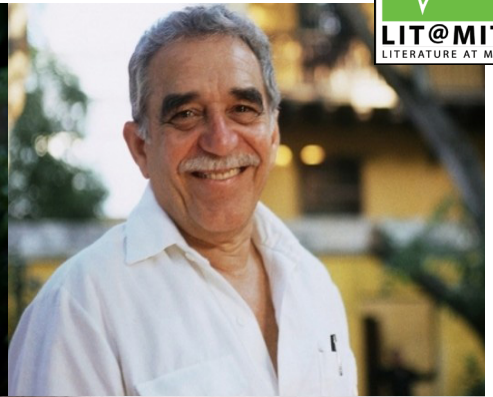


SPRING 2015 LITERATURE SUBJECTS SUPPLEMENT TO THE BULLETIN



***"IF YOU ASK ME WHAT I CAME TO DO IN THIS
WORLD, I, AN ARTIST, WILL ANSWER YOU:
I AM HERE TO LIVE OUT LOUD."***

— Émile Zola



Literature Section

Massachusetts Institute of Technology
School of Humanities, Arts, and Social Sciences
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Cambridge, Massachusetts 02139
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21L	Units	Gets Credit For	Course Title	Spring15 Instructor	Day	Time	Room
INTRODUCTORY							
21L.002	3-0-9	H CI-H	From Shakespeare to Now [Foundations of Western Literature]	Buzard, J.	MW	3:30-5p	56-167
21L.003	3-0-9	H CI-H	Writing Through Great Change [Reading Fiction]	Kelley, W.	MW	1-2:30p	56-180
21L.003	3-0-9	H CI-H	Writing Through Great Change [Reading Fiction]	Lipkowitz, I.	TR	11:30-1p	4-144
21L.004	3-0-9	H CI-H	Reading Poetry	Sylvester, J.	MW	2:30-4p	5-231
21L.005	3-0-9	A/H CI-H	Introduction to Drama	Fleche, A.	MW	2:30-4p	1-135
21L.006	3-0-9	H CI-H	American Literature	Staff	TR	11:30-1p	2-103
21L.009	3-0-9	H CI-H	Shakespeare	Donaldson, P.	TR	3:30-5p	16-676
21L.009	3-0-9	H CI-H	Shakespeare	Raman, S.	TR	2:30-4	1-134
21L.011	3-3-6	A CI-H	The Film Experience (Lecture)	Thorburn, D	T	4-5p	3-270
21L.011	3-3-6	A CI-H	The Film Experience (Lecture)	/	T	7-8p	4-270
21L.011	3-3-6	A CI-H	The Film Experience (Screening)	/	T	8-10p	4-270
21L.011	3-3-6	A CI-H	The Film Experience (R1)	/	R	3-4p	66-156
21L.011	3-3-6	A CI-H	The Film Experience (R2)	/	R	3-4p	56-191
21L.011	3-3-6	A CI-H	The Film Experience (R3)	/	R	4-5p	66-156
21L.011	3-3-6	A CI-H	The Film Experience (R4)	/	R	4-5p	56-191
21L.014J	3-0-9	H CI-H - Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Lecture)	Frampton, S., Broadhead, W., Goldberg, E.	MW	1-2p	4-261
21L.014J	3-0-9	H CI-H - Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 1)	Frampton, S.	T	10-11a	56-191
21L.014J	3-0-9	H CI-H - Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 2)	Goldberg, E.	T	11-12p	56-191
21L.014J	3-0-9	H CI-H - Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 3)	Broadhead, W.	R	1-2p	56-169
21L.021	3-0-9	H CI-H	Film, Drama, Literature [Comedy]	Kibel, A.	TR	9:30-11a	4-257
21L.048J	3-0-9	H CI-H - Same subject as 21F.022 WGS141	International Women's Voices	Resnick, M.	TR	2:30-4p	14E-310
SAMPLINGS							
21L.320	2-0-4		Reading <i>Paradise Lost</i> [Big Books]	Fuller, M.	T	7-8:30p	4-253
21L.338	2-0-4		Ovid's <i>Metamorphoses</i> [Reading in the Original] (Ends March 27)	Frampton, S.	MW	3:30-5p	4-257
21L.345	2-0-4		Kubrick [On The Screen] (Ends March 27)	Brinkema, E.	T	11-2p	1-277
21L.350	2-0-4		On Experiments [Science and Literature] (Begins March 31)	Raman, S.	TR	7-8:30p	14N-325
INTERMEDIATE							
21L.430	3-0-9	H Meets with CMS.920	Children's Culture Blockbusters [Popular Culture and Narrative]	Gubar, M.	MW	11:30-1p	1-379
21L.431	3-0-9	H	Shakespeare on Film & Media	Donaldson, P.	T	7-10p	16-676
21L.434	3-0-9	H	Alternative Worlds [Science Fiction and Fantasy]	Kibel, A.	TR	1-2:30p	56-154
21L.460	3-0-9	H	Love, Sex, and Marriage in Medieval Literature [Medieval Literature]	Jones, E.	TR	7-8:30p	4-257
21L.471	3-0-9	H	Major English Novels [Major Novels]	Lipkowitz, I.	TR	9:30-11a	4-146
21L.475	3-0-9	H	Victorian Literature an Culture [Enlightenment and Modernity]	Buzard, J.	MW	1-2:30p	2-103
21L.488	3-0-9	H	Contemporary Literature	Thorburn, D	TR	1-2:30p	2-103
21L.504	3-0-9	H Same subject as WGS.140	#StayHuman [Race and Identity in American Literature]	Alexandre, S.	TR	11:30-1p	4-146
21L.518	2-0-7	H	An Engineer's Guide to Milton's <i>Paradise Lost</i> [Literature from Anywhere]	Fuller, M.		VIRTUAL	
SUBJECTS TAUGHT IN A FOREIGN LANGUAGE							
21L.616	3-0-9	H Same subject as 21F.716	Introduction to Contemporary Hispanic Literature and Film	Terrones, J.	TR	7-8:30pm	1-390
SEMINAR							
21L.702	3-0-9	H CI-M	Toni Morrison [Studies in Fiction]	Alexandre, S.	TR	3:30-5p	26-168
21L.703	3-0-9	H CI-M	Brave New Worlds: Making Shakespeare (and Marlowe) Modern [Studies in Drama]	Henderson, D.	TR	3:30-5p	1-273
21L.704	3-0-9	H CI-M	World Poetries: What ever happened to the Modern? Poems from the last 100 years [Studies in Poetry]	Tapscott, S.	M	7-10p	2-103
21L.706	3-3-6	H CI-M /meets with CMS.830	The Contemporary Horror Film [Studies in Film] (Lecture)	Brinkema, E.	W	7-10p	4-231
21L.706	3-3-6	H CI-M /meets with CMS.830	The Contemporary Horror Film [Studies in Film] (Screening)	Brinkema, E.	T	7-10p	4-231

