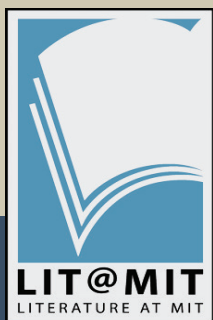
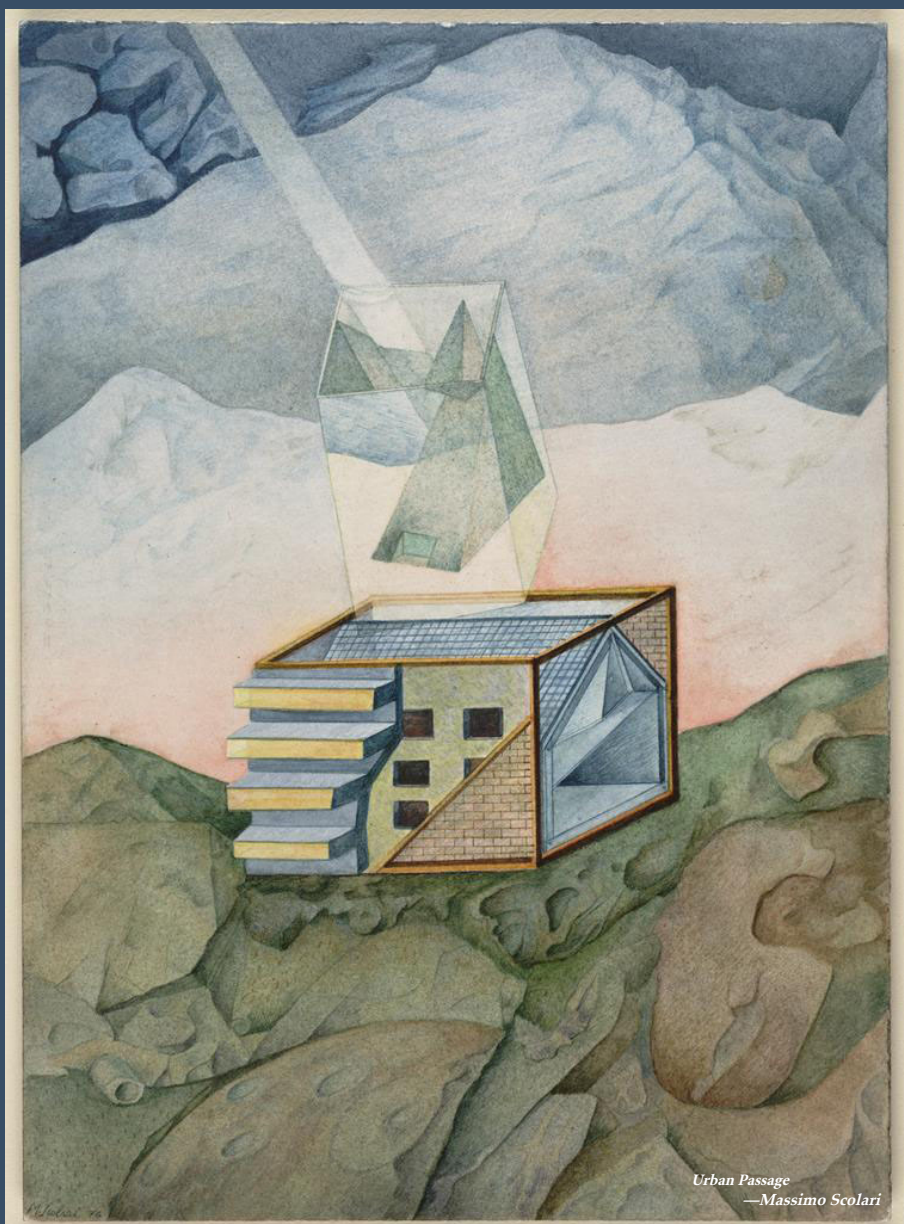


Fall 2014 Literature Subjects Supplement to the Bulletin



*"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*



Urban Passage
—Massimo Scolari

Literature Section

Massachusetts Institute of Technology
School of Humanities, Arts, and Social Sciences
77 Massachusetts Avenue, Building 14N-407
Cambridge, Massachusetts 02139
Phone: 617-253-3581 | email: lit@mit.edu

