



Fall 2009 Courses

Supplement to the Bulletin

LITERATURE

Massachusetts Institute of Technology
School of Humanities, Arts, and Social Sciences

“The apple cannot be stuck back on the Tree of Knowledge;
once we begin to see, we are doomed and challenged to seek
the strength to see more, not less.” - Arthur Miller

Literature Section
77 Massachusetts Avenue - 14N-407
Cambridge, MA 02139
Phone: 617-253-3581
Fax: 617-253-6105
E-mail: lit@mit.edu

21L	Gets Credit For	Course Title	Fall 2009 - Instructor	Day	Time	Room
INTRODUCTORY						
21L.000J	21W.734J/CI-HW	Writing About Literature	Kelley, W.	MW	2:30-4	1-277
21L.001	Hass-D2/CI-H	Foundations of Western Culture: Homer to Dante	Eiland, H.	MW	1-2:30	1-150
21L.003	Hass-D1 / CI-H	Reading Fiction	Lipkowitz, I.	TR	9:30-11	56-167
21L.003	Hass-D1 / CI-H	Reading Fiction	Delaney, K.	MW	9:30-11	56-180
21L.003	Hass-D1 / CI-H	Reading Fiction	Colburn, N.	TR	9:30-11	66-154
21L.004	Hass-D1 / CI-H	Reading Poetry	Hildebidle, J.	WF	10-11:30	56-167
21L.004	Hass-D1 / CI-H	Reading Poetry	Jackson, N.	MW	3:30-5	14N-325
21L.005	Hass-D3 / CI-H	Introduction to Drama	Fleche, A.	MW	1-2:30	1-134
21L.006	Hass-D1 / CI-H	American Literature	Delaney, K.	MW	1-2:30	1-135
21L.008J	HASS-D1 / CI-H. Same subject as 24.912J, 21A.114J, 21H.106J, 21W.741J, 21M.630J	Black Matters (Lecture)	Alexandre, S. / Capozzola, C. / DeFrantz, T.	W	1-2:30	4-145
21L.008J	HASS-D1 / CI-H. Same subject as 24.912J, 21A.114J, 21H.106J, 21W.741J, 21M.630J	Black Matters (Rec)	Alexandre, S. / Capozzola, C.	M	1-2:30	4-145
21L.008J	HASS-D1 / CI-H. Same subject as 24.912J, 21A.114J, 21H.106J, 21W.741J, 21M.630J	Black Matters (Rec)	DeFrantz, T.	M	7-8:30p	4-145
21L.009	Hass-D1 / CI-H	Shakespeare	Raman, S.	TR	11:30-1	56-167
21L.009	Hass-D1/CI-H	Shakespeare	Donaldson, P.	TR	3:30-5	1-273
21L.011	Hass-D3 / CI-H	The Film Experience	Thorburn, D.	T	4:00-5	3-270
21L.011	Hass-D3 / CI-H	The Film Experience	Thorburn, D.	T	7-8:00p	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Screening)	Thorburn, D.	T	8-10:00p	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Rec)	TBA	R	3:00-4	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Rec)	TBA	R	3:00-4	2-105
21L.011	Hass-D3 / CI-H	The Film Experience (Rec)	TBA	R	4:00-5	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Rec)	TBA	R	4:00-5	2-105
21L.011	Hass-D3 / CI-H	The Film Experience (Rec)	TBA	R	4:00-5	2-139
21L.012	Hass-D1 / CI-H	Forms of Western Narrative	Buzard, J.	TR	3:30-5	14N-112
21L.013J	Same subject as 21M.013J, 21A.113J. Hass-D3 / CI-H	The Supernatural in Music, Literature and Culture (Lecture)	Fuller, M. / Shadle, C. / Howe, J.	MW	11-12:30	Killian Hall
21L.013J	Same subject as 21M.013J, 21A.113J. Hass-D3 / CI-H	The Supernatural in Music, Literature and Culture (Break-out)	Fuller, M. / Shadle, C. / Howe, J.	MW	11-12:30	4-364, 4-145
21L.014J	Same subject as 21H.007	Empire: Introduction to Ancient and Medieval Studies	Bahr, A. / Broadhead, W. / Goldberg, E.	MW	2:30-4	4-370
SAMPLINGS						
21L.310		Bestsellers	Tapscott, S. / Roholl, M.	W	7:00-10p	14N-112
21L.320		Big Books: The Faerie Queene	Fuller, M.	R	7-8:30p	14N-112
21L.325		Small Wonders (half-semester, begins October 24) (6 units)	Picker, J.	MW	1-2:30	2-151
21L.330		Latin 1 (6 Units)	Colaizzi, R	MW	1-2:30	14E-325
21L.335		Latin 2 (6 Units)	Colaizzi, R	MW	1-2:30	14E-325
INTERMEDIATE						
21L.421	Hass-D1 / CI-H	Comedy	Eiland, H.	MW	3:30-5	14E-310
21L.423J	Same subject as 21M.223J. HASS-D3 / CI-H	Folk Music of the British Isles and North America	Perry, R.	TR	3:30-5	4-364

