LITERATURE

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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 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, Classics, East Asian Languages and Literatures, English Languages and Literatures, Film and Media Studies, French, German, 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 2018 and 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.

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.

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 prerequisites 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, 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

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; 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 493)

REQUIREMENTS OF THE COMPARATIVE LITERATURE MAJOR

Requirements of the Comparative Literature major for the Class of 2018 and 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 later 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 L4 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 prerequisites 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, 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

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

**Specific courses required** LITR 130, 140

**Distribution of courses** 3 period courses, 1 elective with literary or cultural theory element, 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 492 and 493)

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.

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<tr>
<th>Language</th>
<th>Basic Literature Course</th>
<th>Advanced Literature Course</th>
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<tbody>
<tr>
<td>Arabic</td>
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<tr>
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<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 200 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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<td>Japanese</td>
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<tr>
<td>Latin</td>
<td>LATN 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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<td>Portuguese</td>
<td>By arrangement with instructor</td>
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<tr>
<td>Russian</td>
<td>RUS 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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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, Pericles Lewis, Rainer Nägele (*Emeritus*), David Quint, Katie Trumpener, Jing Tsu

**Associate Professor** Moira Fradinger

**Assistant Professors** Robyn Creswell, Marta Figlerowicz, Ayesha Ramachandran

**Senior Lecturer** Peter Cole

**Lecturers** Jan Hagens, George Syrimis

**Senior Lector** Candace Skorupa

Freshman Seminar

* LITR 020b / FREN 012b, French Literature in Global Context  Jill Jarvis
Introduction to contemporary French fiction in a global perspective. Close readings of prizewinning novels by writers of the former French Empire—in Africa, the Middle East, Southeast Asia, and the Caribbean—alongside key manifestos and theoretical essays that define or defy the notion of world literature. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  HU

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 Marta Figlerowicz
Exploration of literary comparison. Study of different literary and aesthetic objects, as well as different means and ends that such comparisons can have. Topics range from theories of translation and ekphrasis to proper use of archives. Readings include works by Borges, Andre Breton, Chen Kaige, Hafiz, Dickinson, Ovid, Durrenmatt, Murasaki Shikubu, Mambety, and Segalen; the paintings of Mantegna, Rembrandt, and Caravaggio; as well as the Pancatantra, Arabian Nights, and the oral epics of the Haida. Junior seminar; preference given to juniors and majors.  HU

The Ancient World

* LITR 152b / LING 11b, Sanskrit Classics in Translation  David Brick
The chief genres of Sanskrit secular literature set against the background of the cultural history of ancient India. Various literary styles compared with those of other world literary traditions.  HU TR

* LITR 154b / ENGL 395b, 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 literariness. 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 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 172b / EALL 210b, Man and Nature in Chinese Literature  Kang-i Sun Chang
An exploration of man and nature in traditional Chinese literature, with special attention to aesthetic and cultural meanings. Topics include the concept of nature and literature; neo-Taost self-cultivation; poetry and Zen (Chan) Buddhism; travel in literature; loss, lament, and self-reflection in song lyrics; nature and the supernatural in classical tales; love and allusions to nature; religious pilgrimage and allegory. All readings in translation; no knowledge of Chinese required. Some Chinese texts provided for students who read Chinese. Formerly CHNS 200.  HU TR

LITR 174a / EALL 211a / 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 TR

LITR 178a / HUMS 233a / MMES 201a / NELC 156a, Classics of the Arabic-Islamic World  Shawkat Toorawa
Survey of the literary tradition of the Arabic-Islamic world (West Asia, North Africa, and Muslim Spain), a textual conversation among diverse authors from late antiquity to the Mamluk period. Prose and poetry from the Qur'an to the *Arabian Nights*; attention to the interdependence of the works and their cultural setting, the agendas authors pursued, and the characters they portrayed.  HU TR
* LITR 180b / ITAL 317b / RLST 335b / 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.  TR

* LITR 181a / EALL 236a, Japanese Poetry and Poetics  Edward Kamens
Core concepts and traditions of classical Japanese poetry explored through the medium of translation. Readings from anthologies and treatises of the ninth through early twentieth centuries. Attention to recent critical studies in transcultural poetic theory. Inspection and discussion of related artifacts in the Beinecke Rare Book and Manuscript Library and the Yale University Art Gallery. Readings and discussion in English. No knowledge of Japanese required. Previous study of literary texts is recommended but not required.  WR, HU

* LITR 182b / ENGL 207b / FREN 214b / HUMS 187b, Medieval Romance  R. Howard Bloch and Ardis Butterfield
A study of some of the principal forms of Arthurian, chivalric, courtly, and parodic romances of medieval French and English tradition.  HU  TR

