative context. Students read and write about a wide variety of literary works across periods, genres, and national traditions. They investigate ancient and contemporary approaches to literary study, theories and methods of comparison, and the relationship of literature to film and other media. Majors have the freedom to construct a program of study that reflects their intellectual goals. All prospective majors should register with the director of undergraduate studies, who will work with them to develop a coherent sequence of courses suited to their individual interests.

The majors offer a number of their own courses, which constitute the core of the programs. 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, Classics, East Asian Languages and Literatures, English Language and Literature, Film and Media Studies, French, German Studies, Italian, Near Eastern Languages and Civilizations, Portuguese, Slavic Languages and Literatures, and Spanish. Students with a particular interest in film or literary translation may wish to elect the film track or translation track within the majors, as described below.

Prospective 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.

REQUIREMENTS OF THE LITERATURE AND COMPARATIVE CULTURES MAJOR

Requirements of the Literature and Comparative Cultures major for the Class of 2019 With DUS approval, the following changes to the requirements of the major may be fulfilled by students who declared their major under previous requirements.

Requirements of the Literature and Comparative Cultures major for the Class of 2020 and subsequent classes This standard literature major requires twelve term courses, including the senior requirement. Prospective majors must take two junior seminars; LITR 130 and one of LITR 140, 143, or 348. Students in the film track must take LITR 143 and students in the translation track must take LITR 348. Beyond the two required courses and the senior essay, the major requires nine term courses. These include three courses in a foreign literature with readings in the original language, three courses that fulfill the period requirement, and three elective courses. One of the electives must involve a significant element of literary or cultural theory. All 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 of study in literature, such as history of art, philosophy, anthropology, music, or theater studies. One of the elective courses may be in creative writing or directed studies.

Foreign literature requirement All majors are required to take at least three courses, one of which may award the language distributional requirement (L5), in an ancient or modern foreign literature, in which the literature is read in the original language. Two courses can be taken at a basic literature level (normally equivalent to the third year of language study), but at least one course must be taken at an advanced level (normally equivalent to the fourth year of language study or higher).

A literature course in English translation is sometimes suitable as a foreign literature course. In such cases, majors are expected to request additional assignments from their instructors that demonstrate they have engaged with the texts in the original language. They should submit the appropriate 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 DUS 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 and Comparative Cultures Major, or they may fulfill the major requirements in a third language.

Period requirement Students are required to take at least one course in three of five historical periods: 1) Antiquity; 2) The Middle Ages; 3) The Renaissance; 4) 17-18th Centuries; and 5) the Modern period (1800-present). Courses taken from other departments (excluding Directed Studies) may fulfill the period requirement with DUS permission.

Theory requirement All students must take one elective course that involves a significant component of literary or cultural theory. Students who wish to know if a particular course, particularly those offered in other departments, may count toward this requirement should consult the DUS.

Film track Students in the film track must take LITR 143, and they must take two foreign literature courses rather than three (neither course 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 in the translation track must take LITR 348 and must also choose two of their three electives from courses that engage with some aspect of translation studies; the office of the DUS maintains a list of qualifying courses.

Credit/D/Fail A maximum of two courses taken Credit/D/Fail may count toward the major, with permission of the DUS. None of the specific required courses may be taken Credit/D/Fail.

SENIOR REQUIREMENT

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

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the DUS 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 DUS by the last day of classes in the fall term.

REQUIREMENTS OF THE LITERATURE AND COMPARATIVE CULTURES MAJOR

Prerequisites None

Number of courses 12 term courses (incl senior essay)

Specific courses required LITR 130; one of LITR 140, 143, or 348; *Film track*—LITR 143; *Translation track*—LITR 348 or equivalent

Distribution of courses *Standard major*—3 period courses, as specified; 3 courses in 1 foreign lit, as specified; 3 electives, as specified; *Film track*—3 period courses, 2 courses in 1 foreign lit, as specified; 1 course in film theory; 3 electives in film & media studies; *Translation track*—3 period courses, 3 courses in 1 foreign lit, as specified; 2 of 3 electives in translation studies

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

Senior requirement One-term senior essay (LITR 491); or two-term senior essay (LITR 492 and LITR 493)

REQUIREMENTS OF THE COMPARATIVE LITERATURE MAJOR

Requirements of the Comparative Literature major for Class of 2019 With DUS approval, the following changes to the requirements of the major may be fulfilled by students who declared their major under previous requirements.

