“At one magical instant in your early childhood... Words spoke to you, gave up their secrets; at that moment, whole universes opened.”
—Alberto Manguel, A History of Reading
<table>
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<tr>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Room</th>
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<tr>
<td>Writing About Surprises</td>
<td>Alexandre, S.</td>
<td>TR</td>
<td>2-3:30p</td>
<td>4-144</td>
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<tr>
<td>Foundations of Western Literature: Homer to Dante</td>
<td>Frampton, S.</td>
<td>MW</td>
<td>2-3:30p</td>
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<tr>
<td>Imagining Alternative Worlds</td>
<td>Gubar, M.</td>
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<td>11:30-1p</td>
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<tr>
<td>Reading Fiction</td>
<td>Lipkowitz, I.</td>
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<td>Reading Poetry</td>
<td>Tappcott, S.</td>
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<td>3-30-5p</td>
<td>56-187</td>
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<td>American Literature</td>
<td>Kelley, W.</td>
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<td>World Literatures</td>
<td>Donaldson, W.</td>
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<td>Shakespeare</td>
<td>Raman, S.</td>
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<td>Donaldson, P.</td>
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<td>Storytelling from Epic Poem to Graphic Novel</td>
<td>Thorburn, D.</td>
<td>MW</td>
<td>3-4:30p</td>
<td>14N-325</td>
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<tr>
<td>The Good, The Bad, and the In-Between</td>
<td>Resnick, M.</td>
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<td>3-4:30p</td>
<td>14E-310</td>
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<td>The Good, The Bad, and the In-Between</td>
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<td>3-4:30p</td>
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<td>Kibel, A.</td>
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<td>Folk Music of the British Isles &amp; N. America</td>
<td>Perry, R.</td>
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<td>12:30-2p</td>
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<tr>
<td>Detective Fiction</td>
<td>Tappcott, S.</td>
<td>T</td>
<td>7-10p</td>
<td>4-144</td>
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<tr>
<td>Media, Modernity, and the Moment: Experiments in Time</td>
<td>Jackson, N.</td>
<td>M</td>
<td>7-8:30p</td>
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<td>Antarctica: Stories of Science and Struggle</td>
<td>Fuller, M.</td>
<td>M</td>
<td>2:30-4p</td>
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<td>Film Styles and Genres</td>
<td>Kibel, A.</td>
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<td>Greek and Roman Mythology</td>
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<td>MW</td>
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<td>The Bible</td>
<td>Lipkowitz, I.</td>
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<td>56-167</td>
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<td>Jane Austen</td>
<td>Perry, R.</td>
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<td>Twentieth Century Fiction: Modernist Masters</td>
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<td>Autobiography and Memoir</td>
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<td>The First Person: Memoir and Lyric Voice</td>
<td>Tappcott, S.</td>
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<td>Remakes, Replays, and Remixes</td>
<td>Donaldson, P.</td>
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<td>Social Issues in American Films: Then and Now</td>
<td>Marks, M.</td>
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<td>Fuller, M.</td>
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<td>3-5p</td>
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**Introductory**

*Writing About Surprises*

**WRITING ABOUT LITERATURE**

21L.000J (H, CI-HW- Same subject as 21W.734J)

T, R 2:00-3:30p  
Room: 4-144  
Instructor: Sandy Alexandre

How do elements of surprise in a work of fiction make us more aware of our position as readers? What can those elements of surprise teach us about ourselves? Can a shift in how we read texts inside the classroom reverberate through our experiences with processing reading materials outside of the classroom? If these surprises help to breathe new life into our reading experiences, then how exactly do they do that? In this course, we will attempt to answer these questions by exploring at least three different ways in which the element of surprise can take shape: Through 1. plot twists; 2. story endings; and 3. experiments with narrative style. The texts for the class may include the following: Herman Melville’s “Benito Cereno,” some poems by Emily Dickinson, Kate Chopin’s “The Story of an Hour,” William Faulkner’s “A Rose for Emily,” O. Henry’s “The Gift of the Magi,” three short stories by Flannery O’Connor, Toni Morrison’s “Recitatif,” Mark Haddon’s *The Curious Incident of the Dog in the Night Time*, M. Night Shyamalan’s *Sixth Sense*, and Ian M’Ewan’s *Atonement*.

**FOUNDATIONS OF WESTERN LITERATURE: HOMER TO DANTE**

21L.001 (H, CI-H)

M, W 2:00-3:30p  
Room: 4-257  
Instructor: Stephanie Frampton

Masterpieces of European literature read with an emphasis on understanding the roots of an expansive classical tradition stemming from ancient Greece and Rome. Core texts will be Vergil’s *Aeneid*, the Homeric *Odyssey*, and Dante’s *Inferno*. We meet heroes and monsters, gods and demons, and read deeply into three of the foundational texts of Western literature. We ask what it means to be “a classic,” and explore the ways in which literary authority comes into being in the context of history and society.

**READING FICTION**

21L.003 (H, CI-H)

Section 1

*Imagining Alternative Worlds*

T, R 11:30a-1:00p  
Room: 1-277  
Instructor: Marah Gubar

In this course, we will study what one critic has called “the literary prehistory of virtual reality”: fantasy narratives that invite readers to immerse themselves in enchanted alternative realms or magical worlds enmeshed within the realm of everyday life. Starting with L. Frank Baum’s *Oz* and J. M. Barrie’s *Neverland*, we will investigate how authors employ tools of fiction to craft such convincing alternative worlds. Were these fantasies an escapist solution to the problem of modern disenchantment, or can we tell some more complicated story about their emergence and function? As we move through the twentieth century, we will compare comic fantasies by writers like E. Nesbit with more somber ones by writers like C. S. Lewis, and conclude with J. K. Rowling’s *Harry Potter and the Sorcerer’s Stone*.

