Welcome to the Department of Comparative Literature! The sophomore tutorial introduces new concentrators and secondary field students to the discipline and to a selection of its many interlocking and interdisciplinary fields of study. Weekly readings will complement students' work in the seminar's shared enterprise of exploring the challenges in the theory and practice of the comparative study of literatures and languages. To that end, we will engage with a number of approaches to diverse topics, including questions of authorship, canonicity, orality, formalism and new criticism, translation theory, modernism, literature and cinema, adaptation studies, travel literature, world literature, race and multilingualism in the US, and literature and cinema. Throughout the semester, we will work in various genres (poetry; fiction; essay; drama; film) and in multiple languages, complemented by the combined linguistic knowledge of the students and the teaching staff. Scholarship and theory will be read in tandem with works of literature. In relating form to context, we will pay attention to various scales of literary commentary: from the art of close reading and close listening to broader strokes in literary studies and critical trends in comp. lit. today. With its emphasis on a pluralistic approach to research methods, the seminar will also feature two guest scholars who will present their work in dialogue with the topic of the week. In several assignments, students will work in one or more of their foreign languages; the final paper, designed to engage with a critical approach and to showcase original research, will be presented and discussed in the final month leading up its submission.
**SCHEDULE**

Our seminar meets every week on Thursday afternoons from 3-5:45pm; please note that the course is officially scheduled until 5:45pm because we will often use the additional 45 minutes beyond the first two hours, especially when student presentations or visits by guest scholars are scheduled. To that end, please avoid scheduling any curricular or extracurricular activities between 5 and 5:45pm. Some afternoons we will adjourn earlier, around 5pm, and we always have a break during class.

**As part of our weekly ritual, submit a post on the Canvas discussion board at least 24 hours before seminar meets--by 3pm EST on Wednesdays, at the latest.** You are required to read all of your classmates’ posts before class, as they will form part of our discussion. Because this is a highly interactive seminar, your weekly contributions, both in writing and in person, are essential. There are no in-class lectures; some lectures on relevant topics will be assigned outside of class in addition to the required reading. The punctuality and quality of your posts will be factored into your final participation grade. Throughout the semester, excepting the weeks that peer review is due, you may choose to opt out of one post; in that case, indicate as such on the discussion board. No post will be due during spring break.

**GRADED WRITING REQUIREMENTS**

1. Close reading (2-3 pages), due Feb 25th by 11pm EST
2. Literary translation with commentary (4-5 pages), due March 25th by 11pm EST
3. Comparison paper (6-8 pages), due April 15th by 11pm EST
4. Final research paper (10-12 pages, plus bibliography and notes), due May 2nd by 11pm EST

These assignments, distributed evenly throughout the semester, fall on deadlines that allow for the necessary time to work carefully and thoughtfully on each. Because this is a writing-intensive seminar and also an introduction to writing in the discipline, we will emphasize writing as rewriting—that is, as revision—such that the force of your argument will be carried by the grace of your prose.

To that end, your work will go through several drafts, the process of which you will present to the seminar before you revise each paper for final submission and a grade. Although the fourth and final paper cannot be resubmitted for a second evaluation, one of the previous three can be. Details about this process are outlined under the grading heading below.
All assignments must be submitted by email attachment as a Word document to the teaching staff. In addition to these individually evaluated essays, you will be asked to complete a number of more informal, yet equally important assignments designed to enhance your written and verbal expression: weekly discussion posts; short oral presentations; a transcription; an annotated bibliography; and two peer critiques. These are detailed under the heading on participation.

**Guidelines for submissions:**

---must be single-sided, 12-point font, and double-spaced with normal margins.

---must be carefully edited and proofread; this means the work should be free of mechanical, grammatical, and spelling errors.

---number the pages; put your last name in the header.

---do not use a title page.

---document all quotations and borrowed information. Refer to the citation guide on the library website. Use MLA (parenthetical references) or Chicago if you prefer endnotes.