Requirements of the Comparative Literature major for the Class of 2020 and subsequent classes This intensive literature major is similar to the standard major, with more specific foreign literature requirements, however unlike the standard major, Comparative Literature majors must take LITR 130 and 140 and the latter may not be substituted for by taking LITR 143 or 348. The major requires twelve term courses, including two required junior seminars, LITR 130 and 140, the senior essay, and nine term courses. The remaining requirements include three courses that fulfill the period requirement, one elective that involves a significant element of literary or cultural theory, three courses in one foreign literature (one of which may be an L5 course) and two courses in a second foreign literature (one of which may be an L5 course). In all five of the foreign literature courses, the literature must be read in the original language.

Period requirement Students are required to take at least one course in three of five historical periods: 1) Antiquity; 2) The Middle Ages; 3) The Renaissance; 4) 17–18th Centuries; and 5) the Modern period (1800–present). Courses taken from other departments (excluding Directed Studies) may fulfill the period requirement with DUS permission.

Theory requirement All students must take one elective course that involves a significant component of literary or cultural theory. Students who wish to know if a particular course, particularly those offered in other departments, may count toward this requirement should consult the DUS.

Credit/D/Fail A maximum of two courses taken Credit/D/Fail may count toward the major, with permission of the DUS. None of the specific required courses may be taken Credit/D/Fail.

SENIOR REQUIREMENT

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

The senior essay may be written over one term (LITR 491) or over two terms (LITR 492, 493). Students with an especially well-developed project may petition to write a yearlong senior essay. Interested juniors must apply to the DUS 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 DUS by the last day of classes in the fall term.

REQUIREMENTS OF THE COMPARATIVE LITERATURE MAJOR

Prerequisites None

Number of courses 12 term courses (incl senior essay)

Specific courses required LITR 130, 140

Distribution of courses 3 period courses, as specified, 1 elective with literary or cultural theory element, as specified, 3 courses in one foreign litr, as specified, 2 courses in a second foreign litr, as specified

Senior requirement One-term senior essay (LITR 491); or two-term senior essay (LITR 491 and LITR 492)

STUDY ABROAD FOR BOTH MAJORS

Literature majors are encouraged to consider spending a summer, a term, or a year abroad. One course taken through international programs may, with permission of the DUS, be applied to the foreign literature requirement.

UNIQUE TO BOTH MAJORS

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 majors. 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.

Other ancient and modern languages, including those from Africa, South Asia, and the Middle East, may be suitable for either major if a qualified faculty adviser is available to supervise the student.

Language	Basic Literature Course	Advanced Literature Course
Arabic	ARBC 150, 151	ARBC 161 or 165
Chinese	CHNS 150, 151	CHNS 170 or 171
French	FREN 170	Courses in French numbered 200 or higher
German	Courses in German numbered 170 or higher	Courses in German numbered 200 or higher
Ancient Greek	GREK 131 or 141	Ancient Greek courses numbered 400 or higher
Modern Hebrew	By arrangement with instructor	By arrangement with instructor
Italian	Courses in Italian numbered 200 or higher	Courses in Italian numbered 200 or higher
Japanese	JAPN 150, 151	JAPN 170 or 171
Korean	KREN 150, 151	EALL 470 or 471
Latin	LATN 131 or 141	Latin courses numbered 400 or higher
Persian	PERS 150	PERS 150
Portuguese	By arrangement with instructor	By arrangement with instructor
Russian	RUSS 150, 151	Courses in Russian numbered 170 or higher
Spanish	SPAN 261, 262, 266, or 267	Courses in Spanish numbered 300 or higher

FACULTY OF THE DEPARTMENT OF COMPARATIVE LITERATURE

Professors Dudley Andrew, Peter Brooks (*Emeritus*), Rüdiger Campe, Katerina Clark, Roberto González Echevarría, Martin Hägglund, Hannan Hever, Carol Jacobs (*Emeritus*), Pericles Lewis, Rainer Nägele (*Emeritus*), David Quint, Katie Trumpener, Jing Tsu, Jane Tylus

Associate Professors Moira Fradinger, Ayesha Ramachandran

Assistant Professors Robyn Creswell, Marta Figlerowicz

Senior Lecturer Peter Cole

Lecturers Jan Hagens, George Syrimis

Senior Lector Candace Skorupa

Affiliated Faculty Rolena Adorno (*Spanish & Portuguese*), R. Howard Bloch (*French*), Francesco Casetti (*Film & Media Studies*), Kang-i Sun Chang (*East Asian Languages & Literatures*), Michael Denning (*American Studies*), Wai Chee Dimock (*English*), Paul Fry (*English*), 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*), Ruth Yeazell (*English*)

First-Year Seminar

* **LITR 023a / ENGL 025a / SAST 059a, Modern South Asian Literature, 1857-2017** Priyasha Mukhopadhyay

Exploration of literary texts from South Asia, 1857 to the present. Close reading of literary texts from India, Pakistan, Bangladesh, and Sri Lanka, alongside political speeches, autobiographies, and oral narratives. Topics include colonialism, history writing, migration, language, caste, gender and desire, translation, politics and the novel. Enrollment limited to first-year students. Preregistration is required; see under First-Year Seminar Program. WR, HU