Section 2

T, R 9:30-11:00a  
Room: 1-277  
Instructor: Ina Lipkowitz

Fiction: late 14c., “something invented,” from L. *fictionem*, “a fashioning or feigning,” from L. *fingere* “to shape, form, devise, feign,” originally “to knead, form out of clay.”

What is fiction? Something invented or something formed out of clay—or out of one’s life, one’s culture, one’s historical moment, or even out of someone else’s fiction? In this class, we’ll consider what fiction is, the difference between historical truth and fictional truth, and have fun looking at some of the many ways writers have formed their fictions out of the materials at hand. Authors might include: E.M. Forster, Jhumpa Lahiri, Jane Austen, Virginia Woolf, Toni Morrison, Alistair MacLeod, Tim O’Brien, and Sandra Cisneros.
READING POETRY  
21L.004 (H, CI-H)  
Section 1  
M, W 3:30-5:00p  
Instructor: Stephen Tapscott  
Room: 56-167  
An introduction to poetry in English. We will explore poems written during several periods and in several genres (nature-poems, narratives, the epic, sonnets, odes, experimental forms.) Our focus will be less on names and dates than on tactics of analytic reading. Poets whose work we’ll read include William Shakespeare, John Milton, John Keats, William Blake, Elizabeth Barrett Browning, Langston Hughes, Elizabeth Bishop, and many others. Special course-related events (readings, lectures, film screenings) may take place on selected evenings throughout the term; regular classroom-hours will be reduced in the weeks for which special events are scheduled.

Section 2  
M, W 2:00-3:30p  
Instructor: Noel Jackson  
Room: 56-167  
An introduction to poetry in English, chiefly by British and American poets. We will explore the Renaissance, Romanticism, and Modernism in particular detail. Though the organization of the subject is chronological, our focus will be less on names and dates than on cultivating skills in careful reading and effective writing. Poets to be read may include Shakespeare, Sidney, Wordsworth, Keats, Dickinson, Frost, Eliot, and Elizabeth Bishop. Special course-related events (readings, lectures, film screenings) will take place on selected evenings throughout the term. Regular classroom hours will be reduced in the weeks for which special events are scheduled.

INTRODUCTION TO DRAMA  
21L.005 (A/H, CI-H)  
M, W 1:00-2:30p  
Instructor: Anne Fleche  
Room: 1-135  
Drama might be described as a game played with something sacred. It tells stories that go right to the heart of what people believe about themselves. And it is enacted in the moment, which means it has an added layer of interpretive mystery and playfulness, or “theatricality.” This introductory course will explore theater and theatricality across periods and cultures, through intensive engagement with performance texts. We will study and discuss plays that exemplify different kinds of dramatic structure, and class members will also attend and review dramatic performances and have a chance to perform scenes on their own. In addition to modern and contemporary plays, readings will range from ancient Greece to Medieval England, Renaissance Spain and Classical Japan.

AMERICAN LITERATURE  
21L.006 (H, CI-H)  
T, R 3:30-5:00p  
Instructor: Wyn Kelley  
Room: 4-144  
This class surveys American stories about itself, focusing on such topics as: Myths of Origin, Declarations of Independence, Realism and Satire, and Rewriting History. Although we address a wide range of authors, students also scrutinize certain core works in historical, biographical, and literary contexts: Mary Rowlandson’s Narrative of the Captivity and Restoration, Frederick Douglass’s Narrative of an American Slave, Mark Twain’s The Adventures of Huckleberry Finn, and Toni Morrison’s Jazz.

WORLD LITERATURES  
21L.007 (H, CI-H)  
T, R 9:30-11:00a  
Instructor: William Donaldson  
Room: 4-253  
This class looks at the forces of globalization, post-colonialism, internal colonialism and cultural imperialism that have bound large parts of the world together down the centuries. Areas of particular focus will include the poetry of the eighth-century Chinese Tang Dynasty and its reception in the west; novels and poetry from twentieth-century Africa with related patterns of cultural diffusion and appropriation; and poetry and drama from Scotland, shedding light upon writing from the periphery and the possibility of long-term resistance to cultural hegemony.
SHAKESPEARE
21L.009 (H, CI-H)

Section 1
T, R 2:00-3:30p   Room: 1-150
Instructor: Shankar Raman

We will focus on three or four plays by Shakespeare, drawn from different genres. Close reading of the texts will be accompanied by examining how they have been adapted and performed around the world, on film and in theatre. Students will watch different versions of the plays chosen, reflecting upon how staging them in different ways and contexts changes our understanding of the texts and their cultural impact. We may also attend one or more theatrical performances, depending on what is available in the Boston area in the Fall semester. Plays selected will probably include: Hamlet, A Midsummer Night’s Dream, and The Tempest.