**Close reading of a single poem:**

Based on students’ language expertise, the teaching staff will make suggestions for the choice of poem; in consultation with us, you are also welcome to choose a poem yourself. If the poem is originally written in a language other than English—and for this first assignment, it is perfectly suitable to choose an English-language poem, although venturing into one of your foreign languages is certainly encouraged—then you must be able to read that language, with or without the aid of a dictionary, and without reference to translations of the poem, published or unpublished. It is not necessary to translate the poem, as you will do with the following assignment; however, doing so for your own reference may lead you to make particular insights as you write about the author’s specific use of language. Examples of the art of close reading will be given during the third week of the seminar. Research is not required for this first assignment; in fact, it is discouraged: in order to develop your skill in close reading, you are invited to analyze the poem based on internal evidence without reference to existing interpretations or secondary scholarship. Before submitting your final revision, you will share your observations by presenting the poem in seminar and soliciting suggestions and insights that may enhance your own reading of the poem.

**Literary translation with commentary (poetry or prose):**
Any short literary text is fair game for this assignment: a single poem or a brief excerpt from a novel or novella or short story. *Please note:* because this assignment focuses on literary translation, translations of philosophy, history, scholarship, etc. are outside our purview. You should choose a language that you feel comfortable reading, even with the aid of a dictionary, but feel free to challenge yourself if you want to work from a language in which you have somewhat less experience. As with the previous assignment, first consult the teaching staff on your choice of text.

Before you submit your translation, you will present your work-in-progress to the seminar, explaining why you, the translator, have chosen this text and the particular challenges it presents as well as possible solutions. Focus on specifics: the challenges of translating from the original that arise from issues in form, lexical choice, syntax, etc.

Your final submission, to be revised following the in-class workshop, will include the original text, your translation (to be completed without reference to existing translations), and a commentary on the translation and its relation to the source text. As with the close reading exercise, use your skills in literary analysis to make specific observations linked to interpretation.

After you have completed the translation yourself, you may then choose to reference existing translations if doing so will enhance your analysis in the exposition of the paper. Examples from the anthology of *Into English,* which do such comparative readings of translations in an elegant way, will serve as a model for this genre of writing; that said, the assignment can also be completed without reference to translations other than your own.

**Comparison paper:**

You will choose one work of criticism or theory that you have read, or will read, in the seminar and two short literary texts written in different languages; one of these may be English, but not necessarily so. The texts may not be the same as the two that you chose for the close reading and translation assignment; other than this restriction, the choice of genre, period, and author is up to you. You may pick a text from the syllabus or go off the syllabus; either way, this assignment will invite you to juxtapose two literary texts and argue for the basis of your comparison, as seen through the critical lens of a piece of scholarship or literary theory. In seminar, you will present your work-in-progress as an oral draft in a five-minute lightning talk. In keeping with the previous assignments, this essay will also invite comparative analysis through close reading in two languages with attention to linguistic difference. It will further push you towards framing an interpretative argument shaped by the principle of selection and the constellation of quotations chosen from your primary sources and one secondary source. Research beyond these three texts is not required and, in fact, discouraged; this will be the task of the fourth and final essay.
Final research paper:

Your final assignment is the capstone project for this course: a research paper addressing any question/topic of your choice within the discipline of comparative literature. It may also take an interdisciplinary approach, as illustrated by those surveyed in the seminar. The paper must show original research and demonstrate a sustained engagement with a selection of secondary sources that represent a robust bibliography chosen to develop your argument and to situate it among existing scholarship. The paper may draw on, and further develop, a question raised in the third paper or return to a text that you analyzed in the first or second paper, but it should not reproduce previous work; rather, it should show your growing mastery of original literary analysis and argumentation. There is no language requirement for the final paper. Students are encouraged to work in one or two of their foreign languages; they may also choose a monolingual or multilingual interdisciplinary approach, as modeled by the work of our guest scholars.

The teaching staff will assist with the development of individualized paper topics, which will begin in late March. Papers will be written in installments, which will include abstracts, annotated bibliographies, drafts, oral presentations, and peer critiques. Odile Harter, a wonderful research librarian and liaison to our department, will visit the seminar in March to offer an introduction to doing research and working with sources.

Oral presentation & discussion leading:

On a day of your choosing, you will give a short presentation (no more than 10 minutes), then lead our seminar discussion (30 minutes). The presentation should flow into the discussion (ask questions!) and must connect directly with the texts assigned for the week. Tip: start the discussion with a catalyst: a text, a video, a quotation. You may also use slides, but if you do, make sure that you are generating dialogue, not giving a running monologue with a bland or generic Powerpoint presentation. Invite dissent. Spark a debate. Ask questions of your peers. Make the presentation and discussion worthy of our time and attention. You are also responsible for posting a related prompt on the discussion board the week before your presentation. This assignment will be factored into your final participation grade.