* **LITR 099a / FILM 099a, Film and the Arts** Dudley Andrew

A study of cinema as it developed into a significant art form, including its interactions with fiction, theater, and painting. Focus on André Bazin's reflections on cinema in response to Chaplin, Welles, and Cocteau, as well as to writers such as Faulkner, Sartre, and Malraux. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU RP

Prerequisites and Required Courses

* **LITR 130a / HUMS 130a, How to Read** Katie Trumpener

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 140b, How To Compare** Robyn Creswell and Jing Tsu

An exploration of literary comparison from methodological as well as historical perspectives. We compare texts within genres (stories and stories), across genres (poems and paintings), across periods (classical and modern), 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 texts by Auerbach, Borges, Andre Breton, Hafiz, Victor Segalen and Edward Said; and films by Chen Kaige and Pasolini. HU

LITR 143b / ENGL 192b / FILM 240b, World Cinema Dudley Andrew and 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

The Ancient World

* **LITR 154a / ENGL 395a, The Bible as a 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 literariness. The course should not be taken concurrently with RLST 145 and is not open to first-year students; but it is open to non-majors who have taken a prior WR course or others who are eager to profit from the progress possible from one to another of the five writing assignments. WR, HU RP

* **LITR 165b / CLCV 119b, The Invention of the Classic** Irene Peirano

The discourse of classicism from antiquity to modern times. Contemporary debates over the value of the classics in education; the emergence of classics as a discipline; changing definitions of the classic across time; notions commonly associated with the classics such as timelessness, beauty, and canon. Readings from Cicero, Horace, Dionysius of Halicarnassus, Winckelmann, Eliot, Gadamer, Foucault, Kermode, Calvino, and Nussbaum. 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** Craig Eklund

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 174a / EALL 211a / EAST 241 / WGSS 405a, Women and Literature in Traditional China Kang-i Sun Chang

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

LITR 175b / EALL 206b / EAST 250b / HSAR 206b / HUMS 232b, Japan's Classics in Text and Image Edward Kamens and Mimi Yiengpruksawan

An introduction to the Japanese classics (poetry, narrative fiction, drama) in their manifestations in multiple media, especially in the visual and material realm. Special reference to and engagement with a simultaneous Yale University Art Gallery installation of rare books, paintings, and other works of art from Japan. No knowledge of Japanese required. Formerly JAPN 200. WR, HU TR

* **LITR 180b / HUMS 210b / ITAL 317b / WGSS 317b, Women in the Middle Ages** Christiana Purdy Moudarres

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

LITR 183a / HUMS 180a / ITAL 310a, Dante in Translation Christiana Purdy Moudarres

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

* **LITR 184b / HUMS 142b / WGSS 146b, Women and the Supernatural in Medieval Literature** Johanna Fridriksdottir

Study of medieval texts from a wide geographic and chronological range, all of which prominently feature female characters that exhibit supernatural features or practice magic. Narratives about fairies, witches, hags, and monstrous women analyzed in order to explore intersections of gender and sexuality, Otherness, ethics, violence, fantasy, and related themes in medieval culture. HU

European Literature since 1800

LITR 214a / FREN 240a / HUMS 201a, The Modern French Novel Maurice Samuels and Alice Kaplan

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 215a / GMAN 311a / HUMS 230a, The Age of Goethe Kirk Wetters

Introduction to Germany's classical period, from the 1780s to the 1810s, with attention to the varied forms of literature, philosophy, art, music, and culture. The close connection between literature and philosophy; the theoretical foundations of European Romanticism. Some attention to twentieth-century theory. HU

* **LITR 220b / CZEC 301b / RSEE 300b, Milan Kundera: The Czech Novelist and French Thinker** Karen von Kunes

Close reading of Kundera's novels, with analysis of his aesthetics and artistic development. Relationships to French, German, and Spanish literatures and to history, philosophy, music, and art. Topics include paradoxes of public and private life, the irrational in erotic behavior, the duality of body and soul, the interplay of imagination and reality, the function of literary metaphor, and the art of composition. Readings and discussion in English. HU TR

* **LITR 224a / FREN 403a / HUMS 409a, Proust Interpretations: Reading *Remembrance of Things Past*** R. Howard Bloch and Pierre Saint-Amand

A close reading (in English) of Marcel Proust's masterpiece, *Remembrance of Things Past*, with emphasis upon major themes: time and memory, desire and jealousy, social life and artistic experience, sexual identity and personal authenticity, class and nation. Portions from *Swann's Way*, *Within a Budding Grove*, *Cities of the Plain*, *Time Regained* considered from biographical, psychological/psychoanalytic, gender, sociological, historical, and philosophical perspectives. WR, HU TR