	Monday/Wednesday		Tuesday/Thursday	
9:00 AM				
9:30 AM			21L.021 AK 9:30-11a 4-257	
10:00 AM			21L.014 SF T 10-11a Recitation 1 56-191	
10:30 AM			21L.471 IL 9:30-11a 4-146	
11:00 AM			21L.014 T 11-12p Recitation 2 56-191	
11:30 AM	21L.430 MG 11:30-1p 14N-325		21L.006 WK 11:30-1p 2-103	21L.504 SA 11:30-1p 4-146
12:00 PM			21L.003 IL 11:30-1p 4-144	
12:30 PM				21L.345 EB T 11-2p Lecture 1-277
1:00 PM		21L.014 SF 1-2p 4-261	21L.014 R 1-2p Recitation 3 4-257	
1:30 PM				21L.488 DT 1-2:30p 2-103
2:00 PM				
2:30 PM		21L.004 JS 2:30-4 5-231		21L.009 SR 2-3:30p 1-134
3:00 PM	21L.005 AF 2:30-4p 1-135		21L.048 MR 2:30-4 14E-310	21L.011 DT R 3-4p Recitation 1&2
3:30 PM				21L.011 DT T 4-5p & 7-8p 3-270 Lecture
4:00 PM		21L.338 SF 3:30-5p 1-273 Ends March 27		21L.023 RP 3:30-5p 1-273
4:30 PM			21L.009 PD 3:30-5p 16-676	21L.702 SA 3:30-5p 26-168
5:00 PM				
7:00 PM			21L.617 JT 7-8:30p 1-390	21L.706 EB T 7-10p Screening 4-231
7:30 PM			21L.431 PD T 7-10p 16-676	21L.350 SR T 7-8:30p 14N-325 Begins March 31
8:00 PM				21L.715 EJ 7-8:30p 4-257
8:30 PM				
9:00 PM				
9:30 PM				

INTRODUCTORY

From Shakespeare to Now **Foundations of Western Literature** **21L.002 (H, CI-H)**

M, W 3:30-5:00pm Room: 56-167
Instructor: James Buzard

This class studies selected major works of literature from Europe and the Americas between the Early Modern (i.e. Renaissance) and contemporary periods. Texts usually include (among other things) a Shakespeare play, selections from Cervantes' *Don Quixote*, Flaubert's *Madame Bovary*, one or two 19th-century English novels, T.S. Eliot's *The Waste Land*, and a modern film. As a CI-H class, this one will involve substantial practice in writing and speaking.

