Gateway Course

1a Introduction to Literary Studies  Ramie Targoff
MWR 11-11:50

This course is designed to introduce students to basic skills and concepts needed for the study of Anglphone literature and culture. These include skills in close reading; identification and differentiation of major literary styles and periods; knowledge of basic critical terms; definition of genres. Usually offered every semester.

Courses Pre-1800

33a Shakespeare  William Flesch
MWR 12-12:50

A survey of Shakespeare as a dramatist. From nine to twelve plays will be read, representing all periods of Shakespeare’s dramatic career. Usually offered every year.

63a Renaissance Poetry  William Flesch
MW 3:30-4:50

Examines lyric and narrative poetry by Wyatt, Surrey, Marlowe, Sidney, Spenser, Shakespeare, Jonson, Donne, and Herbert. Usually offered every second year.

108a Literature and Heresy  Laura Quinney
MWR 1-1:50

A study of major texts of British literature through the lens of religious heresy. Does literature provide a refuge for heresy? Or is there something about literature that encourages heretical thinking? These questions are considered in light of dissident works by Milton, Blake, Shelley, James Hogg, and others. Usually offered every third year.

120a The Orlando Project  Thomas King
TF 12:30-1:50

Explores the uses of pastoral in queer literary history and for a queered understanding of selfhood. Virginia Woolf’s novel Orlando: A Biography guides a survey of English pastoral, queer and postcolonial literary criticism, and feminist and queer ecocriticism. Pondering the nature and capacities of poetry, gendered selfhood, erotic desire, and even Nature itself, Orlando canvasses the history of English literature and criticism from the age of Shakespeare to that of Freud. Usually offered every third year.
Courses Post-1800

7a American Literature from 1900-2000  John Burt
MWR 12-12:50

Focuses on literature and cultural and historical politics of major authors. Prose and poetry. May include Eliot, Frost, Williams, Moore, Himes, Cather, and Faulkner as well as contemporary authors. Usually offered every second year.

17a Alternative and Underground Journalism  Caren Irr
MWR 11-11:50

A critical history of twentieth-century American journalism. Topics include the nature of journalistic objectivity, the style of underground and alternative periodicals, and the impact of new technologies on independent media. Usually offered every third year.

20b The Art of Flirtation: Reading Romance  Dawn Skorczewski
from Pride & Prejudice to Harry Potter  TF 9:30-10:50

An introduction to the history of flirtation in the romance novel and to debates that have surrounded this popular literature. Starting with the emergence of the “modern” romance in the 18th century, we traced how Austen’s heirs co-opted and adapted her themes.

21a Adolescent Literature  Sebastian Lecourt
TR 2-3:20

Literature for adolescents can't afford any self-indulgences: its audience is too impatient. So it's a great place to see what's essential to storytelling. Authors include Shelley, Twain, Salinger, Pullman, and Rowling, whom we'll use to test basic narrative theory. Usually offered every second year.

65b The Last Romantics: Themes of Modern Poetry  Laura Quinney
MWR 10-10:50

This course will explore Romantic poetry and its legacy by looking closely at major poems of the late 19th centuries through the present in relation to their Romantic antecedents. Themes include: innocence, experience, quest, loss, poetry and the sublime.

75a Early Detective Fiction: The Birth of a Literary Genre  Lisa Rourke
MWR 9-9:50
Introduces students to early detective fiction through the lens of social history. We will study novels by Poe, Doyle, Collins and Agatha Christie in conjunction with the corresponding medical and technological advances of the nineteenth century. Special one-time offering, spring 2012.

135b Novel Horizons: Victorian Fiction and the Global Imagination
Sebastian Lecourt
TR 5-6:20

This course explores how different Victorian novelists reflected on aspects of nineteenth-century globalization, including the migration of peoples, the establishment of mercantile and settler empires, the global expansion of national economies, and the circulation of objects, individuals, and texts.

156a Local Rebels: Cambridge Authors Against the Grain
Michael Gilmore
MWR 10-10:50

Examines Cambridge, Massachusetts--as opposed to Concord or Boston--as a locus of rebels. At one time or another, Cambridge was home to some of the foremost literary dissenters in the nineteenth-century United States. This course will ask why the city was able to play this role, and it will explore how Cambridge writers spoke to, supported, inspired, and borrowed from each other. Special one-time offering, spring 2012.

156b When Genius is a Family Affair:
Kathleen Lawrence
Henry, William and Alice James
M 5-7:50

Focuses on William, Henry, and Alice James, and on the different ways they approach the representation of human interaction, thought, perception, and suffering in their novels, philosophical essays, and diary. Pays particular attention to their intellectual and aesthetic contexts. Usually offered every third year.