Section 2
T, R 3:30-5:00p   Room: 4-253
Instructor: Peter Donaldson

We will focus on three or four plays by Shakespeare, drawn from different genres. Close reading of the texts will be accompanied by examining how they have been adapted and performed around the world, on film and in theatre. Students will watch different versions of the plays chosen, reflecting upon how staging them in different ways and contexts changes our understanding of the texts and their cultural impact. We may also attend one or more theatrical performances, depending on what is available in the Boston area in the Fall semester. Plays selected will probably include: Hamlet, A Midsummer Night’s Dream, and The Tempest.

WRITING WITH SHAKESPEARE
21L.010 (H, CI-H - Same subject as 21W.042J)

T, R 3:30-5:00p   Room: 1-242
Instructor: Diana Henderson

William Shakespeare didn’t go to college. If he could time-travel like Dr. Who, he would be stunned to find his words on a university syllabus. But he would not be surprised at the way we will be using those words in this class, because the study of rhetoric was essential to all education in his day. We too will focus on communication using words, with Shakespeare as a capacious model and inspiration for dialogue, self-presentation and writing.

By writing “with” Shakespeare—creatively, critically, in groups and in a variety of media—you will have ample opportunity to explore the elements and occasions that shape effective, meaningful communication. In addition to famous speeches and sonnets, we will consider film versions of Hamlet and the challenges of social exchange in Othello. We will examine the specifics of stage comedy and the enduring power of Shakespeare across the globe. Nevertheless, our aim is less to appreciate Shakespeare as an end in itself than to draw on his remarkable drama (its vocabulary, variety, and verbal command) in order to help you improve your own writing, speaking, analytic thinking, use of resources, and understanding of media today.

THE FILM EXPERIENCE
21L.011 (A, CI-H)

Lecture        T 3:30-5:00p   Room: 4-270
Screening    M 7:00-10:00p   Room: 4-270
Recitation 1 R 3:00-4:00p   Room: 4-265
Recitation 2 R 3:00-4:00p   Room: 4-261
Recitation 3 R 4:00-5:00p   Room: 4-265
Recitation 4 R 4:00-5:00p   Room: 4-261
Instructor: Eugenie Brinkema

Films are familiar to you; this course should make them strange again.

The Film Experience serves as an introduction to film studies, concentrating on close analysis and criticism. Students will learn the technical vocabulary for analyzing the cinematic narrative, frame, and editing; develop the critical means for turning close analysis into interpretations and comparative readings of films; and explore theoretical issues. We will look beyond the surface pleasures of cinema to ask how films are put together; what choices are made formally, narratively, and politically in the constructions of different types of films; and how films have changed historically and in different production and national contexts.

We will study a wide range of works made between 1895 and 2010, including films from the early silent
period, documentary and avant-garde films, European art cinema, and contemporary Hollywood fare. Directors will include Coppola, Dreyer, Eisenstein, Fellini, Godard, Griffith, Haneke, Hawks, Hitchcock, Kubrick, Kurosawa, Lang, Resnais, Spielberg, Tarantino, Vertov, Welles, and Zhang. Readings will include work from film theorists including Bazin, Bellour, Bordwell, Doane, Gunning, Metz, Mulvey, Williams, and Wollen.

Format: one 90-minute lecture, one evening screening, and one discussion hour per week.

Storytelling from Epic Poem to Graphic Novel
FORMS OF WESTERN NARRATIVE
21L.012 (H, CI-H)
M, W 3:00-4:30p  Room: 14N-325
Instructor: David Thorburn

A sampling of some of western culture’s central storytellers and story-forms, including Homer, Cervantes, the Brothers Grimm, and Charley Chaplin, the course aims to update and complicate older notions of our literary tradition by juxtaposing classic texts with such popular forms as folk tales, movies and graphic novels. Through close reading of specific scenes and passages, we’ll study the way stories are both enabled and constrained by the medium in which they’re expressed and by the societies they inhabit. This subject should be especially valuable for students interested in a serious but also joyfully various introduction to literary or media study.

The Good, The Bad, and the In-Between
GLOBALIZATION
21L.020J (H, CI-H - Same subject as 21F.076)
T, R 3:00-4:30pm  Room: 14E-310
Instructor: Alvin Kibel

The theory of evolution today is open to doubt just about as much as the notion that the sun and not the earth is the center of our solar system, but the full implications of Darwin’s revolutionary thinking have yet to be widely realized. In establishing his theory of natural selection, Darwin knew that he was implicitly challenging a whole way of thinking about humanity’s place in the scheme of life and about a good deal else, besides. In this subject, our main focus of attention will be the relevance of Darwin’s thought to what is called “the argument for intelligent design”, the notion that since innumerable aspects of the world (and most particularly the organisms within it) display features directly analogous to objects of human design, it follows that an intelligent, conscious agency must have been
responsible for their creation. But a study of Darwinism must address other questions as well. For example, (a) is natural selection via our genetic endowment the source of our ethical biases? (b) if mindless nature can select, can mindless machinery, like computers, think? (c) does mankind’s intelligence set mankind apart from nature by virtue of the human capacity to adapt the natural environment to its needs or is intelligence just one way—and not an especially privileged way—to compete in the struggle for existence? In the course of discussing issues raised by such questions, we shall read literary texts by authors such as Lewis Carroll, Voltaire, E. M. Forster, H. G. Wells, Samuel Butler, and Robert Louis Stevenson, and excerpts from argumentative works by Aristotle, David Hume, Adam Smith, Thomas Malthus, Thomas Huxley, Alan Turing, and others, as well as a substantial portion of Darwin’s major work, *On the Origin of Species*.