Writing Through Great Change **Reading Fiction** **21L.003 (H, CI-H)**

Section 1
M, W 1:00-2:30pm Room: 56-180
Instructor: Wyn Kelley

Section 2
T, R 11:30-1:00pm Room: 4-144
Instructor: Ina Lipkowitz

How do authors read, absorb, and write about their times? And how do we understand times long gone? In this introduction to reading fiction, we will look at pairs of writers whose concerns overlap and whose works can help us understand their histories and our own. Such pairings include authors: testing their national and ethnic boundaries (Junot Diaz's *Drown* and James Joyce's *Dubliners*); feeling at the mercy of unsettling historical change (Toni Morrison's *A Mercy* and Virginia Woolf's *Mrs. Dalloway*); and journeying across great empires of the past (Jhumpa Lahiri's *Interpreter of Maladies* and E. M. Forster's *A Passage to India*). Discussion and assignments will focus on how novels and short stories negotiate crucial events as they shape ordinary human experience.

Reading Poetry **21L.004 (H, CI-H)**

M, W 2:30-4:00pm Room: 5-231
Instructor: Janet Sylvester

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 2:30-4:00pm 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 11:30-1:00pm Room: 2-103
Instructor: Wyn Kelley

Studies the national literature of the United States since the early 19th century. Considers a range of texts including, novels, essays, films, and electronic media – and their efforts to define the notion of American identity. Readings usually include works by such authors as Nathaniel Hawthorne, Henry David Thoreau, Frederick Douglass, Emily Dickinson, Flannery O'Connor, William Faulkner, Sherman Alexie, and Toni Morrison. Enrollment limited.

Shakespeare 21L.009 (H, CI-H)

Section 1
T, R 3:30-5:00pm Room: 16-676
Instructor: Peter Donaldson

Section 2
T, R 2:30-4:00pm Room: 1-134
Instructor: Shankar Ramen

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 Spring semester. Plays selected will probably include: *A Midsummer Night's Dream*, *Macbeth*, *The Tempest*, *King Lear*, and *Hamlet*.

The Film Experience 21L.011 (CI-H/A)

T 4:00-5:00p (Lecture) Room: 3-270
T 7:00-8:00p (Lecture) Room: 4-270
T 8:00-10:00pm (Screening) Room: 4-270
R 3:00-4:00pm (Recitation 1) Room: 66-156
R 3:00-4:00pm (Recitation 2) Room: 56-191
R 4:00-5:00pm (Recitation 3) Room: 66-156
R 4:00-5:00pm (Recitation 4) Room: 56-191
Instructor: David Thorburn

This subject will examine a series of classic films by American and European directors, with emphasis on the historical evolution of the film medium and on the cultural and artistic importance of individual films. The course will be organized in three segments: 1. The Silent Era (films by Griffith, Chaplin, Keaton, Murnau); 2. Hollywood Genres (Hitchcock, Ford, Kelly, Fosse, Altman); and 3. International Masters (Renoir, De Sica, Truffaut, Kurosawa). All films will be shown on Tuesday evenings and will be available on demand via computer for registered students. Two lectures, one recitation meeting per week. Lectures are held on Tuesdays, 4-5 pm and 7-8 pm. Both are required. The week's screening follows the evening lecture.

Empire: Introduction to Ancient and Medieval Studies

21L.014J (H, CI-H, Same Subject as 21H.007J)

M, W 1:00-2:00pm Room: 4-261
T 10:00-11:00am Room: 56-191
T 11:00-12:00pm Room: 56-191
R 1:00-2:00pm Room: 56-162
Instructors: William Broadhead, Eric J. Goldberg, Stephanie Frampton

Interdisciplinary and comparative investigation of the Roman empire of Augustus, the Frankish empire of Charlemagne, and the English empire in the age of the Hundred Years' War. Focuses on how large, multi-ethnic empires were created, sustained, legitimated, and contested through conquest, government, literature, art, and economic organization. Students examine different types of evidence, read across a variety of disciplines, and develop skills to identify continuities and changes in ancient and medieval societies.

Film, Drama, Literature

Comedy

21L.021 (H, CI-H)

T, R 9:30-11:00am

Room: 4-257

Instructor: Alvin Kibel

This class considers comedy in drama, narrative, and film spanning more than 2000 years, drawing examples from narrative or dramatic works of literature and pairing them as well as we can with examples drawn from film. We will investigate the comedy of manners in Jane Austen's *Pride and Prejudice* and Frank Capra's film, *It Happened One Night*; study the comedy of humors in Moliere's *The Misanthrope* and Bill Murray's *Groundhog Day*; try to understand the uneasy relationships between farce and romantic love in Shakespeare's *Midsummer Night's Dream* and Billy Wilder's film *Some Like It Hot*; analyze the comedy of the grotesque in Rabelais's *Gargantua* and Carl Reiner's film *All of Me*; look into the workings of satire in Swift's *Gulliver's Travels* and Stanley Kubrick's *Dr Strangelove*; consider the anarchy of screwball comedy in Shakespeare's *Henry IV, part I* and Howard Hawks' *Bringing up Baby*. We will touch upon the connections between violence and redemptive humor, satire and festivity, while noting certain fundamentals: an interest in the body as object and source of rebellious pleasure; a pattern of transgression against social norms corrected and reordered through laughter; a fascination with the possibilities and limits of verbal play; a concern with real and mistaken identity; an opportunity for political protest and social reform. As the class develops, we will note the ways writers appropriate and reshape comic plots and structures from the past for new uses, and we will read and discuss philosophic investigations of the sources of comic effect in works by Aristotle, Freud, Northrop Frye, and others.