Film/Media Courses

60b The Films of Disney
Caren Irr
MWR 1-1:50

Surveys Disney narratives from early shorts to recent features. Includes discussion of studio style, concept of the child viewer, social impact, and responses to changing world technologies. Usually offered every third year.

77a Screening the Tropics
Faith Smith
MW 2-3:20

How territories and modes of life are designated as "tropical," and how this is celebrated or "screened out" in film, photography, national policy, travelogues, and fiction. Films by Cozier, Cuaron, Duigan, Denis, Fung, Henzell, Ousmane, and Sissako. Usually offered every fourth year.
**Literary Theory Courses**

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<th>Course</th>
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<tr>
<td>11a</td>
<td>Close Reading: Theory and Practice</td>
<td>William Flesch</td>
<td>MWR 9-9:50</td>
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Examines the theory, practice, technique, and method of close literary reading, with scrupulous attention to a variety of literary texts to ask not only what but also how they mean, and what justifies our thinking that they mean these things. Usually offered every second year.

**Multicultural / World Anglophone Literature Courses**

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<tr>
<td>87a</td>
<td>Sex and Race in the American Novel</td>
<td>Aliyyah Abdur-Rahman</td>
<td>MWR 11-12:20</td>
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Depictions of racial and sexual others abound in American literature of the twentieth century. Reading texts across racial, geographical, and temporal divides, this course investigates the representation of non-normative sexualities as signaled, haunted, or repaired by an appeal to race. Usually offered every third year.

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<tr>
<td>117a</td>
<td>Salman Rushdie</td>
<td>David Babcock</td>
<td>TR 3:30-4:50</td>
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Explores Rushdie’s fiction as a sustained engagement with aesthetic problems created by an emerging global multiculture. Examines his oeuvre through a variety of political and cultural frameworks, particularly his evolving relationships to nationalism, migration, and cosmopolitanism.

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<td>128b</td>
<td>Postcolonial Epidemics</td>
<td>David Babcock</td>
<td>TF 12:30-1:50</td>
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Examines how biological catastrophe is imagined in postcolonial fiction, combining horror with social critique. How have epidemics such as yellow fever, influenza, malaria, and AIDS helped communities better understand themselves? Authors include Wideman, Isegawa, Kincaid, Ghosh, Ishiguro, and Max Brooks.

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<td>167b</td>
<td>Twentieth-Century Black Fiction</td>
<td>Aliyyah Abdur-Rahman</td>
<td>TR 2-3:20</td>
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A study of experimental fiction of prominent twentieth-century African-American authors. Investigates features of the postmodern novel including disruptive chronologies, the representation of fragmented identities, intertextual play and parody, and the critique of Western modernity as long-standing practices in black writing. Usually offered every third year.
Creative Writing Courses

49a  Scriptwriting for the Short Film  Marc Weinberg  
     T 6:30-9:20

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods.

Addresses many facets of writing screenplays for short films (under eight pages). Students develop two to three scripts through creative exercises, rewriting, and critiques. Supplementary screenings and reading focuses on the particulars of short fiction and cinematic writing.

109a  Directed Writing: Poetry  Olga Broumas  
      W 2-4:50

This is an experiential learning course. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit.

A workshop for poets willing to explore and develop their craft through intense reading in current poetry, stylistic explorations of content, and imaginative stretching of forms. Usually offered every year.

109b  Directed Writing: Short Fiction  Stephen McCauley  
      R 2-4:50

This is an experiential learning course. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit.

A workshop for motivated students with a serious interest in pursuing writing. Student stories will be copied and distributed before each class meeting. Students' stories, as well as exemplary published short stories, will provide the occasion for textual criticism in class. Usually offered every year.

119a  Directed Writing: Fiction  Colin Channer  
      F 9-11:50

This is an experiential learning course. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit.
An advanced fiction workshop for students primarily interested in the short story. Students are expected to compose and revise three stories, complete typed critiques of each other's work weekly, and discuss readings based on examples of various techniques. Usually offered every year.

119b Directed Writing: Poetry Melanie Braverman
M 9-11:50

*This is an experiential learning course. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit.*

For those who wish to improve as poets while broadening their knowledge of poetry, through a wide spectrum of readings. Students' poems will be discussed in a "workshop" format with emphasis on revision. Remaining time will cover assigned readings and issues of craft. Usually offered every year.

**Graduate Courses**

207a Fictions of the American South John Burt
M 2-5


227a Modernism Paul Morrison
T 9-12


233a Shakespeare Thomas King
R 2-4:50

An intensive reading of Shakespeare's work from a theoretical and historical viewpoint. Usually offered every third year.