21L	Gets Credit For	Course Title	Fall 2009 - Instructor	Day	Time	Room
21L.435		Literature and Film	Donaldson, P.	T	7:00-10p	16-676
21L.448J	Same subject as 21W.739J. Hass-D2 / CI-H	Darwin and Design	Kibel, A.	TR	9:30-11	56-180
21L.448J	Same subject as 21W.739J. Hass-D2 / CI-H	Darwin and Design	Paradis, J.	MW	8:30-10am	14E-310
21L.450		The Ethics of Leadership	Kibel, A.	TR	2:30-4	4-251
21L.458		The Bible	Lipkowitz, I.	TR	11:30-1	2-147
21L.476		Romantic Poetry	Jackson, N.	MW	1-2:30	14N-112
21L.485		Modern Fiction: 20th Century Fiction	Thorburn, D.	TR	11-12:30	56-169
21L.487		Modern Poetry: 20th Century American Poets	Hildebidle, J.	WF	2:30-4	56-167
21L.489J	Same subject as 21W.765J / CMS.845	Interactive and Non-Linear Narrative	Montfort, N.	TR	1-2:30	1-379
21L.501		The American Novel: Prodigality and Poverty in the American Novel	Alexandre, S.	MW	9:30-11	1-135
21L.512J	Same subject as SP.517	American Authors: Classics Remixed	Kelley, W. / Pitts-Wiley, R.	MW	11-12:30	W16-RRA
SEMINAR						
21L.702	CI-M	Studies in Fiction: Women Novelists Before Austen	Perry, R.	TR	1-2:30	56-191
21L.703	CI-M	Studies in Drama: Stoppard & Company	Henderson, D	TR	3:30-5	56-169
21L.704	CI-M	Studies in Poetry: World Poetries	Tapscott, S.	M	7:00-10p	14N-112
21L.705	Same subject as SP.512 / CI-M	Major Authors: Charles Dickens	Picker, J.	MW	2:30-4	14N-112
21L.707	CI-M	Problems in Cultural Interpretation: Mathematics and Literature	Raman, S.	TR	2:30-4	56-167
21L.715J	Same subject as CMS.871 / SP.493	Media in Cultural Context: Gender and the Media	Reilly, E.	F	12-3	14E-310