This is a H, CI-H class. As in other communications-intensive classes, students to produce 20 pages of writing in three assignments, plus a required revision. They also have substantial opportunities for oral expression, through student-led discussion and in-class reports. The class has a low enrollment to ensure maximum attention to student writing and oral expression, and a writing advisor is available for consultation on drafts and revisions.

International Women's Voices

21L.048J (H, CI-H – Same Subject as 21.F022, WGS141)

T, R 2:30-4:00pm

Room: 14E-310

Instructor: Margery Resnick

This class introduces students to a variety of works by contemporary women writers from Asia, Africa, the Middle East, and Latin America. Emphasis is placed on determining to what extent each writer's work and her literary style reflects her distinct cultural heritage and to what extent, if any, we can identify a voice that transcends national cultures. In our discussions, we examine the patterns of socialization of women in patriarchal cultures, how in the imaginary and real world we adapt or rebel, the relationship of the characters to love and work, the search for identity and both the authors' and the characters' thoughts on sex roles, marriage, and politics. Films are an integral part of the course. Readings include novels, short stories, essays, and graphic novels.

SAMPLINGS

Reading Paradise Lost **Big Books** **21L.320**

T 7:00-8:30pm Room: 4-253
Instructor: Mary Fuller

Overturn the government. Invent your own belief system. Go blind. Then rewrite “Genesis,” and reimagine the origins of everything: culture, knowledge, gender, human beings, and the universe. That’s the story behind John Milton’s *Paradise Lost*: the greatest epic poem written in English.

The focus of the class will be on reading and discussion of Milton’s text. We will also use and interact with supporting materials generated by students in the concurrent subject, Literature from Anywhere: an Engineer’s Guide to “Paradise Lost” (21L.518). Work will include frequent, informal writing, leading discussions, one or two short quizzes, and user feedback on the Engineer’s Guide materials.

Ovid’s Metamorphoses **Reading in the Original** **21L.338 (Ends March 27)**

M, W 3:30-5:00pm Room: 1-273
Instructor: Stephanie Frampton

An introduction to reading Latin literature in the original language. Topic for 2015 will be selections from Ovid’s *Metamorphoses*. This course provides a bridge for students with one semester or more of formal Latin training (Latin 1/2, high school Latin, AP Latin, or equivalent) between the study of Latin grammar and the reading of Latin authors.

Kubrick **On The Screen (Ends March 27)** **21L.345**

T 11:00-2:00pm Room: 1-277
Instructor: Eugenie Brinkema

This Sampling explores the films of the great and extremely influential American director Stanley Kubrick. The course will closely study films from across his career, ranging from 1956 to 1987, and spanning genres including noir, the war film, satire, science fiction and horror. Our focus will be on Kubrick’s extraordinary formal language—his use of color, staging, editing, choreographed camerawork, and his extraordinary manipulations of sound and music. We will analyze his use of satire, parody, irony, his stylistic deployment of photography, theatricality, and reflexivity, and his complex relationship to war, violence, gender, and sexuality.

Films will include:

Full Metal Jacket (1987)
The Shining (1980)
A Clockwork Orange (1971)
2001: A Space Odyssey (1968)
Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb (1964)
Lolita (1962)
The Killing (1956)

On Experiments **Science and Literature** **21L.350 (Begins March 31)**

T, R 7:00-8:30pm Room: 14N-325
Instructor: Shankar Raman

Scientific experimentation has a long, rich history. In this subject, we will pair literary and scientific texts to explore how experimentation relates to, and sheds light on, human experience. For example, how does Pynchon’s *Crying of Lot 49* engage Maxwell’s thought experiments in thermodynamics? In what ways does Poe’s short story, “The Facts in the Case of M. Valdemar,” build on contemporaneous experiments with hypnosis? Through such comparisons, we will range across historical periods, examining both how scientific experimentation changes and how literature takes up the challenges posed by experimental methods.