* **LITR 228b / GMAN 372b / JDST 355b, Reflections on the Holocaust** Katrin Truedstedt

Reflections on how the Holocaust has shaken the self-understanding of modern Western culture. We focus on theoretical reflections characterizing the Holocaust as undermining the very possibility of experience, representation, and of inhabiting a shared world. The course aims to give perspective on the complex factors conditioning the Holocaust; the rise of nationalism and fascism, antisemitism and racism; the relation between modernity and barbarism; inclusion and exclusion; law and bare life; World War II and the emergence of the Camp System in Eastern Europe; collaboration, resistance, survival, and testimony. Readings by Hannah Arendt, Theodor W. Adorno, Giorgio Agamben, Shoshana Felman, Primo Levi, Timothy Snyder, and others. HU TR

* **LITR 229b / PORT 354b, History of Portuguese Literature Major Works & Authors** K. David Jackson

Major authors and works of Portuguese literature from origins to the present. The medieval lyric, theater of Gil Vicente, Bernardim Ribeiro's *Menina e moça*, Fernão Mendes Pinto's *Peregrinação*, Camões and *The Lusíads*, baroque prose, poetry and historiography, Almeida Garrett, Cesário Verde and other poets, Eca de Queirós, Pessoa and modernism to Sena, Saramago, and authors active today. Readings of works, from histories of literature and selected essays on major authors. Prerequisite: Previous completion of L5 Portuguese course. L5, HU

* **LITR 230a / CLCV 209a / MGRK 215a, Nikos Kazantzakis: From Revolution to Nihilism** George Syrimis

The Greek poet, novelist, essayist, philosopher, playwright, and travel writer Nikos Kazantzakis. The philosophical influence of Darwin, Nietzsche, and Bergson on Kazantzakis; his fascination with the figures of Christ and Odysseus. Questions of fiction and autobiography, history and revolution, travel writing, twentieth-century existentialism, and the reception of the Homeric tradition. WR, HU TR

* **LITR 235b / JDST 329b, Modern Jewish Poets** Peter Cole

This course introduces students to a diverse group of modern Jewish poets—from Gertrude Stein, Moyshe Leyb-Halpern, and Adrienne Rich to Muriel Rukeyser, Yehuda Amichai, Paul Celan, Edmond Jabès, Leonard Cohen, and others. Writing in English, Yiddish, German, Hebrew, and French, these poets gave seminal expression to Jewish life in a variety of modes and permutations, and in the process produced poems of lasting and universal value. The class explores work as art and considers pressing questions of cultural, historical, and political context. All readings are in English. 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 287a / SPAN 387a, The Borges Effect** Roberto González Echevarría

Study of the decisive influence of Jorge Luis Borges on literature and literary theory; his recognizable and often acknowledged presence in the work of novelists and short-story writers, as well as in that of philosophers and literary theorists. A Borges "effect" is studied in the works of John Barth, Julio Cortázar, Gabriel García Márquez, Italo Calvino, and Umberto Eco, and in Maurice Blanchot, Michel Foucault, Gérard Genette, and Jacques Derrida, among others. Class discussions in English and readings in English or the French, Spanish or Italian originals. HU

* **LITR 299b / AFAM 379b / FREN 410b, Colonial Narrative, Postcolonial Counternarrative** Christopher Miller

Readings of paradigmatic, colonial era texts that have provoked responses and rewritings from postcolonial writers and filmmakers. In some cases the rewriting is explicit and direct, in other cases the response is more oblique. Readings may include: Aimé Césaire's *A Tempest* after Shakespeare's *Tempest*, Kamel Daoud's *The Meursault Investigation* after Camus's *The Stranger*, and Claire Denis's film *Chocolat* after Ferdinand Oyono's *Houseboy*. HU

Non-European Literature since 1800

* **LITR 251b / EALL 265b / EAST 253, Japanese Literature after 1970** Stephen Poland

Study of Japanese literature published between 1970 and the present. Writers may include Murakami Ryu, Maruya Saiichi, Shimada Masahiko, Nakagami Kenji, Yoshimoto Banana, Yamada Eimi, Murakami Haruki, and Medoruma Shun. Enrollment limited to 20. No knowledge of Japanese required. HU TR

LITR 255a / EALL 289a / EAST 262, Crime and Detective Fiction in East Asian Literature and Film Stephen Poland

Exploration of East Asian literature, film, culture, and history through examination of the genre of "crime" or "detective" fiction. Topics include genre theory, as well as a variety of traveling themes in modernity, such as sexuality, surveillance, colonialism, scientific rationality, perversion, the urban, debt, violence, and transnational cultural flows. HU