Time	MONDAY / WEDNESDAY, FRIDAY							
8:30			448J Sec 2					
9:00			Darwin and					
9:30	003 Sec 2	501	Design					
10:00	Reading	American	004 Sec 1					
10:30	Fiction	Novel	Read Poetry					
11:00	013J	512J	(WF)					715J Media in Cultural Context (F)
11:30	Supernatural	American						
12:00	in Mus, Lit	Authors						
12:30								
1:00	002	005	006	008	330/335	476	489J	
1:30	Foundations	Intro to	American	Black	Latin 1, 2	Romantic	Interactive	
2:00	of W. Lit	Drama	Literature	Matters		Poetry	Non-Linear	
2:30			014J	000J	487			
3:00			Empire	Writing	Modern Poet			
3:30	004 Sec 2	421		About Lit	(WF)			
4:00	Reading	Comedy						
4:30	Poetry							
7:00	310	008	320	704				
7:30	Bestsellers	Black	Big Books	Studies in				
8:00	(W)	Matters (M)	(R)	Poetry				
8:30								
9:00								
9:30								
Time	TUESDAY / THURSDAY							
9:30	003 Sec 1	003 Sec 3	448J Sec 1					
10:00	Reading	Reading	Darwin and					
10:30	Fiction	Fiction	Design					
11:00								
11:30	009 Sec 1	458	485					
12:00	Shakesp.	The Bible	Modern					
12:30			Fiction					
1:00		702						
1:30		Studies in						
2:00		Fiction						
2:30	450						707	
3:00	Ethics of		011 R 1, 2, 3		423J		Problems	
3:30	Leadership	009 Sec 2	Film Exp (R)	012	Folk Music	703	Cult. Inter.	
4:00	011	Shakesp.	011 R 4, 5	Forms of W.		Studies in		
4:30	Film Exp		Film Exp (R)	Narrative		Drama		
5:00								
7:00	011	435						
7:30	The Film	Literature						
8:00	Experience	and Film						
8:30	(Screening)							
9:00								
9:30								

Note: each row represents half an hour, eg 003 Sec 2 is taught MW 9:30-11

INTRODUCTORY

WRITING ABOUT LITERATURE

21L.000J (21W.734J) CI-HW

Instructor: Wyn Kelley

MW 2:30-4 1-277

Students, scholars, bloggers, reviewers, and book-group members write about literature, but so do authors themselves. Through the ways they engage with their own texts and those of other artists, remixing and reinventing as they go, writers reflect on and inspire questions about the creative process. This course will allow students to observe their own habits as readers and writers; study the ways authors manipulate their materials to create new works; and develop tools for evaluating their own literary interpretations and arguments. In workshops that involve journal-writing, wikis, team presentations, group discussion, and peer review, students will examine, among others, Shakespeare's adaptation of his Italian sources in *Romeo and Juliet*; Mary Shelley's reshaping of Milton, German fairy tales, galvanism, and her own husband's poems to make *Frankenstein*; Melville's redesign of a travel narrative into a Gothic novella in *Benito Cereno*; and Alison Bechdel's rewriting of the western comic canon in her graphic novel *Fun Home*. Film versions of some of these works will allow us to project forward in the remixing process as well.

FOUNDATIONS OF WESTERN CULTURE:

HOMER TO DANTE

21L.001 Hass-D2/CI-H

Instructor: Howard Eiland

MW 1-2:30 1-150

This class will study representative texts from classical Greek and Roman antiquity—Homer's *Odyssey*, Sophocles' *Oedipus Rex*, Euripides' *Medea*, Plato's *Symposium*, and Ovid's *Metamorphoses*—followed by selected works from the Hebrew Bible and New Testament. The class will then conclude with Dante's *Inferno*. The class format is group discussion, with informal lectures by the instructor.

READING FICTION:

21L.003

Hass-D1/CI-H

Section 1

Instructor: Ina Lipkowitz

TR 9:30-11 56-167

This course introduces students to the historical and cultural dimensions of fiction, as well as teaches them to work with the specific language and texture of literary works. We will consider such questions as: how do we distinguish fiction from other types of prose narrative, such as history, biography, and anthropology? How much did the time and place in which the work was written influence or even determine the work? Why would an author choose to use a specific type of narrator? What are the benefits of and limits to a biographical approach of reading a text? What is genre, and how does it affect the way we read a work of fiction? Readings in the past have included works of fiction by Herman Melville, Edgar Allan Poe, Sir Walter Scott, Jane Austen, Mary Shelley, Gustave Flaubert, Kate Chopin, Virginia Woolf, William Faulkner, and Alistair MacLeod.