21L	Unit	Gets Credit For	Course Title	Instructor	Day	Time	Room
INTRODUCTORY							
21L.000	3-0-9	H CI-HW - Same subject as 21W.734J	Writing About Surprises [Writing About Literature]	Alexandre, S.	TR	2-3:30p	4-144
21L.001	3-0-9	H CI-H	Foundations of Western Literature: Homer to Dante	Frampton, S.	MW	2-3:30p	4-257
21L.003	3-0-9	H CI-H	Imagining Alternative Worlds [Reading Fiction]	Gubar, M.	TR	11:30-1p	1-277
21L.003	3-0-9	H CI-H	Reading Fiction	Lipkowitz, I.	TR	9:30-11a	1-277
21L.004	3-0-9	H CI-H	Reading Poetry	Tapscott, S.	MW	3:30-5p	56-167
21L.004	3-0-9	H CI-H	Reading Poetry	Jackson, N.	MW	2-3:30p	56-167
21L.005	3-0-9	A/H CI-H	Introduction to Drama	Fleche, A.	MW	1-2:30p	1-135
21L.006	3-0-9	H CI-H	American Literature	Kelley, W.	TR	3:30-5p	4-144
21L.007	3-0-9	H CI-H	World Literatures	Donaldson, W.	TR	9:30-11a	4-253
21L.009	3-0-9	H CI-H	Shakespeare	Raman, S.	TR	2-3:30p	1-150
21L.009	3-0-9	H CI-H	Shakespeare	Donaldson, P.	TR	3:30-5p	4-253
21L.010	3-0-9	H CI-HW - Same subject as 21W.042J	Writing with Shakespeare	Henderson, D.	TR	3:30-5p	1-242
21L.011	3-3-6	A CI-H	The Film Experience (Lecture)	Brinkema, E.	T	3:30-5p	4-270
21L.011	3-3-6	A CI-H	The Film Experience (Screening)	/	M	7-10p	4-270
21L.011	3-3-6	A CI-H	The Film Experience (Recitation 1)	/	R	3-4p	4-265
21L.011	3-3-6	A CI-H	The Film Experience (Recitation 2)	/	R	3-4p	4-261
21L.011	3-3-6	A CI-H	The Film Experience (Recitation 3)	/	R	4-5p	4-265
21L.011	3-3-6	A CI-H	The Film Experience (Recitation 4)	/	R	4-5p	4-261
21L.012	3-0-9	H CI-H	Storytelling from Epic Poem to Graphic Novel [Forms of Western Narrative]	Thorburn, D.	MW	3-4:30p	14N-325
21L.020	3-0-6	H CI-H - Same subject as 21F.076	The Good, The Bad, and the In-Between [Globalization]	Resnick, M.	TR	3-4:30p	14E-310
21L.020	3-0-6	H CI-H - Same subject as 21F.076	The Good, The Bad, and the In-Between [Globalization]	Terrones, J.	TR	3-4:30p	4-249
21L.022	3-0-9	H CI-H - Same subject as 21W.739J	Darwin and Design	Kibel, A.	TR	9:30-11a	1-135
21L.023J	3-1-8	A CI-H - Same subject as 21M.223J	Folk Music of the British Isles & N. America	Perry, R.	TR	12:30-2p	4-156
SAMPLINGS (6-units)							
21L.310	2-0-4	H	Detective Fiction [Bestsellers] (Ends Oct 24)	Tapscott, S.	T	7-10p	4-144
21L.325	2-0-4	H	Media, Modernity, and the Moment: Experiments in Time [Small Wonders] CANCELLED	Jackson, N.	M	7-8:30p	4-146
21L.350	2-0-4	H	Antarctica: Stories of Science and Struggle [Science and Literature]	Fuller, M.	M	2:30-4p	8-119
INTERMEDIATE							
21L.433	3-0-9	H	Film Styles and Genres	Kibel, A.	TR	2-3:30p	1-135
21L.451	3-0-9	H	Literary Theory	Raman, S.	T	7-10p	4-253
21L.455	3-0-9	H	Greek and Roman Mythology [Classical Literature]	Frampton, S.	MW	12-1:30p	56-162
21L.458	3-0-9	H	The Bible	Lipkowitz, I.	TR	11:30-1p	56-167
21L.473	3-0-9	H WGS.240J HASS	Jane Austen	Perry, R.	TR	3:30-5p	14N-325
21L.485	3-0-9	H	Twentieth Century Fiction: Modernist Masters [Modern Fiction]	Thorburn, D.	MW	12:30-2p	56-167
21L.489	3-0-9	A Same subject as 21W.765.J/ Meets with CMS.845	Interactive Narrative	Montfort, N.	MW	3:30-5p	14E-310
21L.501	3-0-9	H	Three Trilogies [The American Novel]	Alexandre, S.	TR	9:30-11a	14N-325
21L.512	3-0-9	H	Autobiography and Memoir [American Authors] CANCELLED	Kelley, W.	TR	11:30-1p	56-162
SUBJECTS TAUGHT IN A FOREIGN LANGUAGE							
21L.611	3-0-3		Latin 1 (6 Units) (Ends Oct 24)	Colaizzi, R.	MW	1-2:30p	14N-112
21L.612	3-0-3		Latin 2 (6 Units) (Begins Oct 27)	Colaizzi, R.	MW	1-2:30p	14N-112
21L.617J	3-0-9	H Same subject as 21F.717J	Introduction to Spanish Culture	Hey-Colon, R.	T	7-10p	16-668
SEMINAR							
21L.704	3-0-9	H CI-M	The First Person: Memoir and Lyric Voice [Studies in Poetry]	Tapscott, S.	M	7-10p	14N-112
21L.705	3-0-9	H CI-M	Mapping Melville [Major Authors]	Kelley, W.	W	7-10p	2-103
21L.706	3-3-6	H CI-M	Remakes, Replays, and Remixes [Studies in Film]	Donaldson, P.	R	7-10p	16-676
21L.715	3-0-9	H Meets with CMS.871	Social Issues in American Films: Then and Now [Media in Cultural Context]	Marks, M.	TR	12:30-2p	56-180
FRESHMAN SEMINARS							
21L.A26	2-0-4		Exceptional Scientists/Sciences of Exception	Jackson, N.	W	7-9p	4-144
21L.A27	2-0-4		Reading Science Fiction and Fantasy	Fuller, M.	T	3-5p	5-231