**FOLK MUSIC OF THE BRITISH ISLES & NORTH AMERICA**

21L.023J (H, CI-H - Same subject as 21M.223J)

T, R 12:30-2:00p
Instructor: Ruth Perry

This subject will introduce students to some of the folk music of the British Isles and North America and to some of the scholarship as well as the folklore about it. We will examine the musical qualities of “folk music” and the literary qualities of “folk poetry”—particularly in the old narrative ballads—and will try to understand the historical context in which folk music was a precious part of everyday life. We will survey how, when, and why folk music began to be collected, beginning in the 18th century with broadsides, Percy’s *Reliques*, and Sir Walter Scott’s collections—and how it changed the course of literary history. We will compare the instrumental styles and sung ballads as they migrated from the U.K. to North America—with their attendant changes and continuities. We will examine the enormous influence of African-American musics and texts on U.S. folk music. We hope to conclude with the “folk revivals” in the USA and Britain in the 1950s and 1960s, although we often don’t manage to get that far.

**Samplings (6 Units)**

**Detective Fiction**

BESTSELLERS (Ends Oct 24)
21L.310

T 7:00-10:00p
Instructor: Stephen Tapscott

Room: 4-144

Our topic is knowing: how the desire to solve “mysteries” (whether actual crimes or the “mysteries” of experience) is both a recurrent human need (Oedipus is the first literary detective!) and the grounding of one of the most important and resilient literary genres of the last 200 years. We will read detective stories as a literary genre from its emergence in the nineteenth century (Edgar Allen Poe, Robert Browning, Wilkie Collins, Arthur Conan Doyle) through classic twentieth-century and modernist and noirish examples (Agatha Christie, G. K. Chesterton, Raymond Chandler) to postmodern adaptations (Jorge Louis Borges, Patricia Highsmith, and others). Along the way we have some film examples (Orson Welles, Alfred Hitchcock). The course will also consider formal, ideological and philosophical aspects of detective fiction using essays by structuralist/narratology critics (Barthes, Peter Brooks) and essays by other recent critics including Jacques Lacan and Sally Munt. We’ll pay special attention to the cognitive work of “detection” and to the character of the detective: his or her social position, gender, intelligence, and wit. Speaking of which: we’ll also write our own stories and solve them collectively (if possible).

**Media, Modernity, and the Moment: Experiments in Time**

SMALL WONDERS
21L.325

M 7:00-8:30p
Instructor: Noel Jackson

Room: 4-146

The “small wonders” of this class are isolated moments in time, depicted in the verbal and visual media of the modern age—newspapers, stories, poems, photographs, and films. Moving between visual and verbal examples across a considerable span of time, from eighteenth-century poetry and prose fiction to twenty-first century social media, the class examines how artists working in different media seek to evoke,
preserve and reflect on fleeting moments of present time. With help from philosophers, contemporary cultural historians, and others, we will think about some contemporary media practices in an expanded context. In the second half of term, students will work on final projects that develop their own experiments in time—in text, image, sound, video, code, or some combination of these. 6 units; meets 1 evening/week; enrollment limited.

**Antarctica: Stories of Science and Struggle**

**SCIENCE AND LITERATURE**

21L.350

M 2:30-4:00p    Room: 8-119
Instructor: Mary Fuller

A continent devoted to science—discovered through brutal struggle.

The history of Antarctica is a history of leadership, loss, and survival against extreme odds. The experiences of its earlier explorers have been transformed from field notes, into stories, and into myth—while on bases across the continent, the patient accumulation of data continues to move knowledge of the planet forward. We’ll examine first-hand documents—letters, diaries, photos, and drawings—along with printed books, movies, and poems drawing on the experiences of figures like Robert Scott and Ernest Shackleton. We will also have visits from some of the MIT explorers who research and write in and about Antarctica today.

**Intermediate**

**FILM STYLES AND GENRES**

21L.433 (H)

T, R 2:00-3:30p    Room: 1-135
Instructor: Alvin Kibel

This seminar in film explores elements of cinematic texts—and two in particular, (1) mis-en-scène, which is to say, the setting of action in time and space, the background landscape, the lighting, the decor, the placement of camera, and (2) story or plot-line—in order to determine what makes a film an instance or version of a film of a particular kind, all of whose members discernibly express the same underlying narrative pattern despite differences in narrative details. Since each genre is adept at communicating a particular view of reality, classification by kinds is not an empty academic exercise. Discrimination of genre is implicit in understanding film narrative, as it is in understanding narratives of any kind—why the actions of the characters make sense and what they mean in relation to lived experience.

To get a handle on generic similarity, we will begin with two films which would seem to have the same kind of overt narrative premise and which yet do not belong to the same genres and then move on to examine several popular American genres, such as Westerns, Detective Films, Screwball Comedies, Gangster movies, Romances, and also a nameless genre: films about the relation of the cinematic medium to reality. Directors whose films will be examined include Buster Keaton, Alfred Hitchcock, Howard Hawks, John Ford, Francis Ford Coppola, Leo McCarey, John Houston, Roman Polanski, and Clint Eastwood, among others. In addition to viewing films, we will also read some literary or dramatic texts or portions thereof to compare the treatment of similar narrative patterns in two different media, and we will take a glance at some theory of narrative—not just film narrative—as well.