Section 2

Instructor: Kate Delaney

MW 9:30-11 56-180

In this course we will read longer and shorter classics of nineteenth- and twentieth-century fiction. Readings include novels by Jane Austen, Henry James, Virginia Woolf, William Faulkner, and Toni Morrison, as well as short stories by Raymond Carver. The course is designed to teach students to read better and more closely, with greater attention to literary effects. We will also examine the works' social, historical, and cultural contexts. Students will be asked to reflect on how the works assigned relate to each other and to other cultural forms, including film. The class format is group discussion. In addition to required individual oral presentations, there will be group projects for small teams.

Section 3

Instructor: Nadia Colburn

TR 9:30-11 66-154

In this course, we will look closely at seven works of fiction. The course will concentrate on close reading of the texts, paying careful attention to the pleasures of prose and of reading. The course will also examine the theme of growing up: how does the self come into its own, and how do external

restraints, family, gender, war, culture and the economy impinge upon and affect the development of the literature's central characters?

How is the individual conceived, alone and in society? And how does the presentation of a fictional character in a work of literature complicate our ideas about selfhood?

By looking closely at the ways the texts themselves are constructed, we will explore basic concepts about narratives, histories, subject, object and language. Authors will include Austen, C. Bronte, Tolstoy, Kafka, Hemingway, Gordimer and Sebald.

READING POETRY

21L.004 Hass-D1/CI-H

Section 1

Instructor: John Hildebidle

WF 10-11:30 56-167

We will explore the canon of Anglo-American poetry from Shakespeare to the present. Our focus will be on how to read poems attentively, interpretively, and enjoyably; our written and oral exercises will have the same emphasis. We will consider some turning points, Romanticism and Modernism in particular, but the class does not intend to be historical or chronological, opting instead for a thematic approach. Come prepared to attend class, read and re-read poems, and contribute to class discussion.

Section 2

Instructor: Noel Jackson

MW 3:30-5 14N-325

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 tactics of analytic reading. Poets to be read may include Shakespeare, Sidney, Wordsworth, Keats, Dickinson, Frost, Eliot, and Elizabeth Bishop.

INTRODUCTION TO DRAMA

21L.005 Hass-D3/CI-H

Instructor: Anne Fleche

MW 1-2:30 1-134

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 course will explore theater and theatricality across periods and cultures, through intensive engagement with texts and with our own readings.

We will read works ranging from classical Greece and medieval England to Renaissance Spain, classical Japan, modern Europe, and our own age. Assignments include weekly writing, a paper revision, and a group presentation. Groups will also have the option of performing a scene for the class.

AMERICAN LITERATURE

21L.006 Hass-D1/CI-H

Instructor: Kate Delaney

MW 1-2:30 1-135

We will focus on 19th, 20th, and 21st century American literature, exploring various genres and movements. We will read short stories, novels, drama, poetry, autobiography and other non-fiction and look at film treatments of some classic works. Hawthorne, Thoreau, Whitman, Dickinson, Jacobs, Douglass, James, Faulkner, Williams, Miller, Lowell, DeLillo, Carver, Morrison, and Lahiri are among the authors we will study.