INTERMEDIATE

Children's Culture Blockbusters

Popular Culture and Narrative

21L.430 (H)

M,W 11:30-1:00pm

Room: 1-379

Instructor: Marah Gubar

Who were the Harry Potters of the mid-nineteenth and early-twentieth century? In this course, we will study children's texts that achieved such huge popular acclaim that many of them continue to be refashioned into new forms—films, musicals, graphic novels—to this day. Focusing on famous characters such as Lewis Carroll's Alice, Barrie's Peter Pan, and Harold Gray's Little Orphan Annie, we will read, watch, or listen to multiple versions of their adventures, in order to explore how the representation of these intensely appealing children shifts over time and across genres.

Shakespeare on Film and Media

21L.431 (H)

T 7:00-10:00pm

Room: 16-676

Instructor: Peter Donaldson

Filmed Shakespeare began in 1899, with Sir Herbert Beerbohm Tree performing the death scene from *King John* followed by Sarah Bernhardt in the duel scene for the Paris Exposition of 1900. In the era of silent film, several hundred Shakespeare films were made: even without the spoken word, Shakespeare was popular in the new medium. The first half-century of sound included many of the most highly regarded Shakespeare films, among them—Laurence Olivier's *Hamlet* and *Henry V*; Orson Welles' *Othello* and *Chimes at Midnight*; Kurosawa's *Throne of Blood*; Polanski's *Macbeth*; Kozintsev's *Hamlet* and *King Lear*; and Zeffirelli's *Romeo and Juliet*. Another extremely rich and varied period for Shakespeare on film began with the release of Kenneth Branagh's *Henry V* in 1989 and includes such films as Richard Loncraine's *Richard III*, Julie Taymor's *Titus*, Zeffirelli and Almercyda's *Hamlet* films, Baz Luhrmann's *William Shakespeare's Romeo + Juliet*, and *Shakespeare in Love*. This period has also seen an extraordinary growth of films as well as theatrical performances of Shakespeare in Asia and other regions of the world, including India (Maqbool,

Omikara), East Asia (major work in theater now available by directors such as Ong Keng Sen, Yukio Ninagawa, the Ryutopia Company, Wu Hsing-kuo, and many others.

Shakespeare on film and video raises many questions for literary and media studies about adaptation, authorship, the status of "classic" texts and their variant forms, the role of Shakespeare in popular culture, the transition from manuscript, book, and stage to the modern medium of film and its recent digitally enhanced forms, and the implications of global production and distribution of Shakespeare on film in the digital age.

This term we will emphasize international films and performance videos from Russia, Japan, Taiwan, and Singapore, along with British and American works.

Alternative Worlds

Science Fiction and Fantasy

21L.434 (H)

T, R 1:00-2:30pm

Room: 56-154

Instructor: Alvin Kibel

All narrative fiction, even the most realistic, takes place in an alternative reality, a world in which the nature of events and the possibilities of human action are, to some degree or other, different from our own. A realistic work of fiction tries to minimize the difference; a work of fantasy flaunts it. In this subject we will investigate the character of alternative realities in works that do the flaunting, starting with some classics of Western literature (Homer's *Odyssey*, Shakespeare's *The Tempest*, Swift's *Gulliver's Travels*, Lewis Carroll's *Alice in Wonderland*) and then consider a variety of modern kinds, horror fiction, ghost stories, tales of the uncanny, and works of "magic realism" of the sort typified by Kafka, Marquez, Borges, and Pynchon. Ultimately we will lay emphasis upon the most prominent newcomer to the fantastic and possibly its rival, science fiction. We will have two goals: first, to study how the alternative character of a fantastic world leads to these different genres; and second, to study how science fiction differs from other fantastic genres and perhaps from fantasy itself. The subject will also consider developments in film (*Metropolis*, *The Wizard of Oz*, *Blade Runner*, *Groundhog Day*, *Source Code*, *Conception*).

Love, Sex, and Marriage in Medieval Literature

Medieval Literature
21L.460

T, R 7:00-8:30pm
Instructor: Emily Griffiths Jones

Room: 4-257

It's easy to think of love as a "universal language"—but do ideas about love really translate easily across history, culture, and identity? In this course, we will encounter some surprising, even disturbing ideas about love and sex from medieval writers and characters: for instance, that married people can never be in love, that the most satisfying romantic love incorporates pain and violence, and that intense erotic pleasure can be found in celibate service to God. Through Arthurian romances, Chaucer's *Canterbury Tales*, love letters, mystical visions, and more, we will explore medieval attitudes toward marriage, sexuality, and gender roles. What can these perspectives teach us about the uniqueness of the Middle Ages—and how do medieval ideas about love continue to influence the beliefs and fantasies of our own culture?