**LITERARY THEORY**

21L.451 (H)

T 7:00-10:00p    Room: 4-253
Instructor: Shankar Raman

This subject examines the ways in which we read. It introduces some of the different strategies of reading, comprehending and engaging with literary texts developed in the twentieth century, paying especial attention to poststructuralist theories and their legacy. The course is organized around specific theoretical paradigms. In general, we will: (1) work through the selected reading in order to see how it determines or defines the task of literary interpretation; (2) locate the limits of each particular approach; and (3) trace
the emergence of subsequent theoretical paradigms as responses to the achievements and limitations of what came before. The literary texts and films accompanying the theoretical material will serve as concrete cases that allow us to see theory in action. For the most part, each week will pair a text or film with a particular interpretative approach, using the former to explore the latter. Rather than attempting a definitive or full analysis of the literary or filmic work, we will exploit it (unashamedly—and indeed sometimes reductively) to understand better the theoretical reading it accompanies.

Greek and Roman Mythology
CLASSICAL LITERATURE
21L.455 (H)
M, W 12:00-1:30p   Room: 56-162
Instructor: Stephanie Frampton

Introduces students to the characters, themes, and questions of Greek and Roman mythology. Offers a who’s who of the ancient imaginative world; students will learn stories of Achilles and Helen, Zeus and Athena, Perseus and Theseus, the Cyclops, the Minotaur, and a host of other heroines, heroes, gods, and monsters. Students consider how myth addresses such indelible human concerns as coming-of-age, identity and transformation, community and society, kindness, bravery, justice, and death, as well as how these myths were produced, received, and reworked within specific social and historical contexts. Provides the opportunity for close reading of major poetic works by Greek and Roman authors, including Homer’s *Iliad*, Aeschylus’ *Oresteia*, Sophocles’ *Oedipus at Colonus*, Euripides’ *Iphigenia at Aulis*, and Ovid’s *Metamorphoses.*

JANE AUSTEN
21L.473 (H - Same subject as WGS240J)
T, R 3:30-5:00p   Room: 14N-325
Instructor: Ruth Perry

We will study the full range of Jane Austen’s work, reading not just her novels, but her earlier hilarious juvenilia, several unfinished fragments of novels, and her wonderful letters over her lifetime to her sister Cassandra. This great writer’s work will be examined in relation to both biography and history. We will learn to analyze Austen’s characteristic style and techniques, thereby gaining an enhanced appreciation of her writing—its intelligence, its wit, its themes—as well as her values and moral code. We will also become more familiar with the culture of eighteenth-century England and the place of women, and art, in it.

THE BIBLE
21L.458  (H)
T, R 11:30a-1:00p   Room: 56-167
Instructor: Ina Lipkowitz

The Bible – both Hebrew Bible and New Testament – is a complex and fascinating text, written by many people, in different languages, over a vast period of time, yet still displaying an overarching unity. Our purpose in this course is to consider the Bible as both a collection of disparate books and as a unified whole. Of course it is impossible to discuss the Bible without reference to religion, but religious interpretation – whether Jewish or Christian – is not our primary concern. Rather, we will explore the Bible’s literary techniques and its enormous variety of genres – everything from myth to history, from genealogy to poetry – as well as the historical periods that produced and are reflected in it. We will also consider issues arising from the history of the translation of the Bible from its original Hebrew and Greek. We will read Genesis, Exodus, selections from Leviticus, Numbers, and Deuteronomy, 1 and 2 Samuel, Isaiah, Job, Daniel, the Gospels, Acts, Pauline Epistles, and Revelation.

Twentieth Century Fiction: Modernist Masters
MODERN FICTION
21L.485 (H)
M, W 12:30-2:00p   Room: 56-167
Instructor: David Thorburn

Tradition and innovation in a representative sampling of novels and shorter fiction by the great English and European modernists – Conrad, Woolf, Joyce, Kafka, and others. Recurring topics will include the role of the artist in the modern period, the representation of sexual
and psychological experience, shifting attitudes toward gender roles and social class, and the aggressively experimental character of so many modern texts. Early classes will link our writers with the great impressionist and modernist painters.

INTERACTIVE NARRATIVE
21L.489 (A - Same subject as 21W.765J/Meets with CMS.845)

M, W 3:30-5:00p Room: 14E-310
Instructor: Nick Montfort

The course consists of three units:

NARRATIVE THEORY. After an introductory look at multi-sequential novels and electronic literature, we study narratology (narrative theory) to gain a better understanding of the form and function of narratives and the elements and aspects of interactive narrative.

FORKING PATHS. We study non-linear print pieces of different sorts – not only the Choose-Your-Own-Adventure series but other juvenile fiction books of similarly unusual structure; parodies of Choose-Your-Own-Adventure books; literary works by Saporta, Queneau, Mathews, Pavić, Coover, and others; and comics by Jason Shiga and others. Students write their own creative multisequential print piece.

ELECTRONIC LITERATURE. We focus on digital work that has narrative as an important component. Often, the “user” or “reader” is the one who gets to produce the narratives by interacting. A narrative electronic literature work can be a structured document that the interactor can traverse in many ways or a more complex computer program that simulates a world, accepts English input, and perhaps does other interesting things. This includes many computer and video games, including interactive fiction, along with classic and more recent hypertext fictions, visual novels, and many other examples of creative computing. The main project for the term is to create a work of electronic literature of some sort, which can be done through programming or by structuring language as hypertext.