TIME	Monday/Wednesday	Tuesday/Thursday
9:00 AM		
9:30 AM		21L.003 Reading Fiction 9:30-11a
10:00 AM		21L.007 World Lit 930-11a
10:30 AM		21L.022 Darwin & Design 9:30-11a
11:00 AM		21L.501 American Novel 9:30-11a
11:30 AM		21L.458 The Bible 11:30-1p
12:00 PM		21L.003 Reading Fiction 11:30-1p
12:30 PM	21L.455 Classical Lit 12-1:30p	21L.512 American Authors 11:30-1
1:00 PM	21L.005 Intro to Drama 1-2:30p	21L.023 Folk Music 12:30-2p
1:30 PM	21L.485 Modern Fiction 12:30-2p	21L.715 Media in Cult. Context 12:30-2p
2:00 PM	21L.001 Foundation of West. Lit 2-3:30p	
2:30 PM	21L.004 Reading Poetry 2-3:30	21L.000 Writing about Lit 2-3:30p
3:00 PM	21L.350 Science & Lit M 2:30-4p	21L.433 Film Styles & Genres 2-3:30p
3:30 PM	21L.012 Forms of Western Narr. 3-4:30p	21L.006 American Lit 3:30-5p
4:00 PM	21L.004 Reading Poetry 3:30-5p	21L.020 Globalization
4:30 PM		21L.010 Write with Shakespeare 3:30-5p
5:00 PM		21L.011 Film Exp R 3-4p Recitation 1&2 21L.011 Film Exp R 4-5p Recitation 3&4
7:00 PM		21L.473 Jane Austen 3:30-5p
7:30 PM	21L.325 Small Wonders M 7-8:30p	21L.A27 Reading SciFi & Fantasy T 3-5p
8:00 PM	21L.011 Film Experience M 7-10p	21L.009 Shakespeare
8:30 PM	21L.704 Studies in Poetry M 7-10p	21L.451 Literary Theory T 7-10p
9:00 PM		21L.617 Intro to Spanish Culture T 7-10p
9:30 PM		21L.706 Studies in Film R 7-10p