LITR 183a / HUMS 180a / ITAL 310a, 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 194b / ENGL 189b / FREN 216b / HUMS 134b, The Multicultural Middle Ages  Ardis Butterfield
Introduction to medieval English literature and culture in its European and Mediterranean context, before it became monolingual, canonical, or author-bound. Genres include travel writing, epic, dream visions, mysticism, the lyric, and autobiography, from the Crusades to the Hundred Years War, from the troubadours to Dante, from the Chanson de Roland to Chaucer.  HU

* LITR 196b / J DST 312b / MMES 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

European Literature since 1800

* LITR 218a / GMAN 226a, The Faust Tradition  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 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

LITR 245b / RSEE 254b / RUSS 254b, Novels of Tolstoy and Dostoevsky  Molly Brunson
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 284a / FREN 270a / GMAN 214a, Mad Poets of the Nineteenth and Twentieth Century  Thomas Connolly
Nineteenth- and twentieth-century French (and some German) poetry explored through the lives and works of poets whose ways of behaving, creating, and perceiving the world might be described as insane. Authors include Hölderlin, Nerval, Baudelaire, Rimbaud, Verlaine, Mallarmé, Lautréamont, Apollinaire, Breton, Artaud, and Celan. Lectures in English; readings available both in original language and in English translation.  WR, HU

Non-European Literature since 1800

* LITR 251b / EALL 265b, Japanese Literature after 1970  Stephen Poland
Study of Japanese literature published between 1970 and the present. Writers may include Murakami Ryu, Muraya 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 252a / PORT 350a, 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

* LITR 256b / EALL 256b / EAST 338b / GLBL 251b / HUMS 272b, China in the World  Jing Tsu
Recent headlines about China in the world, deciphered in both modern and historical contexts. Interpretation of new events and diverse texts through transnational connections. Topics include China and Africa, Mandarinization, labor and migration, Chinese America, nationalism and humiliation, and art and counterfeit. Readings and discussion in English.  HU
Literary Theory and Special Topics

* LITR 179b / ENGL 210b / HUMS 140b / ITAL 309b / WGSS 179b, Gender and Genre in Renaissance Love Poetry  Ayesha Ramachandran
Introduction to the poetic genres of lyric, epic, and pastoral in the European Renaissance. Focus on questions of desire, love, and gendered subjectivity. The historical contexts and political uses of discourses of eroticism and pleasure in Italy, Spain, France, and England. Written exercises include poetic imitations of Renaissance texts.  HU

* LITR 304a / FILM 357a / GMAN 408a, Books, Displays, and Systems Theory  Henry Sussman
A status report on the book as a medium in an age of cybernetic technology and virtual reality. The contentious no-man’s land between books and contemporary systems.  HU RP

* LITR 307a / GMAN 374a, Walter Benjamin and the Modernization of Nineteenth-Century Paris  Henry Sussman
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

* LITR 312b / RUSS 391b, The Russian Short Story and Beyond  John MacKay
Examination of the hugely important, but often ignored short story form, primarily in Russia from the early nineteenth-century onward. Reading of important works by major artists of the short story like Karamzin, Turgenev, Pisemsky, Tolstoy, Leskov, Chekhov, Bunin, Zaitsev, Gorky, Babel, Zoshchenko, and Pilnyak, as well as lesser known work, using tools from the digital humanities. Knowledge of Russian useful but not required.  WR, HU TR

* LITR 314a / ENGL 310a, Imperial and Anti-Imperial Writing  Joseph Cleary
Examination of different modes of fiction developed across the twentieth century by writers from several continents as they engaged with immediate actualities and long aftershocks of European and American imperial involvements in Ireland, the Caribbean, Africa, Asia, and the United States. Focus on modernist, realist, romance, epic, and historical narrative forms and on their cross-fertilization and critical possibilities. Authors may include Joseph Conrad, Thomas Mann, James Joyce, C. L. R. James, Doris Lessing, Ngũgĩ wa Thiong’o, Marguerite Duras, Monique Truong, Joseph O’Neill, and Ronan Bennett.  WR, HU

* LITR 315a / AFAM 230a / AFST 239a / CLCV 239a, Conversations between Ancient Greece, Africa, and the Black Diaspora  Emily Greenwood and Sarah Derbew
Investigation of the ways that black diasporic artists have engaged with, revised, and re-imagined Greco-Roman Classics, in order to both expose and critique discourses of racism, imperialism, and colonialism, and as a fertile source of mythological material. Students engage with a diverse array of materials, including collage, graphic novels, novels, oral literature, poetry, and film.  HU

* LITR 319a / ENGL 230a / ER&M 225a / HUMS 402a / WGSS 269a, Selfhood, Race, Class, and Gender  Ayesha Ramachandran and Marta Figlerowicz
Examination of the fundamental notion of “the self” through categories of race, class, and gender as dimensions for understanding personhood. Introduction to major philosophical frameworks for thinking about “the self” from antiquity to the present; case studies from across the world and in different media, placing contemporary debates about these issues in historical perspective.  HU