Three Trilogies
THE AMERICAN NOVEL
21L.501 (H)

T, R 9:30-11:00a Room: 14N-325
Instructor: Sandy Alexandre

Has *The Lord of the Rings* completely monopolized our understanding of the novelistic trilogy format? There were other trilogies, you know! American authors wrote many of these little-known trilogies, and they were, I daresay, just as gripping. What does “a trilogy” mean in an American context? Why do these American authors consider a trilogy the appropriate format in which to relate their stories? If brevity is proverbially “the soul of wit,” then of what attribute can we conclude a trilogy is the essence? What exactly sustains interest in the stories for these authors and for us as readers? Do we gain anything (new, different, or useful) from such steady attention to a trilogy versus what we gain from reading a single stand-alone novel apart from the trilogy to which it belongs? Is a trilogy just a meaningless convention, if a person can, in fact, read one novel in the trilogy without reading the other two? These are just some of the questions we will attempt to answer in reading the following texts: John Updike’s “Rabbit” series: *Rabbit, Run* (1960), *Rabbit Redux* (1971), and *Rabbit is Rich* (1981); Toni Morrison’s thematic trilogy: *Beloved* (1987), *Jazz* (1992), and *Paradise* (1997); Louise Erdrich’s almost-finished trilogy: *The Plague of Doves* (2008), *The Round House* (2012)

Autobiography and Memoir
AMERICAN AUTHORS
21L.512 (H)

CANCELLED

11:30a-1:00p Room: 56-162
Instructor: Wyn Kelley

What is a “life” when it’s written down? How does memory inform the present? Why are autobiographies and memoirs so popular? How do they differ from fiction? This class will address these questions and others, considering the relationship between biography, autobiography, and memoir and between personal and political themes. Examples include such classics as Mary Rowlandson, Benjamin Franklin, Henry David
Thoreau, Solomon Northrup, and Harriet Jacobs; then more recent examples like Tobias Wolff, Art Spiegelman, Sherman Alexie, Alison Bechdel, Shirley Geok-lin Lim, or Edwidge Danticat. Students will have an opportunity to write memoirs of their own.

**Subjects Taught in a Foreign Language**

**LATIN 1 (6 Units) (Ends Oct 24)**
21L.611

M, W 1:00-2:30p
Room: 14N-112
Instructor: Randall Colaizzi

Latin I offers an introduction for those who do not know the language, or a review for those who would like to refresh the Latin they have previously learned. In this half-semester intensive course, students will learn the rudiments of Latin vocabulary and grammar, including basic vocabulary, word forms, and simple sentence structure. This is the equivalent of a full first semester of college-level Latin.

**LATIN 2 (6 Units) (Begins Oct 27)**
21L.612

M, W 1:00-2:30p
Room: 14N-112
Instructor: Randall Colaizzi

Latin II offers a continuation of Latin I. This class will complete the basic preparation for those who have begun the language with Latin I (330), or will give a review to those who have learned some Latin previously. In this half-semester intensive course, students will reach the level necessary to read Latin texts at an intermediate level, including the full basic Latin vocabulary, word forms, and a knowledge of more complex sentence structures. This is the equivalent of the second semester of college-level Latin.

**INTRODUCTION TO SPANISH CULTURE**
21L.617J (H - Same subject as 21F.717J)

T 7:00-10:00p
Room: 16-668
Instructor: Rebeca Hey-Colon

Taught in Spanish, open to students who have completed Intermediate Spanish or its equivalent.

“Spain is different!” was a famous tourism slogan in the 1960’s. And indeed, for better or worse, Spain is different. Sandwiched between Europe and the North of Africa, holder of a vast transatlantic empire for over three centuries, forged by the co-existence of Arabic, Jewish, and Christian populations, Spain is a fascinating and unique crucible of cultures and traditions. This course examines the evolution of Spanish culture, with an emphasis on literature, art, music, and film.

**Seminar**

*The First Person: Memoir and Lyric Voice*

**STUDIES IN POETRY**
21L.704 (H, CI-M)

M 7:00-10:00p
Room: 14N-112
Instructor: Stephen Tapscott

In this seminar we’re reading a series of contemporary texts in which writers tell life-stories [usually but not always their own life-stories...usually but not always truthfully, or fairly] ... texts that that also think about the process of how we tell our life-stories. How much does the process of the telling [or the style or voice or technique or genre] shape the stories we tell—? That, is, shape our lives as we understand them—? Some texts discover the shape of experience, some impose shapes, some ‘borrow’ shapes from other genres and formats, some find significance only in retrospect. Poems, short stories, letters, fables, fairy-tales, lies, even water-colors. Short lectures, student presentations, seminar discussions.

Mapping Melville
MAJOR AUTHORS
21L.705 (H, CI-M)

W 7:00-10:00p 
Room: 2-103
Instructor: Wyn Kelley

In his life and work, Herman Melville traveled widely, from the streets of American cities to the decks of ships in Pacific archipelagos to the tourist sites of London, Rome, Cairo, and Jerusalem. He also traveled far in the worlds of knowledge through a lifetime of reading. And he explored the boundaries of texts themselves, experimenting with literary genres, styles, and creative hybrids. In this class students will track Melville’s journeys in life and literature, immersing themselves in Melville’s novels, stories, and poems—Typee, Moby-Dick, his magazine fiction, and Billy Budd among others—in order to experience the sweep of his literary and geospatial imagination.