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 McEwan'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

Room: 56-167

Instructor: Stephen Tapscott

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

Room: 56-167

Instructor: Noel Jackson

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

Room: 1-135

Instructor: Anne Fleche

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

Room: 4-144

Instructor: Wyn Kelley

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

Room: 4-253

Instructor: William Donaldson

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
T, R 3:00-4:30pm Room: 4-249
Instructors: Margery Resnick & Joaquin Terrones

This subject combines a global forum with the study of one new or familiar foreign language of your choice. Think of 21L.020 as a model United Nations focused on cultural and historical issues. Guest

lecturers visit class as we examine the impact of globalization on cultural identity, the arts, the politics of language, and the media. How has migration changed notions of cultural and racial hybridity? What can we learn from specific examples of global media and expressive culture including popular music and film? In what ways has globalization affected human rights? Through novels, essays, poetry, films, audio files and team projects, students develop sensitivity to other cultures and the ability to read broadly across national boundaries. You will also acquire the analytical frameworks to contextualize contemporary debates about globalization. Furthermore, the emphasis on the historical context gives students a foundation to continue work in literature, history and the arts from a global perspective.

Students enrolled in 21L.020 must be simultaneously enrolled in a language subject at any level in Chinese, French, German, Japanese, Portuguese, or Spanish. Students receive 9 CI units for 21L.020 and 9 HASS elective units for their language class. This combination counts for two of the 8 required Humanities, Arts and Social Science subjects. Freshmen can take three 12-unit subjects plus 21L.020 and a 9-unit global language subject and still meet the 54-unit limit.

DARWIN AND DESIGN

21L.022 (H, CI-H - Same subject as 21W.739J)

T, R 9:30-11:00a Room: 1-135
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

Room: 4-156

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 noir-ish 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

CANCELLED

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
 Instructor: Stephanie Frampton

Room: 56-162

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*.

THE BIBLE
 21L.458 (H)

T, R 11:30a-1:00p
 Instructor: Ina Lipkowitz

Room: 56-167

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.

JANE AUSTEN
 21L.473 (H - Same subject as WGS240J)

T, R 3:30-5:00p
 Instructor: Ruth Perry

Room: 14N-325

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.

Twentieth Century Fiction: Modernist Masters
 MODERN FICTION
 21L.485 (H)

M, W 12:30-2:00p
 Instructor: David Thorburn

Room: 56-167

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 that 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.

Readings include: Robert Lowell: *Life Studies*; Sylvia Plath: *Ariel*, *The Bell Jar*; Ted Hughes: *Crow*, *The Birthday Letters*; John Berryman: *77 Dream Songs*; Elizabeth Bishop: *Questions of Travel*, *Geography III*

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

W 7:00-10:00p
 Instructor: Wyn Kelley

Room: 2-103

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
 Instructor: Peter Donaldson

Room: 16-676

Film adaptations of novels, plays and films. Films will include film noir adaptations of science fiction and detective novels and stories, classic fiction, autobiography; films made from plays; films based on other films, and avant-garde takes on Shakespeare. Films and texts: *Blade Runner/Do Androids Dream of Electric Sheep?* *The Big Sleep*, *The Big Lebowski*, *The Hours/Mrs. Dalloway*, *Clueless/Emma*, *A Streetcar Named Desire*, *On the Waterfront*, *X [Malcolm X]/Autobiography of Malcolm X*, *The Man Who Knew Too Much*, *North By Northwest*, *The Passenger (Professione: Reporter)*, *Prospero's Books*, *King Lear (Godard)*.

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
 Instructor: Martin Marks

Room: 56-180

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 film 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

21L LITERATURE

C O N C E N T R A T I O N

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/and delay in graduation. For more on Literature Concentrations go to: <http://lit.mit.edu/program/howtoconcentrate.php>

M I N O R

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.