Major English Novels

Major Novels
21L.471 (H)

T, R 9:30-11:00am
Instructor Ina Lipkowitz

Room: 4-146

"Well behaved women rarely make history," as they say. Nor do they often make it into the pages of novels where we're far more likely to find scheming women, defiant women, abandoned women, seduced women, dangerous women—and an occasional good one, too. As we read and discuss important examples of what has become one of, if not *the* most widely read literary genre today—the novel—we'll pay particular attention to the role played by women and consider such questions as: Why are they called "novels"? Who wrote them? Who read them? Who narrates them? What are they likely to be about? Do they have distinctive characteristics? What is their relationship to the time and place in which they appeared? And, most of all, why do we like them so much? Authors might include: Daniel Defoe, Frances Burney, Jane Austen, Charlotte Bronte, George Eliot, Mary Elizabeth Braddon, Thomas Hardy, Sylvia Townsend-Warner.

Victorian Literature and Culture

Enlightenment to Modernity
21L.475 (H)

M, W 1:00-2:30pm
Instructor: James Buzard

Room: 2-103

"It was the best of times, it was the worst of times": so wrote Charles Dickens about France during its revolution, but he was also thinking of his own era, the so-called Victorian period marked by the long reign of Queen Victoria (1837-1901). The Victorians were the first in the world to encounter the seismic shifts and disorienting upheavals of becoming modern, and, as such, they have a lot to teach us, their descendants. They produced a literature of remarkable richness, focused on the conflicts of industrial society, the implications of geological and biological discoveries (Darwin and "deep time"), the corruption of a traditional class system, the urge for democracy, the problematic status of women, the question of race and racial difference – and much else. Major writers include Dickens, George Eliot, the Brontes, Tennyson, Gaskell, Trollope, Thackeray, Lewis Carroll (*Alice in Wonderland*), Arthur Conan Doyle (the Sherlock Holmes creator), Rudyard Kipling. This class will examine works by a selection of the above, in addition to some important non-fiction works of the period, such as Henry Mayhew's pioneering social reportage *London Labour* and the *London Poor*, Isabella Beeton's bible for bourgeois housewives, *The Book of Household Management*, and John Stuart Mill's influential argument on the necessity of free self-development, *On Liberty*. Students will give 1-2 brief oral reports and take two exams covering the readings and class discussions.

Contemporary Literature

21L.488 (H)

T, R 1:00-2:30pm
Instructor: David Thorburn

Room: 2-103

This course is aimed at students who enjoy reading and thinking seriously about the writing of our own era. A modest sampling of significant contemporary English language novelists and poets, the course will center on the ways these writers dramatize personal traumas, moral problems, and the relation of individuals to the

social and political order. Other related questions: How do contemporary writers challenge and try to break free of the immense burden of literary tradition? How do they find an authentic personal voice? What is their attitude to questions of form and design? Fiction writers and poets who may be included: Lydia Davis, Louise Gluck, Linda Gregerson, Russell Hoban, Jhumpa Lahiri, Robert Pinky, Arundhati Roy.

#StayHuman

Race & Identity in American Literature 21L.504 (H, Same subject as WGS.140)

T, R 11:30-1:00pm
Instructor: Sandy Alexandre

Room: 4-146

In this course, we will not only consider how writers portray and try to understand what it means to be distinctly human (as opposed to being an animal, a monster, or a robot, for example), but also explore what it means and entails to become a better human being, especially as we enter what many are calling a “second machine age” in which machines will take over jobs formerly occupied by human beings. What does it mean to be humane and to evolve into your own distinct humanity while pursuing your various definitions of success? What aspects of our identity get sacrificed in this pursuit of success, particularly in the context of what standards of success tend to look like in American culture? How is the label “human” wielded to exclude certain groups of people from that category and to deny our claims to belonging to a race, a class, a gender, and sexuality? Students will be able to ponder these questions by way of and with assistance from some of the following texts:

<i>John Henry Days</i>	Colson Whitehead
<i>Beloved</i>	Toni Morrison
<i>Xenogenesis Trilogy</i>	Octavia Butler
<i>Venus</i>	Suzan Lori Parks
Essays	Lorraine Hansberry
<i>I, Robot</i>	Asimov/Proyas
<i>Henrietta Lacks</i>	Rebecca Skloot
<i>Monster</i>	Walter Dean Myers

***An Engineer’s Guide to Milton’s Paradise Lost* Literature From Anywhere 21L.518**

Virtual
Instructor: Mary Fuller

This experimental subject combines a short, intensive seminar segment held during IAP with a longer segment that will meet only virtually. This semester, the class will focus on John Milton’s *Paradise Lost* (see 21L.320).

Class begins in week 2 of Sp14, picking up where the IAP course left off (refer to IAP website for details). During the next nine weeks of the semester, students will progress through reading the rest of *Paradise Lost*. Each week’s reading will be introduced by a short video, followed by online office hours (archived for reference). Participants will synthesize and record their questions and understandings about the text and produce materials for use and comment by on-campus students in 21L.320, Big Books: Reading *Paradise Lost*. Materials might include: video or audio recording of a key passage being read out loud; written or recorded commentary; storyboards of key scenes or plot segments; a wiki of FAQs and useful resources. The process will include feedback and discussion among the group and with the course TA before materials are “published” to the 21L.320 group.