BLACK MATTERS:

The Age of Race in American Literature

21L.008J (24.912J / 21A.114J / 21H.106J / 21L.008J / 21W.741J) Hass-D1/CI-H

Instructors: Sandy Alexandre, Christopher Capozzola, Thomas DeFrantz

Lecture: W 1-2:30 4-145

Rec: M 1-2:30 4-145

Rec: M 7-8:30pm 4-145

Focusing on inter-generational tensions between the Civil-Rights and post Civil Rights generation of black Americans, this course will look at how the definition of race along with its power as a social category evolves with time. By plotting race along a time line that divides one generation of black Americans from another, we will highlight the second meaning of race—that of competition—to instructive effect. What does it mean to be simultaneously in yet clearly *out of the race* (in multiple meanings of that phrase)? Does it mean that you're not "black enough," that you're not "young enough" and have somehow past your prime, or both? What does the glorification of the dynamic and vigorous qualities of youth culture do to how blackness is perceived when it reaches a certain age? How do generational conflict and the passing of time in a character's lifespan help us to transform altogether our understanding of "race?"

Readings will include short stories by Toni Morrison ("Recitatif"), Arna W. Bontemps ("Summer Tragedy"), Flannery O'Connor ("Artificial Nigger") and novels by Pauline Hopkins (*Contending Forces*), George Schuyler (*Black No More*), Toni Morrison (*Tar Baby*), and others.

SHAKESPEARE:

21L.009 *Hass-D1/CI-H*

Section 1

Instructor: Shankar Raman

TR 11:30-1 56-167

The name says it all: in this subject, we will explore the variety of Shakespearean drama, reading and analyzing a representative sample of his work. The plays chosen will range over all the main genres that Shakespeare engaged with – comedy, tragedy, history and romance. We will seek a contextualized understanding of his work, relating the plays to the culture and society of Shakespearean England, even as we immerse ourselves in the richness of his language and creative imagination.

Section 2

Instructor: Peter Donaldson

TR 3:30-5 1-273

This section will focus on close reading of the Shakespeare text and its adaptation and performance on film. Roughly the first half of the term will be devoted to close analysis of specific scenes and passages in the text, while the second half will be spent in equally close analysis of film in relation to text. Plays will include *Midsummer Night's Dream*, *Romeo and Juliet*, *Henry IV*, pt. 1, *Macbeth*, *King Lear* and *The Tempest*.

THE FILM EXPERIENCE

21L.011 *Hass-D3/CI-H*

Instructor: David Thorburn

Lecture: T 4-5, 7-8

Screening: T 8-10

Rec: R 3-4, R 4-5

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 or Fellini, others). All films will be shown on Tuesday

evenings and will be available on video cassette or DVD to assist students in the writing of essays and in preparation for exams.

FORMS OF WESTERN NARRATIVE

21L.012 *Hass-D1/CI-H*

Instructor: James Buzard

TR 3:30-5 14N-112

This class examines some leading examples of major genres of storytelling in the Western tradition. We will be asking why people tell (and have always told) stories, how they tell them, why they might tell them the way they do, and what difference it makes how they tell them. We'll combine an investigation of the changing formal properties of narratives with consideration of the historical, cultural, and technological factors that have influenced how tales got told. The class will be organized around the theme of journeys, and readings will most likely include Homer's *Odyssey*, a medieval quest romance, and selections from Cervantes's *Don Quixote*, Mary Shelley's *Frankenstein*, Joseph Conrad's *Heart of Darkness*, some short stories, and perhaps some samples of early narrative film. In keeping with its CI-H and HASS-D label, the class will involve substantial attention to students' writing and speaking abilities.

THE SUPERNATURAL IN MUSIC, LITERATURE AND CULTURE

21L.013J (21M.013J / 21A.113J) *Hass-D3/CI-H*

Instructors: Mary Fuller, Charles Shadle, James Howe

Lecture: MW 11-12:30 Killian Hall

Break-out: MW 11-12:30 4-364, 4-145

In this subject, we investigate the Supernatural in a number of key symphonic and operatic works through their literary and cultural antecedents – from 1600 to 1960. The topic is divided into three sections: Witches, Magi and Ghosts, providing a chronological context. Focus extends from original depositions of accused witches to live performances of Schubert's songs and screenings of films such as Kurasawa's "Throne of Blood" and Murnau's "Faust." Operas will be studied, based not on musical scores, but rather through the medium of film, allowing students the opportunity to experience these works in terms of music, drama and visual qualities.