GRADING

Final grades will be determined by the following criteria:

35%: seminar attendance, preparation, and active participation, including weekly assigned reading with occasional accompanying projects (see schedule below), discussion board posts, a transcription, oral presentations, an annotated bibliography, a final reflection, and peer critiques.
35%: three graded writing assignments, one of which may be rewritten within a week of receiving the grade; in this case, the final grade will be averaged as follows: 1/3 initial grade; 2/3 grade of the revision. To frame writing as a process with an emphasis on improvement, the third assignment will be weighted slightly more than the second; the second slightly more than the first.

30%: final paper

REQUIRED EDITIONS AVAILABLE FOR PURCHASE

The texts listed below are available for online purchase through Amazon or your local bookstore or for download to the Kindle app. Please use these editions and translations, as we will refer to specific pages and passages. Only the longer works are indicated here; for all other required reading, PDFs and online editions will be provided at no expense.

Damrosch, *Comparing the Literatures: Literary Studies in a Global Age* (ISBN: 9780691234557); also available as a Kindle edition. (Please note: by logging into Hollis, you may access the book free of charge via Project Muse. For your convenience, I have also uploaded PDFs of chapters to the files section of Canvas.)


GUEST SCHOLARS

Professor Marc Shell, Department of Comparative Literature, Harvard University

Professor Christopher Hasty, Department of Music, Harvard University

Guest scholars’ bios are linked on the Canvas site; the files section will include samples from their work, some of which are required reading and a few of which are optional. The week before our guests visit the seminar, you will be asked to familiarize yourself with their work and to prepare well-informed questions borne of your intellectual curiosity with a real engagement with their scholarship. Questions about approach and method, as they might inform your own work, are especially welcome.

COLLABORATION POLICY
Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

DISABILITIES & ACCOMMODATIONS

Every student with a disability at Harvard University has the right to:

- Equal access to courses, programs, services, and activities offered through the University.
- Reasonable accommodations and adjustments that are provided to eliminate disability-related barriers and achieve equal access.
- Confidentiality of all disability-related information disclosed to AEO except where permitted or required by law or when the student requests that such information be shared.

Students with disabilities are invited to speak confidentially to me and to register with AEO as soon as possible, if they haven’t done so already:

https://aeo.fas.harvard.edu/students/register

COURSE SCHEDULE

Please note: Please note: the sequence of topics and assigned readings as listed below may be altered to accommodate evolving class interest, student presentations, and changes in guest scholars’ availability.

The date listed below is the date that the reading will be discussed; you are therefore encouraged to begin reading a week or two in advance, especially for longer works of literature. As it would be unwise to attempt to complete all of the reading the day before or—heaven forbid—the night before, please plan ahead.
All texts and lectures below will be made available on the course website: either as PDFs in the files section, listed chronologically and by topic, or through links to online editions and videos.

All readings not written in English are available in translation; you are encouraged to read assigned works in their source languages if you are willing and able.

**January 27:** first class; schedule; introductions; logistics; outline of the syllabus; aims and method of the seminar; interdisciplinary approaches in comp. lit. today; close reading exercise; course-related questions answered and confusions resolved

**Feb 3:** Canonical Comparative Literature: Calvino, “Why Read the Classics?”; Greek literature as world literature; canonicity from Homer to Tennyson to Cavafy to Woolf; Auerbach's *Mimesis*: “Odysseus's Scar” and “The Brown Stocking”; opening of Homer’s *Odyssey*; Tennyson's "Ulysses"; Cavafy's "Ithaka"; David Damrosch's *Comparing the Literatures*: Introduction (1-11); Origins (12-49); Emigrations (50-83); excerpts from Woolf’s *To The Lighthouse* (in class)

**Feb 10:** Theories of Authorship, Formalism, New Criticism, and the Intentional Fallacy: essays by Barthes; Foucault; Shklovsky; Benjamin; Brooks; Wimsatt and Beardsley; chapter from *Comparing the Literatures*: Theories (122-164)

**Google doc:** sign up for discussion leading of any class from February 24th on.

**Feb 17:** Methods of Close Reading: Poetry & Prose; selections from Helen Vendler’s *Poems, Poets, Poetry* and Frank O'Connor’s *The Lonely Voice*; Shakespeare's Sonnet 73; Hemingway's "In Another Country," as compared to Joyce. **In-class:** present your close reading (in progress) of one or two lines of a poem or passage of prose to the seminar.