M A J O R

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.000J
WRITING ABOUT SURPRISES
 T. R. 2:00-3:30PM RM 4-144

WHAT CAN THE ELEMENT OF SURPRISE
 TEACH US ABOUT HOW
 WE READ & PAY
 ATTENTION?

EXPLORE THE WAYS IN WHICH THE ELEMENT OF
SURPRISE CAN TAKE
 ANY SHAPE



PROFESSOR SANDY ALEXANDRE

21L.011 The Film Experience


FILMS ARE FAMILIAR TO YOU;
 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 Coppola, Dreyer, Eisenstein, Fellini, Godard, Griffith, Hanke, Hawks, Hitchcock, Kubrick, Kurosawa, Lang, Resnais, Spielberg, Tarantino, Vertov, Welles, and Zhang.

Lecture: T 3:30-5 Rm 4-270
 Screening: M 7-10 Rm 4-270
 Recitations: R 3-4 Rm 4-265 or 4-5 Rm 4-261
 Professor Eugénie Brinkema

World Literatures
21L.007




What is World Literature?
 Is it a common heritage, or a diverse set of texts specific to language, culture and place?
 What is the role of folk tradition and the cosmopolitan individual artist?
 How do the forces of globalization, internal colonialism and post-colonialism operate upon it?
 Materials are drawn from Africa, China, Scotland and the Caribbean.

T, R 9:30-11:00am Room 4-253
 Dr. William Donaldson

Introduction to Drama
21L.005

"What is this life? A frenzy, an illusion,
 A shadow, a delirium, a fiction."
 — Calderón, "Life is a Dream"

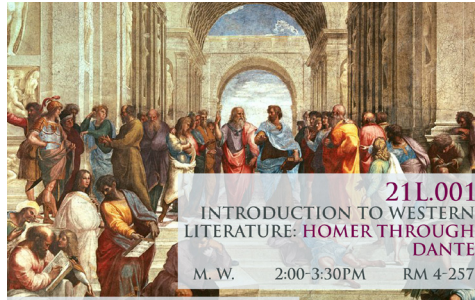


Through intensive engagement with performance texts, this class will explore theater and theatricality across periods and cultures.

M, W 1:00-2:30 pm Rm 1-135
 Lecturer Anne Fleche

21L.001
INTRODUCTION TO WESTERN LITERATURE: HOMER THROUGH DANTE
 M. W. 2:00-3:30PM RM 4-257

BIG BOOKS FOR BIG MINDS
 PROFESSOR STEPHANIE FRAMPTON





21L.009
SHAKESPEARE [SECTION TWO]
 T. R. 3:30-5:00PM RM 4-253

PROFESSOR PETER DONALDSON

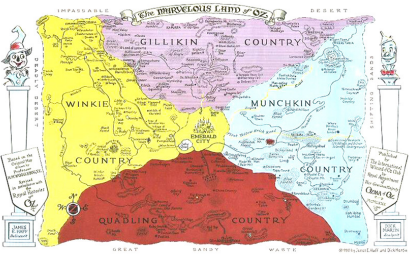
21L.010 Writing with Shakespeare
CI-HW CLASS!

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. However, 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.



T, R 3:30-5:00pm Room 1-242
 Professor Diana Henderson

21L.003
READING FICTION
IMAGINING ALTERNATIVE WORLDS
 T. R. 11:30-1:00PM RM 1-277



THE LITERARY PREHISTORY OF VIRTUAL REALITY

PROFESSOR MARAH GUBAR


Globalization: The Good, the Bad and the In-Between
21L.020J (21E.076) CI-H
 (This course is taken concurrently with a Language subject.)

Through novels, essays, films, audio files and team projects, students develop sensitivity to other cultures and the ability to read broadly across national boundaries. In this course, students acquire the analytical frameworks to contextualize contemporary debates about globalization. The emphasis on the historical context in which contemporary globalization emerged gives students a foundation to continue work in literature, history and the arts with a global perspective.