The final four weeks of the semester will be devoted to a reflective project in the form of a short video organized around two questions: What was most important for you from the process of reading and engaging with this poem? How would you explain and teach it to others?

SUBJECTS TAUGHT IN A FOREIGN LANGUAGE

Introduction to Contemporary Hispanic Literature and Film

21L.616J (H, Same subject as 21F.716)

T, R 7:00-8:30pm

Room: 1-390

Instructor: Joaquin Terrones

This course introduces students to the literature and cinema of contemporary Spain and Latin America. By becoming familiar with the historical, political, and cultural settings that shaped these texts and films, we will consider what, if anything, makes them uniquely Hispanic. What links the Old World with the New? How has Spain envisioned its place within Western Europe? How has Latin America defined itself in relationship to its northern neighbor? Some of the authors and filmmakers we will discuss include Jorge Luis Borges, Gabriel García Márquez, Roberto Bolaño, Luis Buñuel, and Pedro Almodovar. The course is conducted in Spanish, and all reading and writing will be in Spanish.

SEMINAR

Toni Morrison

Studies in Fiction

21L.702 (H, CI-M)

T, R 3:30-5:00pm

Room: 26-168

Instructor: Sandy Alexandre

This subject provides a comprehensive and critical overview of the literary and scholarly work of the inimitable writer Toni Morrison. Morrison's novels are well known for being stylistically dense and sometimes emotionally difficult to read and understand. But to borrow Morrison's own words, from *The Bluest Eye*, the semester-long exercise of reading, thinking, and writing about her work promises to be "a productive and fructifying pain." As we allow ourselves the opportunity to meditate on her writings, during the course of the semester, we will open ourselves to the possibility of growing more intellectually conscious not only as readers, writers, and thinkers in the classroom, but also as compassionate citizens out in the world. We will read all ten of her novels, some of her speeches, her short story "Recitatif," and critical essays about her work.

"Brave New Worlds: Making Shakespeare (and Marlowe) Modern"

Studies in Drama

21L.703 (H, CI-M)

T, R 3:30-5:00pm

Room: 1-273

Instructor: Diana Henderson

From Akira Kurosawa to Tom Stoppard, from Giuseppe Verdi to Julie Taymor, creative artists around the world have remade Shakespeare's plays in new media and cultural contexts. Why this enduring fascination? How have the stories been transformed by their movement across time and space? And why is Shakespeare's rival playwright Christopher Marlowe lurking in the background? We will study the texts and remaking of Shakespeare as modes of cultural and artistic collaboration. Working with old and new media, students will gain a deeper understanding of dramatic performance, literary analysis and research methods—as well as the fun of "Shakeshifting." Source texts to include Marlowe's *Doctor Faustus* and *Edward II* and Shakespeare's *Hamlet*, *King Lear*, *Othello*, and *The Tempest*; the modern field defies description.

World Poetries: What ever happened to the Modern? Poems from the last 100 years

Studies in Poetry

21L.704 (H, CI-M)

M 7:00-10:00p

Room: 2-103

Instructor: Stephen Tapscott

To look at the full rich vista of poetry in the last 100 years, we need a wide lens. We'd need to account not only for the accomplishments and influences of canonical Anglo-American Modernism, but also to look at what happened to the Modern/lyrical impulse in other places, other languages, other traditions. Some promising beginnings were cut short [Oscar Wilde and Wilfred Owen in England, Georg Trakl in Austria]. Some movements developed and thrived, though they might have been underappreciated by contemporaries [Gertrude Stein in Paris, Langston Hughes in Mexico City and New York, Aime Cesaire in Martinique]. Some met absolutist obstacles with bravery and joy [Boris Pasternak and Anna Akhmatova in Russia, Nazim Hikmet in Turkey]. Some took the question itself as their theme and their formal determinant (Constantine Cavafy in Greece and north Africa, Wislawa Szymborska and Czeslaw Milosz in Poland).

Readings in English / translation. Class format: seminar, conversations, short papers, and presentations.

Enrollment limited to 12 students.