* LITR 320a / FILM 368a / HIST 275Ja / MGRK 332a, The Culture of the Cold War in Europe  George Syrimis
European culture during and after the Cold War. Focus on the relation of politics and dominant ideologies to their correlative literary and cinematic aesthetics models and to popular culture. Themes include totalitarianism, Eurocommunism, decolonization, espionage, state surveillance, the nuclear threat, sports, and propaganda.  HU

* LITR 330a / GMAN 227a / HUMS 330a / 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 332b / AFAM 340b / AMST 303b / ER&M 320b / LAST 320b, Narratives of Blackness in Latino and Latin America  Dixa Ramirez
Focus on the cultural and literary treatments of Afro-Latin American and Afro-Latina/o subjectivity in Spanish- and Portuguese-speaking Latin America and in the United States through the study of literature, historical first-hand accounts, film, and scholarship produced from the 16th century to the present. Themes include slave insurrections, the plantation system, piracy and buccaneering, the black roots of several Latin American musical genres, miscegenation, and the central role of sexuality in race-based social hierarchies.  WR, HU

* LITR 334b / AFAM 391b / AMST 309b / ER&M 310b / WGSS 310b, Zombies, Pirates, Ghosts, and Witches  Dixa Ramirez
* LITR 342b / JDST 356b, Jewish Literary Masterpieces  Hannan Hever
Exploration of the nature of Jewish identity through a literary prism, focusing on novels, stories, poetry, and homilies. Study of
texts written over a three thousand year period by Jews living in the Middle East, Europe, and America, from biblical writings through
modern works composed by Franz Kafka, Philip Roth, as well as Israeli Literature. Special attention given to the role of gender, minority
identities, and the idea of nationalism. Taught in translation, readings in English.  HU  RP

LITR 344a, The Literature of Sports  Robyn Creswell
 Writers on sport examine ideas of beauty and human divinity; virtuosic performance; group identity; questions of race, class, and
gender; global realities of migration; and the ubiquity of spectacle. Topics include origins and essence of play; and case studies in the
literature of sports, including the Olympic Games of classical Greece, bull fighting, Muhammad Ali, cricket and colonialism, and the
globalization of soccer. Readings by Pindar, Hemingway, Huizinga, CLR James, Mailer, Delillo, Foster-Wallace, and Ben Fountain.  HU  TR

* LITR 346b / GMAN 246b, Ends of the Enlightenment  Kirk Wetter
Kant’s question “What is Enlightenment?” traced through literature, philosophy, theory, and the arts. Classic theories through the mid-
twentieth century from works by Rousseau, Voltaire, Nietzsche, Spengler, Schmitt, Weber, Adorno, Heidegger, Habermas, Foucault, and
Derrida. Theoretical work is paired with literature, art, and film.  HU

* LITR 348b / ENGL 456b / HUMS 427b / JDST 316b, The Practice of Literary Translation  Peter Cole and 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

Film

* LITR 355a / FILM 450a / GMAN 354a, The Films of Fassbinder, Herzog, and Haneke  Brigitte Peucker
Examination of representative films by three major German language auteurs. Topics include cinema’s investment in painting and
theatricality, its relation to gendered, imaginary, and abject bodies and to the specificities of time and place; the fictions of the self that
these auteurs construct; and how questions of identity intersect with ideology and the political.
Films subtitled; all readings and discussion in English.  HU  TR

* LITR 356b / FILM 418b / GMAN 320b / GMST 265b / HUMS 135b, Scandinavian Cinema and Television  Katie Trumpener
Contemporary Scandinavian film and television examined in relation to earlier cinematic highpoints. Course explores regionally-
specific ideas about acting, visual culture and the role of art; feminism and the social contract; historical forces and social change.
Films by Bergman, Dreyer, Gad, Sjöström, Sjöberg, Sjöman, Troell, Widerberg, Vinterberg, von Trier, Ostlund, Kaurismäki, Scherfig,
Kjartansson; as well as contemporary television series selected by students.  HU

* LITR 359a / FILM 457a / ITAL 303a, 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 360a / FILM 363a, Radical Cinemas of Latin America  Moira Fradinger
Introduction to Latin American cinema, with an emphasis on post–World War II films produced in Cuba, Argentina, Brazil, and Mexico.
Examination of each film in its historical and aesthetic aspects, and in light of questions concerning national cinema and “third cinema.”
Examples from both pre-1945 and contemporary films. Conducted in English; knowledge of Spanish and Portuguese helpful but not
required.  HU