* **LITR 259a / LAST 252a / PORT 356a, Experimental, Visual, and Concrete Poetry in Perspective** K. David Jackson

Brazilian concrete poetry in international perspective; production and theory of concrete poetry, translation, and criticism during the second half of the twentieth century. Brazilian concrete poets in the context of visual and concrete poetics. Representative works include 'Pilot Plan' and *Theory of Concrete Poetry*, graphic and spatial poems, and public expositions of works. Brazilian concrete poets were among the leaders of an international neo-vanguard movement in mid-twentieth century related to geometrical abstraction in painting. In the journals *Noigandres* and *Invenção*, and the *Theory of Concrete Poetry* the Brazilians link their poetics to Pound, Mallarmé, Cummings and other inventive figures in world poetry, while relating poetry to graphic arts through reference to painting and to semiotics, including Fenollosa's essay on use of the Chinese character. The exhibit in S. Paulo's Museum of Modern Art in December 1956 was the beginning of the public exhibition of concrete poetry, now the topic of anthologies, websites, criticism, and museum retrospectives. Concrete poetics dominated the production of poetry in Brazil for half a century with a major effect on cultural and intellectual life. Prerequisite: PORT 140 or equivalent. HU

* **LITR 260b / LAST 385b / PORT 385b, Brazilian Novel of the 21st Century** K. 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 261a / ENGL 290a, The Canon in the Colony: Reading Literature Abroad** Priyasha Mukhopadhyay

Exploration of the life of English literature in the colonial and postcolonial world, from the nineteenth century to the present. Close reading of literary texts, publishing statistics, school textbooks, film, and postcolonial theory. Topics include canon formation, education reform, colonial publishing, gender and education, global Shakespeare. WR, HU TR

* **LITR 265b / EALL 256b / EAST 358b / GBLBL 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 Phu 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 285a / EALL 286a / EAST 261 / HUMS 290a / PORT 360a, The Modern Novel in Brazil and Japan** Seth Jacobowitz

Brazilian and Japanese novels from the late nineteenth century to the present. Representative texts from major authors are read in pairs to explore their commonalities and divergences. Topics include nineteenth-century realism and naturalism, the rise of mass culture and the avant-garde, and existentialism and postmodernism. No knowledge of Portuguese or Japanese required. HU

* **LITR 287a / SPAN 387a, The Borges Effect** Roberto González Echevarría

Study of the decisive influence of Jorge Luis Borges on literature and literary theory; his recognizable and often acknowledged presence in the work of novelists and short-story writers, as well as in that of philosophers and literary theorists. A Borges "effect" is studied in the works of John Barth, Julio Cortázar, Gabriel García Márquez, Italo Calvino, and Umberto Eco, and in Maurice Blanchot, Michel Foucault, Gérard Genette, and Jacques Derrida, among others. Class discussions in English and readings in English or the French, Spanish or Italian originals. HU

* **LITR 289b / LAST 391b / 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 296a / LAST 392a / PORT 392a, Brazil's Modern Art Movement** K. David Jackson

A study of Brazilian modernism in literature and the arts, centered on São Paulo's "Modern Art Week" of 1922 from the perspective of the European avant-gardes (cubism, futurism, surrealism). The *Cannibal Manifesto* and cultural independence from Europe; avant-garde practices in literature and the arts from the 1920s to the construction of Brasília. Reading knowledge of French and Portuguese helpful but not required. WR, HU TR

Literary Theory and Special Topics

* **LITR 235b / JDST 329b, Modern Jewish Poets** Peter Cole

This course introduces students to a diverse group of modern Jewish poets—from Gertrude Stein, Moyshe Leyb-Halpern, and Adrienne Rich to Muriel Rukeyser, Yehuda Amichai, Paul Celan, Edmond Jabès, Leonard Cohen, and others. Writing in English, Yiddish, German, Hebrew, and French, these poets gave seminal expression to Jewish life in a variety of modes and permutations, and in the process produced poems of lasting and universal value. The class explores work as art and considers pressing questions of cultural, historical, and political context. All readings are in English. HU TR

* **LITR 243a / GMAN 261a / MUSI 376a / THST 351a, Cabaret** Lynda Paul

This seminar explores cabaret as both a historical and a contemporary form of musical-literary-theatrical performance, approaching it from historical, theoretical, and practical perspectives. We read about famous historical cabarets; watch films based on cabaret; read plays, short stories and novels; listen to cabaret songs; learn about the lives of cabaret performers; and analyze the works of contemporary American cabaret artists. More broadly, we examine the values and aesthetics underpinning cabaret's central themes as a form, and explore the music-theatrical predecessors to the manifestation of these concepts in contemporary cabaret. These thematic explorations will lead us around the world and back and forth in time. In order to put our discussions of cabaret into a wider theatrical context, we will also explore a number of other performance genres related to cabaret, including commedia dell'arte, vaudeville, burlesque, circus, and minstrelsy. Historical and theoretical discussions will be combined with creative, performance-based assignments. HU