EMPIRE:

Introduction to Ancient and Medieval Studies

21L.014J (21H.007J)

Instructors: Arthur Bahr, William Broadhead, Eric Goldberg

MW 2:30-4 4-370

This subject will examine three of the best documented pre-modern empires: the Roman empire of Augustus, the Frankish empire of Charlemagne, and the English empire in the age of the Hundred Years' War. As we study how these large, multi-ethnic empires were created, sustained, legitimated, and contested, we will focus not just on socio-political, and military factors (conquest, government, economic organization, and technology), but also on the aesthetic and intellectual factors that complemented them (literature, art, architecture, and intellectual history). Students will work with several different types of evidence and read across a variety of disciplines. They will also learn to identify continuities and changes in ancient and medieval societies, skills that will also be applicable to the study and appreciation of the later societies that built upon them.

SAMPLINGS

BESTSELLERS

21L.310

Instructor: Stephen Tapscott, Marja Roholl

W 7-10pm 14N-112

In this short seminar, we examine a series of visual and verbal texts that are so familiar as to be almost denotatively invisible; texts that we agree are (1) formative and even canonically central to America's description of itself to itself, but (2) perhaps paradoxically, subject to continuous reinterpretation. They seem both self-evident and a little opaque, simple yet allegorical, a part of a code which we easily, collectively, "get" and yet find difficult to articulate. Does such a text signify any single or transhistorical "meaning"—in this sense, does it stop being an "aesthetic" text?

Examples:

--James Whistler's "Arrangement in Grey and Black" known as "Whistler's Mother" (1871);

--Dorothea Lange's "Migrant Mother" photo (1936);

--Charlie Chaplin's "Little Tramp" character (in films from silent one-reelers on, though we'll watch *Modern Times*, 1936);

--Robert Frost's poems (from *North of Boston*, 1915);

--Frankenstein's creature and his bride (from Mary Shelley's 1817 novel, through James Whale's films of 1931 and 1935, continued through innumerable avatars including television programs, breakfast cereals, a Mel Brooks film, and Marge Simpson's hairdo);

--Marilyn Monroe's face: in person, on film, in photos, in Warhol silkscreens, on drag-queens.

What do these figures and narratives and images "mean," if they're constantly subject to re-interpretation? We spend time reading each image for ourselves and recounting (in short student presentations) the history of how each changes. We also consider the dynamics of canonicity, iconicity, and parody—how our culture renegotiates its past and defines its present by means of such iconic images and texts.

Seminar format, short papers, longer project.

BIG BOOKS:

The Faerie Queene

21L.320

Instructor: Mary Fuller

R 7-8:30pm 14N-112

A chivalric romance. A national epic. A moral allegory. Warrior princesses, naked twins wrestling, King Arthur in love, and an apocalyptic vision of the time when change itself will be changed. All these coexist as a single poem in Edmund Spenser's *Faerie Queene* (1590). The focus of this class will be on reading and discussion of Spenser's text, with plot summaries provided to keep the many, many characters in place. Work for the class will include informal journals, rotating responsibility for beginning discussion, one or two short quizzes, and an open book final based on short essay questions developed by the class.

LATIN I

21L.330

Instructor: Randall Colaizzi

MW 1-2:30 14E-325 (Ends October 23)

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 I

21L.335

Instructor: Randall Colaizzi

MW 1-2:30 14E-325 (Begins October 26)

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.