* LITR 363b / FILM 391b, Media, Politics, and Identity  Moira Fradinger
Consideration of the centrality to media practice of political identities, including those based in class, gender, ethnicity, region, and
religion among others. Films by such directors as Todd Haynes, Shirley Clarke, Barry Jenkins, Barbara Kopple, and Charles Burnett;
literary and critical works by Édouard Louis, Etienne Balibar, Clarice Lispector, and Judith Butler among others.  HU

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

* LITR 368a / FILM 319a / GMAN 273a, The Third Reich in Postwar German Film, 1945-2007  Jan Hagens
Close study of the intersection of aesthetics and ethics with regard to how German films, since 1945, have dealt with Nazi history.
Through the study of German-language films (with subtitles), produced in postwar East, West, and unified Germany through 2007,
students consider and challenge perspectives on the Third Reich and postwar Germany, while learning basic categories of film studies.
HU

* LITR 369b / FILM 349b, The Politics of Contemporary Latin American Cinema  Moira Fradinger
Introduction to contemporary Latin American cinema from 1980 to 2016, with review of films from Argentina, Brazil, Colombia, Chile,
Peru, Paraguay, Guatemala, Cuba, and Mexico, and emphasis on how the legacy of the sixties informs contemporary film language
and how films articulate the relation between politics and art today. Topics include: discourse of human rights in the aftermath of
dictatorship; representations of social and economic injustice; transnational migration; and indigenous peoples. Sequel to LITR 360/

Literature  7
FILM 363. Prerequisite: Suggested, but not required: FILM 365/ LITR 360 (students who have not taken this course will be asked to watch four movies from the syllabus for background information); knowledge of Spanish and Portuguese. HU TR

* LITR 386b / FILM 411b, The Films of Alfred Hitchcock Brigitte Peucker
An examination of Hitchcock’s career as a filmmaker from Blackmail to Frenzy, with close attention to the wide variety of critical and theoretical approaches to his work. Topics include the status of the image; the representation of the feminine and of the body; spectatorship; painterliness and theatricality; generic and psychoanalytic issues. HU

LITR 381b / FILM 260b / FREN 395b, French New Wave Cinema Dudley Andrew
The New Wave movement in film examined in the context of French arts, culture, and politics of the 1950s. Films by Chabrol, Varda, Resnais, Rohmer and others, with a special focus on the lives and films of François Truffaut and Jean-Luc Godard. No knowledge of French required; readings and discussion section in French available. Courses in this group are conducted in English; readings may be in French or English. French Group C courses numbered above 100 are open to all students in Yale College. HU

Advanced Seminars

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

* LITR 401a / FILM 442a / RUSS 403a, The City in Literature and Film Katerina Clark
Consideration of the architecture, town planning, and symbolic functions of various cities in Europe, Latin America, the United States, and East Asia. Discussion of the representation of these cities in literature and film. Works include older Soviet and Chinese films about Shanghai and contemporary films about Hong Kong and Beijing. HU

LITR 409b / ENGL 198b / FILM 394b / RSEE 350b, Internet Cultures, Histories, Networks, and Practices Marijeta Bozovic and Marta Figlerowicz
Examination, through the lenses of histories, network studies, and cultural studies, of how human beings have seemingly overnight learned to use and depend on computer networks for various kinds of work, military operations, pursuits of scientific knowledge, religious proselytizing, political organization, searches for mates and social communities, illegal activities, and infinite varieties of play. HU

* LITR 418b / JDST 339b / MMES 418b / RLST 203b, Politics of 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. HU

* 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. WR, HU TR

* LITR 426a / ENGL 357a / WGST 340a, 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 441a / GMAN 211a / HUMS 314a / PHIL 412a, Marx, Nietzsche, Freud Rüdiger Campe
The revolutionary ways in which Marx, Nietzsche, and Freud redefined the ends of freedom. Key works of the three authors on agency in politics, economics, epistemology, social life, and sexuality. Agency as individual or collective, as autonomous or heteronomous, and as a case of liberation or subversion. Additional readings from Kant, Hegel, Kierkegaard, and Weber. WR, HU TR

* LITR 449b / ENGL 422b, Irish Literary Revival and Modernism Joseph Cleary
Study of the Irish Literary Revival, developed through a series of intersecting cultural movements during the last decade of the nineteenth century and in the first several decades of the twentieth century that furnished modern Ireland with its own national literature and made Dublin a cultural capital. Notable Anglophone authors discussed may include Matthew Arnold, Oscar Wilde, W. B. Yeats, J. M. Synge, James Joyce, Sean O’Casey, Elizabeth Bowen, and Samuel Beckett. WR, HU TR

* LITR 488a or b, Directed Reading and/or Individual Research Robyn Creswell
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 8 (for LITR 491a) or January 19 (for LITR 491b), a three-page prospectus signed by the student’s adviser; (2) by October 13 (for LITR 491a) or March 9 (for LITR 491b), a full rough draft (not notes); (3) by December 1 (for
LITR 491a) or April 13 (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  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.