**Feb 24:** Translation Studies, Theories, and Practices: language difference; authorship and creativity; reversing the hierarchy / translation as original; Borges, “Some Versions of Homer,” with translator's introduction by SJL; Levine, "Borges on Translation"; Borges's Norton lecture, "Word Music and Translation"; Friedrich Schleiermacher, "On the Different Methods of Translation"; Roman Jakobson, "On Linguistic Aspects of Translation" (see PDF of TRANSLATION STUDIES READER, 113-118). Case studies of translation and close reading: re-read Pascoli and short stories by Chekhov, Borges, and Colette, paying particular attention to the translations. (Close reading invites rereading: read multiple translations; if you have some Spanish, Russian, Italian, or French, read the original/s as well.)

**February 25:** close reading assignment (2-3 pages) due by 11pm EST
March 3: Translation Studies, Part II: Parks, "A Translation for Our Time"; Robb, NYT book review: "Literary Imperialism: Do translators play a role in the exploitation of foreign cultures?"; Remnick, "The Translation Wars"; Venuti, "Strategies of Translation" and "Translation and National Identities"; selections of translations and commentaries from Into English; chapter from Comparing the Literatures: "Languages" (165-206)

Watch translators' panel on Retranslating Literary Classics:

https://www.youtube.com/watch?v=H2ykytca6Y8&t=5306s

(Links to an external site.)

March 10: Fictions of Translation: Borges, “Pierre Menard, Author of the Quixote” (read in Spanish or English or both); George Steiner, “On 'Pierre Menard'” from After Babel; Mancing on Cervantes: "The Metafictional Dialectic of Don Quijote"; Landolfi, “Dialogo dei massimi sistemi" (read in Italian or English or both)**; chapter from Comparing the Literatures: "Literatures" (207-252)

In-class: present your translation-in-progress (choose one or two difficult lines or sentences you are struggling with and walk us through the specific challenges/problems of this translation)

**For the Landolfi, read "Dialogue of the greater systems" available through HathiTrust; you can access the short story collection through Hollis: "Words in commotion and other stories" / Tommaso Landolfi; with an introduction by Italo Calvino; translated and edited by Kathrine Jason. Skip to page 278 in this edition: https://catalog.hathitrust.org/Record/000491159

(Links to an external site.)

March 17: Spring Break (no class)

March 24: Library Research & Race and Multilingualism in Literatures of the United States; selections from Marc Shell’s anthology of American Literature; chapter from Comparing the Literatures: Comparisons (303-333)

**Please note: due to our guests' schedules, class will begin at 4:15pm today and end at 7pm. Be sure to make note of this on your calendar.**

Guest speakers: Odile Harter (Zoom) & Professor Marc Shell (Zoom)
--Read selections from Professor Shell's anthology and post questions on discussion board

--Complete Odile's Googledoc, which includes 10-15 minutes of prep work

**March 25:** Literary translation with commentary (4-5 pages), due by 11pm EST

**March 31:** Close Listening: Orality in Poetry & Prose; musical prosody; the use of recordings; transcriptions; scoring a poem for voice; rethinking poetic rhythm; two lectures: Christopher Ricks, “The Auditory Imagination”; Thomas Wisniewski, “The Rhythm of Prose”; read Saussy, “The Return of Orality”; listen to and choose from a selection of recordings by Nabokov, Joyce, Woolf, Blixen, Eliot. **Present your transcription in class; score a poem and perform it.**

Nabokov recordings:

https://sds.lib.harvard.edu/sds//audio/466799565?id=

Links to an external site.

Listen to "Excerpt from Pale Fire" and "Excerpt from Lolita." You may have to login to Hollis to access these recordings.