Room 14E-310
 T, R 3:40-4:30p
 Professor Margery Reenick & Lecturer Dr. Joaquin Terrones

21L.012
FORMS OF WESTERN NARRATIVE
STORYTELLING FROM EPIC TO GRAPHIC NOVEL
 M. W. 3:00-4:30PM RM 14N-325



PROFESSOR DAVID THORBURN


21L.473 Jane Austen



T, R 3:30-5:00p 14N-145N-325
Professor Ruth Perry

We will study the full range of Jane Austen's work, reading not just her novels, but her earlier juvenalia, several unfinished fragments, and her wonderful letters 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 - and of the times that produced it.

Darwin & Design
 21L.022




T, R 9:30-11:00am Room 1-135
Professor Alvin Kibel

DARWIN'S THEORY OF EVOLUTION CHALLENGED A WHOLE WAY OF THINKING ABOUT MUCH MORE THAN JUST HUMANITY'S PLACE IN THE SCHEME OF THINGS.


OUR MAIN FOCUS OF ATTENTION WILL BE DARWIN'S CHALLENGE TO THE ARGUMENT FOR "INTELLIGENT DESIGN."

21L.455
CLASSICAL LITERATURE
GREEK AND ROMAN MYTHOLOGY
 M. W. 12:00-1:30PM RM 56-162



EVEN BETTER THAN A SUMMER BLOCKBUSTER
PROFESSOR STEPHANIE FRAMPTON

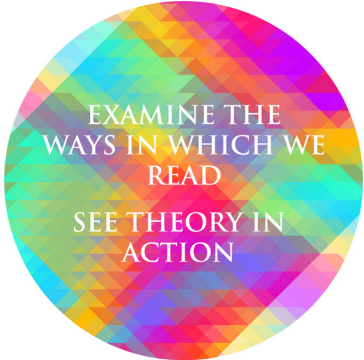
21L.310 Bestsellers: Detective Fiction
T, 7-10pm (Ends Oct. 24)
Room: 4-144



PROFESSOR STEPHEN TAPSCOTT

THE DESIRE TO SOLVE MYSTERIES IS BOTH A RECURRENT HUMAN NEED AND THE GROUNDING OF ONE OF THE MOST IMPORTANT AND RESILIENT LITERARY GENRES OF THE LAST 200 YEARS.


21L.451 LITERARY THEORY
 T. 7:00-10:00PM RM 4-253



EXAMINE THE WAYS IN WHICH WE READ
SEE THEORY IN ACTION

PROFESSOR SHANKAR RAMAN


21L.433
FILM STYLES AND GENRES
 T. R. 2:00-3:30PM RM 1-135



EXPLORE ELEMENTS OF CINEMATIC TEXTS
PROFESSOR ALVIN KIBEL

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

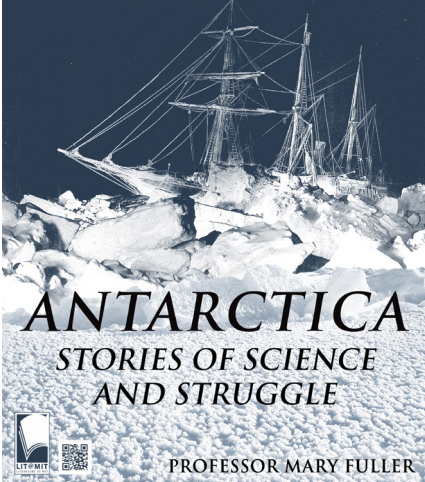
"The flicker, flutter, of our language" —poet Czesław Miłosz



Monday, 7-8:30pm Room 4-146 Professor Noel Jackson

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. 4 units; meets 1 evening/week; enrollment limited.


21L.350
SCIENCE AND LITERATURE
 M 2:30-4:00PM RM 8-119



ANTARCTICA
STORIES OF SCIENCE AND STRUGGLE
PROFESSOR MARY FULLER


21L.458 The Bible

Whether you know it by heart or have never opened it before, you'll be surprised by the many ways the Bible can be – and has been – understood. In this course, we'll read selected books, focusing on their wide variety of literary genres, the historical moments that produced and are reflected in them, as well as issues arising from the history of their translation from the languages in which they were written.