Remakes, Replays, and Remixes
STUDIES IN FILM
21L.706 (H, CI-M)

R 7:00-10:00P 
Room: 16-676
Instructor: Peter Donaldson


Social Issues in American Films, Then and Now
MEDIA IN CULTURAL CONTEXT
21L.715 (H - MEETS WITH CMS.871)

T, R 12:30-2:00p 
Room: 56-180
Instructor: Martin Marks

This seminar will explore the ways American films past and present have confronted fundamental social problems. Three topical areas will be the focus: urban life (in particular, the problems of congestion, poverty and crime); advocacy for and opposition to women’s rights (with side glances at issues of race and gay rights); and conflicts revolving around immigration and citizenship. These issues were all addressed in vital ways within a huge number of films from the medium’s very beginning. Thus, in each unit we begin by studying select examples of many types of films from the silent period. They will include fictional narratives (long, short, tragic, comic), educational films, animation, newsreels, etc. Our principal “text” for this material will be the DVD anthology Treasures III: Social Issues in American Film, 1900-1934 (2007), in conjunction with some mainstream landmarks (e.g., Stroheim’s Greed and Vidor’s The Crowd). In counterpoint to this material, we will examine various films (and television series) from the past two decades that continue to address the same issues. Readings will provide background for each group of films, including the aims and methods of the people who made them, as well as aspects of critical reception and media theory.
Freshman Seminars
Note: Freshman ‘advising’ seminars are special academic classes that combine freshman advising with small group learning.

EXCEPTIONAL SCIENTISTS/ SCIENCES OF EXCEPTION
21L.A26

W 7:00-9:00p       Room: 4-144
Instructor: Noel Jackson

At MIT, you will meet and take classes with exceptional scientists and engineers. Given your impressive background and an MIT education, you may perhaps become one in your own right. In this seminar we will reflect as a group on the backgrounds and experiences that go into making an exceptional human being, whether in the sciences, a profession, or other areas of life. While sharing our own exceptional stories, we will learn from exceptional work by poets and artists, including William Blake and Emily Dickinson, among other theorists and practitioners of what can be called the science of exceptions: a science not of the genus, species, or set, but rather of the unique and irreducibly singular.

Discussions will be led in large part by your own interests, questions, and shared topics of concern, accompanied by plenty of refreshments. Light reading and informal writing assignments will stimulate our conversations. Special excursions – to plays, museums, and readings at MIT and in the Boston area – will be planned throughout the year.

READING SCIENCE FICTION AND FANTASY
21L.A27

T 3:00-5:00p       Room: 5-231
Instructor: Mary Fuller
CONCENTRATION

The Concentration in Literature is available in particular genres such as poetry, drama, fiction and in historical periods (ancient studies, nineteenth-century literature, modern and contemporary literature, etc.), as well as in popular culture, media and film studies, minority and ethnic studies, literary theory, and a range of national literatures.

Students must discuss their plans for concentrating in Literature with a Concentration Advisor and fill out a Proposal for a Concentration form. Ideally, this should be done by the end of their sophomore year. Once the Concentration requirements have been fulfilled, students should meet with a Concentration Advisor and submit a Certification of Completed Concentration form. Keep in mind that Concentration is part of the 8 HASS subject requirement for the GIR and both forms must be submitted in time or you may be subject to a late fee or delay in graduation. For more on Literature Concentrations go to: http://lit.mit.edu/program/howtoconcentrate.php

MINOR

Minoring in Literature aims to lay a foundation for advanced study and to enhance a student's appreciation of major narrative, poetic, and dramatic texts in relation to the cultures that produced them. In addition, it allows the student to develop a familiarity with interdisciplinary approaches, and encourages engagement with film and newer media.

The minor program should be designated by the end of the sophomore year and no later than two full terms before receiving the SB degree. Designate a minor by completing an Application for a Minor form in consultation with a Literature Minor Advisor. Upon successful completion of the minor program, submit a Completion of a Minor form by the END OF THE THIRD WEEK of your final term, or you may be subject to a late fee and delay in graduation.

MAJOR

Majoring in Literature at MIT combines a broad coverage of a range of different literary and cultural fields with the in-depth exploration of particular domains. To ensure coverage, students organize their restricted electives in Literature according to one of two rubrics: Historical Periods or Thematic Complexes. More sustained exploration of specific domains is achieved by taking Seminars in areas of interest. In addition, students contemplating graduate work in Literature or a related field are encouraged to consider completing a Literature Thesis.

For more information on the various types of majors offered as well as a detailed breakdown of subject requirements for the different Literature majors contact Literature Headquarters in 14N-407, 253-3581 or email lit@mit.edu; http://web.mit.edu/lit/www/

For a list of current term advisors, consult the Literature Section website http://www.mit.edu/lit/www or the bulletin board outside Literature Headquarters, 14N-407.
21L.007 World Literatures

What is World Literature?
Is it a common heritage, or a diverse set of texts specific to languages, cultures and places?

What is the role of the individual and the community in the production of art?

How do the forms of globalization, internal colonialism and post-colonialism operate today?

Materials are drawn from Africa, China, Scotland and the Caribbean.

T. R. 9:30-11:00am

Room 4-253

Dr. William Donaldson

21L.008 Introduction to Drama

"What is this life? A dream, an illusion. A shadow, a delirium, a fiction."