**Guest speaker:** Professor Christopher Hasty (Zoom)

**April 7:** Travel Writing as World Literature

Selections from Marco Polo's *Travels*; Calvino's *Invisible Cities*; David Damrosch’s chapters on Marco Polo and Calvino excerpted from *Around the World in 80 Books*; Calvino’s Columbia lecture on *Invisible Cities*; Coleridge’s "Kubla Khan"; chapter from *Comparing the Literatures*: "Worlds" (253-302)

**Please note:** read all of Calvino's *Invisible Cities* (in Italian or in English translation) and the following selections from Marco Polo: Prologue (Preliminary Address of Rusticano of Pisa), 1-40, and Book Two, 331-373. Follow the pagination in this online version of the 1903 edition:

https://www.gutenberg.org/files/10636/10636-h/10636-h.htm

**Additional reading (not required):** Morar's "The Westerner: Matteo Ricci’s World Map and the Quandaries of European Identity in the Late Ming Dynasty"; selection from Rossabi's *Voyager from Xanadu*
In-class lightning talk (5 minutes) on your comparison paper: first, preview your talk on the discussion board; briefly introduce your sources; argue for the basis of your comparison; solicit feedback.

April 14: The 1001 Nights as World Literature: Yasmine Seale’s translation of Aladdin; Sandra Naddaff’s “The Thousand and One Nights as World Literature”; David Damrosch’s “Comparative World Literature”; introduction and selections of first chapter from Edward Said’s Orientalism; Antoine Galland’s Avertissement/Preface to translation of Les mille et une nuits; Richard Burton’s Translator’s Foreword to A Thousand Nights and a Night; Borges’s “The Translators of the 1001 Nights” and "The 1001 Nights" (in English and/or Spanish); S.J. Levine's "Jorge Luis Borges and the Translators of the Nights"; chapter from Comparing the Literatures: "Politics" (84-121)

April 15: Comparison paper (6-8 pages) due by 11pm EST

April 21: Literature and Cinema: comedy; intermedial translation; adaptation studies; the novella as world literature: Blixen, Babette’s Feast; Joyce, The Dead. (Read the novellas first, then watch the films.) Films available in the library or for online rental: Axel, Babette’s Feast (1987) and Huston, The Dead (1987). Read the conclusion, "Rebirth of a Discipline," from Comparing the Literatures (334-347)

In-class lightning talks (5 minutes) on your final paper: briefly introduce your sources; share ideas; solicit feedback. Before next week: meet with the teaching staff to discuss your final paper.

Final paper working deadlines:

April 18: abstracts and annotated bibliographies due by 11pm

April 20: submit a working draft of your final paper for peer review

April 22: post written comments and suggestions on the discussion board

May 2: final paper (10-12 pages, plus bibliography and notes), due by 11pm EST*

*along with the final paper, submit an informal and personal two-page (non-graded) reflection on your impressions thus far of approaches in comparative literature, including those that interest you for future work in the concentration.

COURSE ETIQUETTE

- Do all of the reading thoroughly. Take notes; come to class with questions and genuine curiosities. Because this is a literature seminar, there is a
considerable amount of reading, which means that you'll need to make time for it in what is often a crowded week. For the longer works, it is recommended to begin reading them more than a week in advance. Tip: use all of the days of the week to read ahead (not just Wednesdays and Thursdays).

- **Weekly attendance is mandatory, as is class participation, which means regular and sustained engagement in the seminar.** Come to class ready to discuss the reading intelligently. Attendance, participation, and engagement will factor strongly into your final grade. If you are ill or have an unavoidable conflict that requires your absence, please let us know in advance.

- **Everyone will be asked to serve as discussion leaders in pairs for half an hour or so, and as such, will be responsible for posting a comment/prompt/question on the course discussion board a week in advance.** You are encouraged to choose to focus on a week of one of the interdisciplinary topics or the work of a guest scholar that most captures your interest.

- **Recall Oscar Wilde’s famous aphorism:** “I can resist everything except temptation.” To that end, please refrain from texting or using your cell phones during class. Turn the wifi off on your laptop, which should only be used, if at all, to reference texts or PDFs of texts that we are currently discussing.

- **Deadlines for writing assignments are hard deadlines.** Extensions are highly discouraged, as they will disrupt the equal distribution of deadlines throughout the semester; however, if you are in absolute need of an extension due to illness or for personal reasons, let us know ahead of time, and we will make accommodations. Any resubmission of a graded assignment must be completed in consultation with the teaching staff and within one week of receiving the first grade. **The final paper is due on April 29. All final paper topics must be approved by April 1.**

- **Please don’t hesitate** to let me know if there are environmental challenges or personal obstacles to your participation in this course, and we will make adjustments accordingly.