The Contemporary Horror Film

Studies In Film

21L.706 (H, CI-M, Meets with CMS.830)

W (Lecture) 7:00-10:00pm

Room: 4-231

T (Screening) 7:00-10:00pm

Room: 4-231

Instructor: Eugenie Brinkema

While one popular image of horror is the 1970s American slasher film, the cinema of repugnance and fear is a vibrant transhistorical and transnational mode of filmmaking that has undergone extraordinary shifts in the last twenty to thirty years. This seminar will focus on horror films of the last three decades hailing from over a dozen different countries. Although we will consider the specificity of national horror cinemas in relation to myths, legends, and historical trauma, we will also examine our films comparatively, noting stylistic connections and theorizing the many ways

violence, shock, trauma, disgust, anxiety and every manner of the terrible are portrayed. Each week will therefore focus on a different national cinema and on a different conceptual area, including monstrosity, extremity, and the postmodern turn. Films include: *The Texas Chainsaw Massacre*, *Ringu*, *Let the Right One In*, *Shaun of the Dead*, *Haute Tension*, *Martyrs*, *Saw*, *The Human Centipede*, *Scream*, *Rubber*, *Saw*, *[REC]* and *The Cabin in the Woods* (2012)

Readings from philosophers and film theorists will help us understand the way these horror films negotiate violence, trauma, and pain; how they grapple with ethics, politics, and historical allegory; their representations of gender, sexuality and embodiment; formal questions, including narrative and visual style; and how their relationship to violence intersects with (is influenced by, is in dialogue with) or departs from (even opposes, radically upends), our more ordinary language sense of "horror film."

Prerequisite: one prior course in film or media analysis.

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.

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.

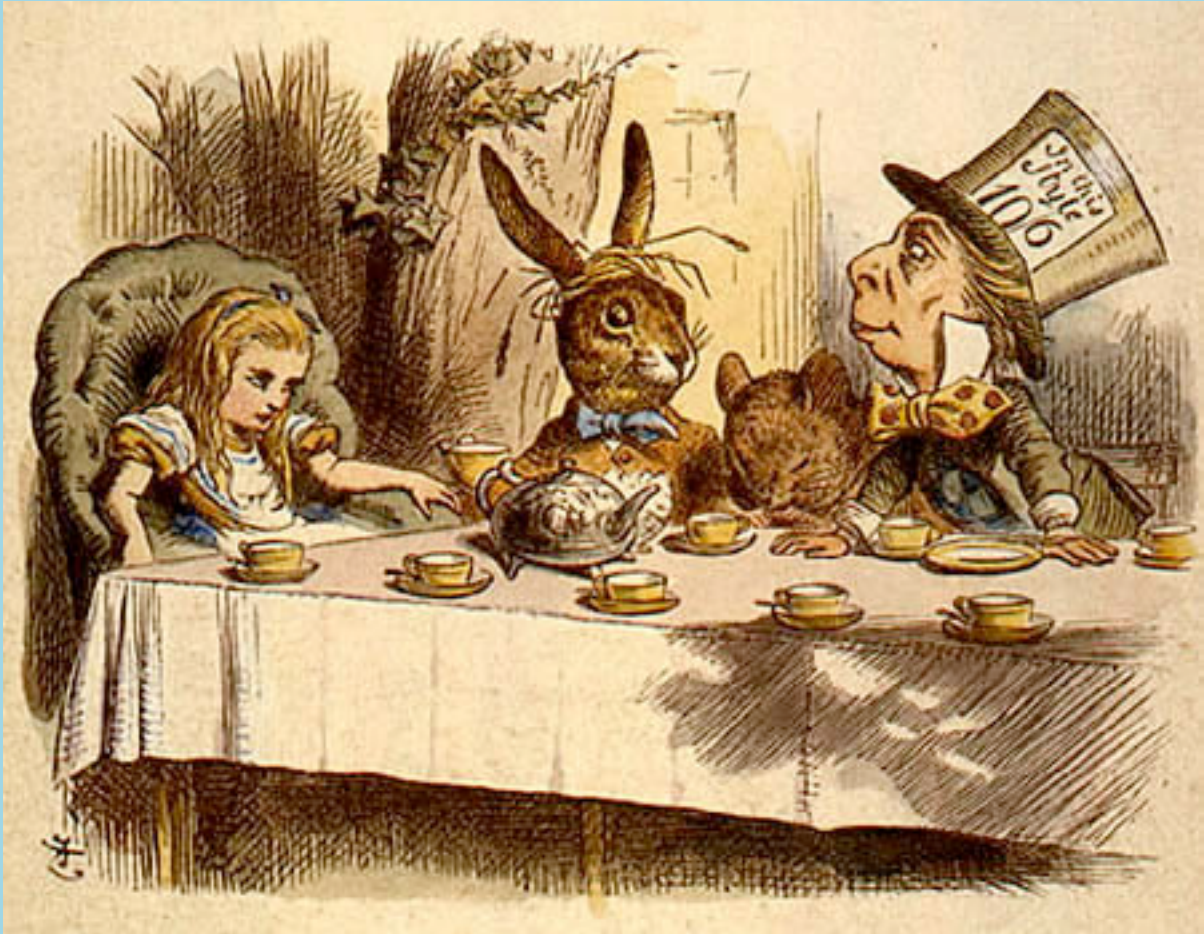
M A J O R

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;

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.

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.