* **LITR 301b / FILM 360b / RUSS 380b, Putin's Russia and Protest Culture** Marijeta Bozovic

Survey of Russian literature and culture since the fall of communism. The chaos of the 1990s; the solidification of power in Putin's Russia; the recent rise of protest culture. Sources include literature, film, and performances by art collectives. Readings and discussion in English; texts available in Russian. WR, HU

* **LITR 304a / SPAN 388a, Law and Literature in Modern Latin America** Roberto González Echevarría

A study of major modern narrative works in Latin America from the independence and post-independence period in the nineteenth century to the age of drug trafficking and the AIDS epidemic today. The course begins with the Cuban Cirilo Villaverde's antislavery novel *Cecilia Valdés* (1880), moves on to the regionalist classic *Doña Bárbara* (1929) by the Venezuelan Rómulo Gallegos, and the dictator novel *El señor presidente* (1946) by the Guatemalan Miguel Ángel Asturias; peaks with Gabriel García Márquez's total novel *Cien años de soledad* (1967), and finishes with the Colombian's Fernando Vallejo's *La virgen de los sicarios* (1994) and the Mexican Mario Bellatin's *Salón de Belleza* (2009). The course follows the thematics of the law, particularly Roman Law, and the way in which the characters are controlled or driven by civil and criminal law issues that constitute the plots of the novels. Prerequisite: SPAN 140, 142, 145 or equivalent. L5, HU

* **LITR 305b / ENGL 483b / HUMS 428 / JDST 343b, Advanced Literary Translation** Peter Cole

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.

LITR 307a / ITAL 346a / THST 346a, Gender and Performance in Renaissance Italy Jane Tylus

Italian theater in the 15th and 16th centuries was one of the most vital cultural forms of the Renaissance. This course seeks to understand its specific historical role through the lens of gender, focusing on issues that transformed the stage over two centuries. In reading the classics of Italian Renaissance theater, we seek to understand how gender dynamics were staged, performed, interpreted, and questioned in a space that was demarcated as separate from 'real' life, even as its boundaries constantly intersected with the very realities that theater theoretically excluded. Reading knowledge of Italian strongly encouraged. HU

*** LITR 323b / ENGL 237b / EVST 237b / HUMS 234b, 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 330a or b / GMAN 227a / HUMS 330b / PHIL 402a, Heidegger's Being and Time** Martin Hägglund

Systematic, chapter by chapter study of Heidegger's *Being and Time*, arguably the most important work of philosophy in the twentieth-century. All major themes addressed in detail, with particular emphasis on care, time, death, and the meaning of being. HU

*** LITR 345a / EVST 228a / HIST 459Ja / HUMS 228a, 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 348a / ENGL 456a / HUMS 427a, The Practice of Literary Translation** Robyn Creswell

Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Bible, Greek and Latin classics), medieval languages (classical Arabic literature), and modern languages (poetic texts). HU

*** LITR 349b / ENGL 224b / THST 317b, Tragedy and Drama of Reconciliation** Jan Hagens

Close reading of dramas of reconciliation from the Western canon that have traditionally been categorized as tragedies. Ways in which the recategorization of such plays lends additional complexity and meaning to their endings and allows for new interpretations of the texts, their authors, and the history of drama. HU

Film

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

*** LITR 362b / FILM 346b / GMAN 225b, Intermediality in Film** Brigitte Peucker

Film is a hybrid medium, the meeting point of several others. This course focuses on the relationship of film to theater, painting, and video, suggesting that where two media are in evidence, there is usually a third. Topics include space, motion, framing, color, theatricality, tableau vivant, ekphrasis, spectatorship, and new media. Readings feature art historical and film theoretical texts as well as essays pertinent to specific films. Films by Fassbinder, Bergman, von Trier, Jarman, Godard, Haneke, Antonioni, Greenaway and others. HU

*** LITR 367a / FILM 406a / ITAL 304a, Literature into Film** Millicent Marcus

Strategies employed by filmmakers who adapt literary works to the screen. Detailed comparisons between cinematic adaptations and the novels, plays, and short stories on which they are based. Case studies of literary works that pose a variety of challenges to filmmakers. 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 384a / EALL 252a / EAST 251 / FILM 446a, Japanese Cinema before 1960** Aaron Gerow

The history of Japanese cinema to 1960, including the social, cultural, and industrial backgrounds to its development. Periods covered include the silent era, the coming of sound and the wartime period, the occupation era, the golden age of the 1950s, and the new modernism of the late 1950s. No knowledge of Japanese required. Formerly JAPN 270. HU TR