- **Communication:** feel free to email me directly at twisniew@fas.harvard.edu rather than through the Canvas messaging system, which I seldom use. I refrain from email on the weekends and will aim to answer your email within 24 hours during the week. I am also available to meet in office hours on Wednesday afternoons in person or on Zoom. So that you don't have to wait while I'm meeting with another student, email me before or on Wednesday to confirm our meeting time.
--LINKS TO SUPPLEMENTAL LECTURES--

COMP LIT TODAY

"The Comparative Literature Concentration at Harvard University"
https://www.youtube.com/watch?v=ymzaMaxnFy0
(Links to an external site.)

David Damrosch & Katharina Piechocki, “Spitzer’s Rabelais”
https://www.youtube.com/watch?v=8vND65MF69Y
(Links to an external site.)

Haun Saussy, “Comparative Literature -- Its Current Situation and Theoretical Perplexities”
https://www.youtube.com/watch?v=6Bt51MK3_2g
(Links to an external site.)

DISTANT READING

“Multimedia in the Long Eighteenth Century: A Dartmouth Digital Humanities Project”
TRANSLATION STUDIES

“The World of the Translator”
https://www.youtube.com/watch?v=v-2t0go72xc
(Links to an external site.)

Emily Wilson, “Translating the Classics”
https://www.youtube.com/watch?v=TKTUiesfMh0
(Links to an external site.)

“Retranslating Literary Classics”
https://www.youtube.com/watch?v=H2ykytca6Y8&t=3282s
(Links to an external site.)
1001 NIGHTS
Sandra Naddaff with David Damrosch, “The Origin of the Tales”
https://www.youtube.com/watch?v=81scmIGXtNM
(Links to an external site.)

Yasmine Seale, “Her Own Devices: Language and Craft in the Thousand and One Nights”
https://www.youtube.com/watch?v=Hi57k_ZpQ38
(Links to an external site.)

Yasmine Seale, “The Three Ladies of Baghdad”
https://www.youtube.com/watch?v=u1tGFPXpb3s&t=621s
(Links to an external site.)
CLOSE LISTENING & THE USE OF RECORDINGS

Sir Christopher Ricks, “Eliot's Auditory Imagination”
https://www.youtube.com/watch?v=zhkcrQ09YdU&t=4616s
(Links to an external site.)

Thomas Wisniewski, “The Rhythm of Prose”
https://www.youtube.com/watch?v=L972lpJa3CY&t=20s
(Links to an external site.)

WORLD LITERATURE

Martin Puchner: “The Challenge of World Literature”
The Oxford Research Centre in the Humanities
https://www.youtube.com/watch?v=OrzKuFWHhEE
(Links to an external site.)
https://www.youtube.com/watch?v=jfOuOJ6b-qY
(Links to an external site.)

10th Institute for World Literature, Special Panel on David Damrosch’s “Comparing the Literatures”
https://www.youtube.com/watch?v=1fj38dv3vjo
(Links to an external site.)

Emily Apter – “Against World Literature: On the Politics of Untranslatability”
https://www.youtube.com/watch?v=0VN2emsKCpg
(Links to an external site.)

THE COMPARATIVE ARTS
Leonard Bernstein, “The Delights and Dangers of Ambiguity”
https://www.youtube.com/watch?v=hwXO3I8ASSg
(Links to an external site.)
(You are encouraged to watch the entire lecture, which is delightful, but for the purposes of our discussion, focus in particular on Debussy's "Prelude," at 1:40 to the end of performance)

Daniel Albright, “Putting Modernism Together”
https://www.youtube.com/watch?v=1yA1S6PAYzs
(Links to an external site.)

LITERARY HISTORY & HISTORY OF SCIENCE

Dame Gillian Beer, “Alice in Time”
https://www.youtube.com/watch?v=Z9R_1DrKdnY&t=919s
(Links to an external site.)

WRITING & RESEARCH

Steven Pinker, “Mastering Style: The Learning and Teaching of Writing”
https://www.youtube.com/watch?v=cYhjo5O-nfg&t=1741s
(Links to an external site.)
NABOKOV

https://sds.lib.harvard.edu/sds//audio/466799565?id=

Links to an external site.