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

Folk Music of the British Isles & N. America
 21L.023J



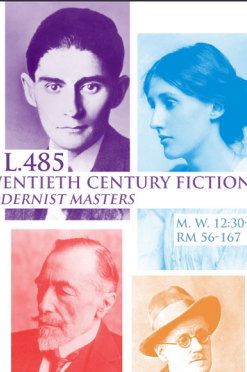
This subject will introduce students to scholarship about folk music of the British Isles and North America.

We will analyze the societies in which making music was an essential part of everyday life, survey the history of collecting and of folk revivals, and trace the migrations of instrumental styles and of sung ballads to North America.



T, R 12:30-2:00pm Room 4-156
Professor Ruth Perry & Dr. George Ruckert

Students will listen, sing, and play instruments (if they can) as well as read, write and discuss.




21L.485
TWENTIETH CENTURY FICTION
MODERNIST MASTERS

M. W. 12:30-2:00PM
 RM 56-167

TRADITION AND INNOVATION IN THE GREAT ENGLISH AND EUROPEAN MODERNISTS

PROFESSOR DAVID THORBURN

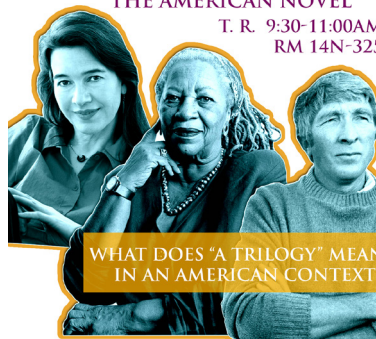


ROBERT LOWELL ■ SYLVIA PLATH ■ TED HUGHES ■ JOHN BERRYMAN ■ ELIZABETH BISHOP

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

21L.501
THREE TRILOGIES
 THE AMERICAN NOVEL

T. R. 9:30-11:00AM
 RM 14N-325





WHAT DOES "A TRILOGY" MEAN IN AN AMERICAN CONTEXT?

PROFESSOR SANDY ALEXANDRE

Latin 1 & 2
 21L.611 & 21L.612
 (each 6 units)


MENS ET MANUS, OR LEARN LATIN AND BE EVEN SMARTER.

THE LANGUAGE OF CAESAR, VERGIL, AND OVID. LATIN IS ALSO THE LANGUAGE OF THE ATM MACHINES AT THE VATICAN. LATIN IS THE LANGUAGE OF SCIENCE, THE BASIS FOR ITS TERMINOLOGY AND NAMING CONVENTIONS. LATIN APPEARS ON THE US DOLLAR BILL, IS HEARD IN EVERY COURTROOM, AND ADORNES THE MIT LOGO.


LATIN 611 & 612 OFFERS YOU THE CHANCE TO LEARN THE BASICS OF THE LANGUAGE IN ONE SEMESTER.

M. W. 1:00-2:30pm
 Room: 44N-112
 Lecturer Randall Colatizzi



21L.512
AUTOBIOGRAPHY AND MEMOIR
AMERICAN AUTHORS

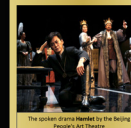


T. R. 11:30-1:00PM RM 56-162
 LECTURER WYN KELLEY



WHAT CAN YOU LEARN FROM READING LIFE STORIES?

21L.009
Global Shakespeares: 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.

T. R. 3:30 - 5:00 pm
 Room 4-253
 Professor Shankar Ramnanan



21L.617J
INTRODUCTION TO SPANISH CULTURE
 T. 7:00-10:00 PM RM 16-668

TAUGHT IN SPANISH. OPEN TO STUDENTS WHO HAVE COMPLETED INTERMEDIATE SPANISH OR ITS EQUIVALENT.



EXAMINE THE EVOLUTION OF SPANISH CULTURE, WITH AN EMPHASIS ON LITERATURE, ART, MUSIC, AND FILM.