Advanced Seminars

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

* **LITR 412a / ENGL 426a, Modernism, Empire, World Crisis** Joseph Cleary

Drawing on recent scholarship on modernist studies, postcolonial studies, and literary world-systems, this seminar explores how some leading Anglophone writers produced bold new works that engaged with conceptions of European civilizational crisis, the transfer of political power and cultural capital from Europe to the United States, and a rapidly-changing world order. Readings include Pascale Casanova, Alexis de Tocqueville, Henry James, Ford Maddox Ford, Ezra Pound, James Joyce, D. H. Lawrence, T. S. Eliot, W. B. Yeats, Gertrude Stein, and F. Scott Fitzgerald. WR, HU

LITR 421a / CPLT 655a / HIST 391 / HUMS 147a / MDVL 662a / NELC 269a / NELC 615a, Medieval Baghdad Shawkat Toorawa

The founding of Baghdad in the mid-8th-century by the ascendant 'Abbasid dynasty (ruled 750–1258) ushered in a period of intense scholarly, administrative, and artistic activity. The rulers patronized poets and prose writers and supported translation from Greek, Persian, and other languages into Arabic; learned individuals hosted intellectual discussions (and meals and drinking sessions) late into the night at their homes; the literati spent entire nights in bookstores voraciously reading everything they could lay their hands on; theologians and philosophers debated the nature of reality and of God; scientists tested theories in engineering, medicine, and mathematics; and travelers reported their discoveries from China and India. We read works by and about Baghdadis, including how they overthrew the preceding Umayyad dynasty; how they built the legendary Round City. We read travel accounts, geographies, and graffiti; and we read tales from the *Arabian Nights*. We see how paper, books, and writing changed Baghdad, Islamic society, and human knowledge; and how Arab-Islamic society's contributions changed the world. WR, HU

* **LITR 426a or b / ENGL 357a or b / WGSS 340b, Feminist and Queer Theory** Jill Richards

Historical survey of feminist and queer theory from the Enlightenment to the present, with readings from key British, French, and American works. Focus on the foundations and development of contemporary theory. Shared intellectual origins and concepts, as well as divergences and conflicts, among different ways of approaching gender and sexuality. WR, HU

* **LITR 431a / HUMS 229a / LAST 431a, 1968@50 Latin American Languages of Liberation** Moira Fradinger

On the occasion of the 50th anniversary of the upheavals of 1968, this seminar looks at the Latin American cultural and political discourses of liberation throughout the sixties, with an eye at assessing their aftermath and their legacy today. While the language that characterized the foundation of the nation-states in the 19th century was emancipation, in the second part of the twentieth century, and particularly around 1968, Latin America embraced the world discourse of liberation. This seminar examines languages of liberation in an array of disciplines and artistic practices from South and Central America as well as the Caribbean. We explore regional debates that were also inserted in the larger discourse of the anti-colonial struggles of the global South. Topics include Philosophy of liberation (Dussel), Theology of liberation (the 1968 Council of Bishops in Medellin, Colombia), Theater of the oppressed (Boal), Pedagogy of the oppressed (Freire), Cinema of liberation (manifestos of third cinema), the New Song protest movements across the region (from Violeta Parra in Chile to Tropicalismo in Brazil), anti-colonialism in the Caribbean (Fanon), anti-neocolonialism (dependency theory, internal colonialism), Indigenous liberation (from the Barbados declarations to the Lacandon jungle declarations), experimental "boom" literature (Cortázar) etc. HU

* **LITR 437b / JDST 282b / RLST 238b / SPAN 282b, Judeo-Spanish Culture, Language, and Literature** Allyson Gonzalez

This course explores the rich body of culture, language, and literature that emerged in the Sephardi (Judeo-Spanish) diaspora following the expulsion of Jews from Iberia in 1492, and continuing to the present. This course is taught in English. TR HU

* **LITR 439b / CPLT 562b / GMAN 422b / GMAN 654b / HUMS 250b / PHIL 476b, Living Form: Organicism in Society and Aesthetics**
Kirk Wetters

Starting with Kant, the organic is defined as a processual relation of the part and the whole, thereby providing a new model of the individual as a self-contained totality. Students explore the implications of this conception in Goethe's writings on morphology (*The Metamorphosis of Plants*, "Orphic Primal Words"), the Romantics' *Athenaeum*, Hanslick's *On the Beautiful in Music*, Oswald Spengler's cultural morphology, the concept of autopoiesis in Maturana and Varela, Luhmann's systems theory, and Canguilhem's critique of the analogy of organic life and society. HU TR

* **LITR 442a / GMAN 371a / HUMS 353a, Kafka and the Philosophers** Rüdiger Campe