— Calvino, Life is a Dream

Through intensive engagement with performance texts, this class will explore theater and theatricality across periods and cultures.

M. W. 12:30-2:30pm

Room 1-242

Lecturer Anne Reche

21L.011 The Film Experience

Films are familiar to you, but this course should make them strange again.

We will study a wide range of films, including works from the early silent period, documentary and avant-garde films, European art cinema, and contemporary Hollywood fare. Directors will include Godard, Griffith, Hawks, Hitchcock, Renoir, Ranfurly, Lang, Fassbinder, Spielberg, Tarantino, Hinton, Welles, and Zhang.

T. R. 2:00-3:30pm

Room 2-144

Professor Sandy Alexandre

21L.010 Writing with Shakespeare

If William Shakespeare didn’t go to college, he would have to be grateful for his education in his day.

For the course we will be using those words in this class, because the study of rhetoric was essential to all education in his day.

We too will focus on communication using words, with Shakespeare as a capacious model and inspiration for dialogue, self-presentation and writing.

T. R. 3:30-5:00pm

Room 1-242

Professor Diana Henderson

21L.009 Shakespeare [Section Two]

T. R. 3:30-5:00pm

Room 1-242

Professor Peter Donaldson

21L.012 Forms of Western Narrative

Through novels, poems, films, audio files and team projects, students develop an awareness of narrative structure and practice skills to read narrativity. Students develop oral and written presentations to challenge their perspectives about globalization. The emphasis on the historical context is itself contemporary, informed by students’ interest in history, politics and the narratives of their communities.

T. R. 11:30-1:00pm

Room 1-242

Lecturer Dr. Jonathan Tomkins

21L.003 Reading Fiction

Imagining Alternative Worlds

T. R. 11:30-1:00pm

Professor Marah Gabar

Globalization: The Good, the Bad and the In-Between (21L.005) GLA

This course is taken concurrently with a Language subject.

Note: rooms and times subject to change.
21L.473 Jane Austen

We will study the full range of Jane Austen’s work, reading not just her novels, but her earlier juvenilia, several unfinished fragments, and her wonderful letters to her sister Cassandra. This great writer’s work will be examined in relation to her biography and history. We will learn to analyze Austen’s character, style, and techniques, thereby gaining an enhanced appreciation of her writing - its intelligence, wit, and, above all, of the times that produced it.

21L.455 Classical Literature

Greek and Roman Mythology

M, W 12:00-1:30PM RM 56-162

Note: rooms and times subject to change.

21L.310 Bestsellers: Detective Fiction

T, 7:10pm (ends Oct 24)

Room: 1-144

21L.325 Media, Modernity, and the Moment: Experiments in Time (Small Wonders - Fall 2014)

Room: 1-46

21L.350 Science and Literature

M, 2:30-4:00PM RM 8-119

21L.458 The Bible

T, R 11:30a-1:00p Room: 56-167

Lecturer: Ina Lipkowitz

21L.440 Unearthing the Classics

T, R 2:30-4:00PM Room: 1-146

21L.453 Film Styles and Genres

T, R 2:00-3:30PM RM 1-135

Explore Elements of Cinematic Texts

Professor Alvin Kibel

21L.430 Film Theory

T, R 12:30-2:30PM RM 8-105

Professor Amy Wrong

Students will listen, sing, and play instruments if they can as well as read, write and discuss.
21L.485.1
TWENTIETH CENTURY FICTION
MODERNIST MASTERS

TRADITION AND INNOVATION IN THE GREAT ENGLISH
AND EUROPEAN MODERNISTS

21L.512
AUTOBIOGRAPHY AND MEMOIR
AMERICAN NARRATIVES

21L.617
INTRODUCTION TO SPANISH CULTURE
T. R. 7:00-10:00 PM RM 16-668
TENANTED TO STUDENTS WHO HAVE COMPLETED INTERMEDIATE SPANISH OR ITS EQUIVALENT

21L.706
STUDIES IN FILM
T. R. 7:00-10:00 PM RM 16-616

21L.704
STUDIES IN POETRY
THE FIRST PERSON: MEMOIR AND LYRIC VOICE
M. T. 7:00-10:00 PM

21L.501
THREE TRILOGIES
THE AMERICAN NOVEL
T. R. 9:30-11:00AM RM 14N-328
WHAT DOES 'A TRILOGY' MEAN
IN AN AMERICAN CONTEXT?

Latin 1 & 2
21L.511 & 21L.512
MEN ET MARIUS, OR LEARN LATIN AND BE EVEN SMARTER.

Global Shakespeare: SHAKESPEARE
How is Shakespeare transformed the world over?
What can we learn about his plays by comparing their translations into different media? Studying Hamlet, Othello, A Midsummer Night’s Dream and The Tempest, we will develop a deeper understanding of these Shakespeare plays and their global impact.

21L.009
T. R. 8:30-10:00PM Room 1-453

21L.715
MEDIA IN CULTURAL CONTEXT
T. R. 12:30-2:00PM RM 56-180

Professor Martin Marks

21L.016
SPECIAL TOPICS

Note: rooms and times subject to change.
Come to Monday Tea!

Every Monday during the semester (except holidays).

4:30–6:00pm
14N-417

All students are invited to enjoy friendly discussion with fellow students and Literature professors while relaxing with tea and light refreshments.