LECTURER REBECA HEY-COLON

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



SOCIAL ISSUES IN AMERICAN FILMS THEN AND NOW

LECTURER MARTIN MARKS




TRACK MELVILLE'S JOURNEYS IN LIFE AND LITERATURE


MAJOR AUTHORS: MAPPING MELVILLE

21L.705 W. 7:00P-10:00PM RM 2-103
 LECTURER WYN KELLEY

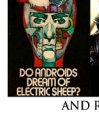
21L.706
STUDIES IN FILM
 R. 7:00-10:00 PM RM 16-676




REMAKES



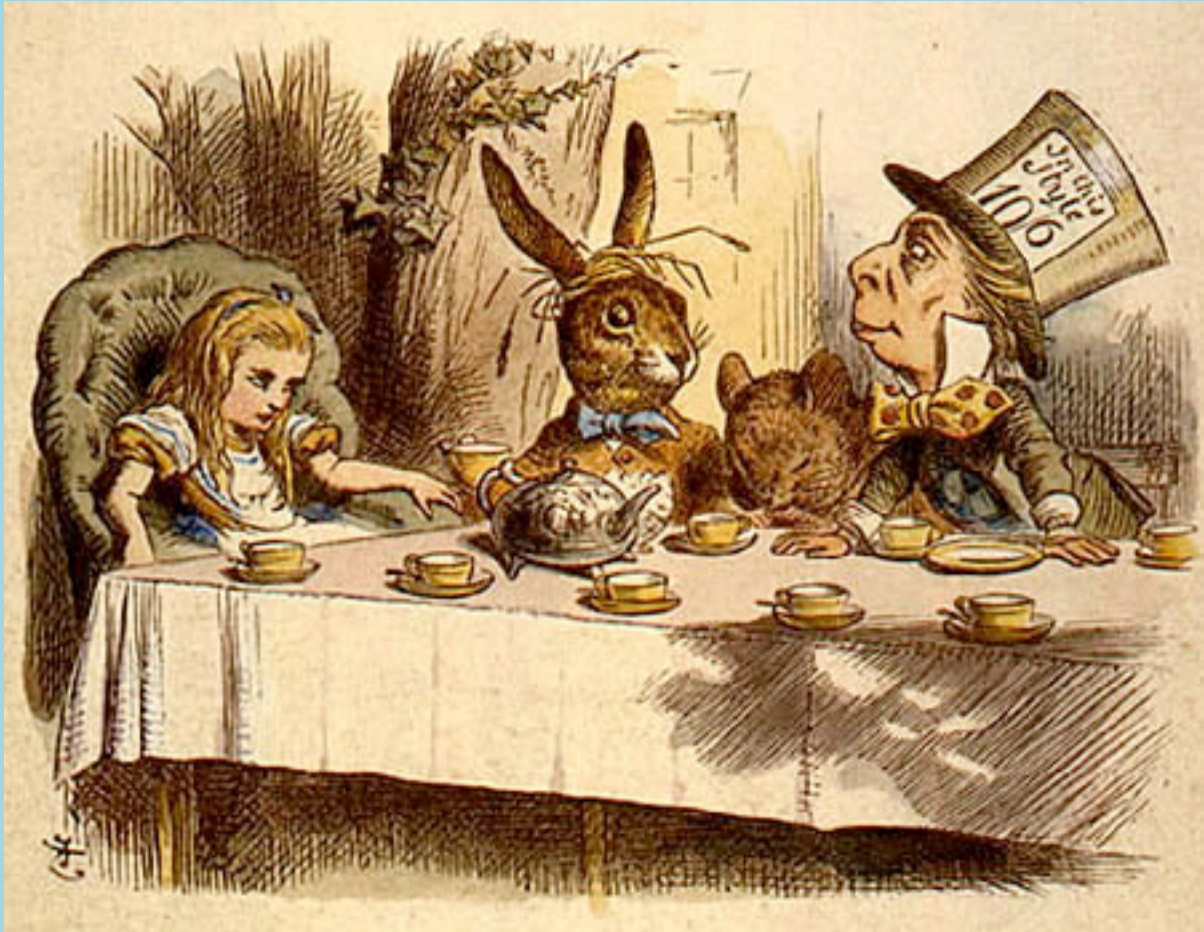

REPLAYS




DO ANDROIDS DREAM OF ELECTRIC SHEEP? AND REMIXES

PROFESSOR PETER DONALDSON

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.