The notion of the "Kafkaesque" is testimony to the exceptional place and impact of Kafka's work and writing in world literature. In fact, Kafka has not only been extensively imitated by other writers and read by literary critics but his narratives and novels became the place of intense engagement by philosophers. More often than not, Kafka is not just another example for a theoretical concept but offers the possibility for new concepts or even requires new ways of thinking. An introduction into Kafka's world of writing is offered by the reading of pieces from his early work (*Description of a Struggle*), the novel *The Trial* (with Orson Welles's movie), and the late narrative *Josephine, the Singer*. The philosophers to read on Kafka (and in their own context) are Albert Camus, Walter Benjamin, Theodor W. Adorno, Maurice Blanchot, Gilles Deleuze, Jacques Derrida, Claudio Agamben, and, in conjunction with Kafka, Stanley Cavell and Richard Rorty. HU TR

* **LITR 443a / JDST 296a / MMES 256a, State and Religion in Israel** Hannan Hever and Yair Asulin

The seminar focuses on the complex relations between Judaism practiced in Israel and the state's social makeup. Judaism plays a political and social role in the public sphere of the State of Israel, which contains alongside religion institutions also secularism and post-secularism. Institutional religions function as part of the structure of social conflicts in Israel as they collide with other, social institutions

such as the education system or the army, as well as the literary institution. Through readings in Israeli poetry and fiction we study political theology of Jewish sovereignty as a hermeneutical code to understanding Israeli literature as it represents chasms and contacts within Israeli society. Readings for the seminar include essays that enable understanding Hebrew literature on the background of Zionist and anti-Zionist thought and politics. HU

* **LITR 444b / NELC 427b, Modern Arabic Poetry and Poetics** Robyn Creswell

Poetry was the preeminent art of the Arab world for much of the twentieth century. Poets served as the region's public intellectuals, framing and shaping debates about the most urgent events and topics of communal concern. The post-WWII period was also a moment when the very definition of Arabic poetry—formally as well as historically—was subject to important transformations. This course serves as an introduction to the major Arab poets of the post-war period—including Badr Shakir al-Sayyab, Nazik al-Mala'ika, Adonis, Mahmoud Darwish, Sargon Boulus, and Iman Mersal—as well as central debates about the nature and scope of poetry. Topics include the poetics of exile, “committed literature,” poetry and myth, the dialectic of tradition and modernity, the prose poem, and translation. Primary readings are in Arabic, with occasional secondary readings in English. Prerequisite: Arabic L5 or higher, or permission of instructor.

* **LITR 453b / CPLT 782b / GMAN 418b / GMAN 742b / HUMS 357, Being a Person** Rüdiger Campe and Katrin Truedstedt

The course explores the notion of personhood as a context for contemporary debates on human, animal, and environmental rights. The social and legal notion of a “person” in modernity has been deeply informed by how “persons” are formed and performed on stage and in narration, and vice versa. Readings focus on two areas: (1) basic texts on the history of the notion of “person” and “character” in legal, poetical, and philosophical contexts from Hobbes to contemporary debates in environmental law; (2) the performance of personhood on the stage and the narrative evocation of a new modern character in the rise of the modern novel. Gender, race, and social class are of relevance throughout, as well as the question of being a nonperson (a witch, a monster, an outcast). With the opening cases of Shakespeare's *Tempest* and Goethe's *Werther* we discuss what it means to appear as a person on stage and as a character in a novel. We pursue the discussion into modernity with modernist and contemporary narratives and how they test the limits and conditions of individual personhood (Woolf, Kafka, Handke, Sebald). We end with contemporary post-migrant theater (Jelinek, Ronen) and ecopoetics (Spahr). HU

* **LITR 466a / FILM 429a / RUSS 465a, War in Literature and Film** Katerina Clark

Representations of war in literature and film; reasons for changes over time in portrayals of war. Texts by Stendahl, Tolstoy, Juenger, Remarque, Malraux, and Vonnegut; films by Eisenstein, Tarkovsky, Joris Ivens, Coppola, Spielberg, and Altman. 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** Robyn Creswell

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 7 (for LITR 491a) or January 18 (for LITR 491b), a three-page prospectus signed by the student's adviser; (2) by October 12 (for LITR 491a) or March 8 (for LITR 491b), a full rough draft (not notes); (3) by November 30 (for LITR 491a) or April 12 (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 or b and LITR 493a or b, The Yearlong Senior Essay** Staff

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 7, a three-page prospectus signed by the student's adviser; (2) by February 15, a full rough draft (not notes); (3) by April 12, 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.

* **LITR 493a or b, The Yearlong Senior Essay** Robyn Creswell

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 8, a three-page prospectus signed by the student's adviser; (2) by February 16, a full rough draft (not notes); (3) by April 13, 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.