INTERMEDIATE

COMEDY

21L.421 Hass-D1/CI-H

Instructor: Howard Eiland

MW 3:30-5 14E-310

The class begins with the ancient Greeks. Aristophanes' comic revel, *Lysistrata*, allows for consideration of some basic tendencies of the genre: its utopian moment (progression through blockage and discord to resolution and the vision of a more harmonious society), its nihilistic moment (the dispelling of illusion and the experience of chaos), its eye for the domestic and everyday, and for the bodily life, its festive character, etc. We then move to various types of comedy – including satire, farce, comedy of manners, screwball comedy, tragicomedy – as exemplified in works by modern authors and film directors like Shakespeare, Cervantes, Molière, Austen, Wilde, Beckett, Chaplin, and Cukor. The class format is group discussion and group readings from the texts, with informal lectures by the instructor.

FOLK MUSIC OF THE BRITISH ISLES AND NORTH AMERICA

21L.423J (21M.223J) Hass-D3/CI-H

Instructor: Ruth Perry

TR 3:30-5 4-364

This subject will introduce students to scholarship and thought about folk music of the British Isles and North America. We will examine the qualities of "folk music" and of "folk poetry" (narrative ballads), and will try to understand the historical context in which such music was an essential part of everyday life. We will survey the history of

collecting folk music, beginning with broadsides, Percy's *Reliques*, and Sir Walter Scott's collections—a movement that changed the course of English literary history. We will trace the migrations of fiddle styles and sung ballads to North America—with their attendant changes and continuities—and examine the influences of the African-American musics (including their texts) of the nineteenth and twentieth centuries. We will conclude with the broad outlines of the "folk revivals" in the USA and Britain in the 1960s.

LITERATURE AND FILM

21L.435

Instructor: Peter Donaldson

T 7-10pm 16-676

Investigates relationships between the two media, including film adaptations as well as works linked by genre, topic, and style. Explores how artworks challenge and cross cultural, political, and aesthetic boundaries. Previously taught topics include Shakespeare, Film and Media. Meets with CMS.840, but assignments differ.

DARWIN AND DESIGN:

21L.448J (21W.739J) Hass-D2/CI-H

Section 1

Instructor: Alvin Kibel

TR 9:30-11 56-180

This subject offers a broad survey of texts (both literary and philosophical) selected to trace the immediate intellectual antecedents and some of the implications of the ideas animating Darwin's revolutionary *On the Origin of Species*. Darwin's text, of course, is about the mechanism that drives the evolution of life on this planet, but the fundamental ideas of the text have implications that range well beyond the scope of natural history, and the assumptions behind Darwin's arguments challenge ideas that go much further back than the set of ideas that Darwin set himself explicitly to question. These ideas are of decisive importance when we think about ourselves, the nature of the material universe, the planet that we live upon, and our place in its scheme of life.

In establishing his theory of natural selection, Darwin knew that he was implicitly challenging a whole way of thinking about these things. Our main focus of attention will be Darwin's contribution to the so called "argument from design," nowadays called "intelligent design:" the notion that innumerable aspects of the world (and most particularly the organisms within it) display

features directly analogous to objects of human design and therefore an intelligent, conscious agency must have been responsible for their organization and creation. Before Darwin, it had been argued that such features must have only one of two ultimate sources: chance or mindful agency. Darwin proposed and elaborated a third source, which he called Natural Selection, a mindless agency capable of outdoing the most complex feats of human intelligence.

The course of study will not only examine the immediate inspiration for this idea in the work of Adam Smith and Thomas Malthus and place Darwin's *Origin* and the theory of Natural Selection in the history of ensuing debate, but it will also touch upon the long history of the idea of intelligent design. Further, it will examine some related questions, 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 its 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 these issues we shall also be reading literary texts by authors such as Lewis Carroll, Voltaire, E. M. Forster, H. G. Wells, Samuel Butler, and Robert Louis Stevenson.

Section 2

21L.448J/21W.739J Hass-D2/CI-H

Instructor: James Paradis

MW 8:30-10am 14E-310

We will explore some of the many origins of evolutionary thought in classic works of literature and intellectual history, with special attention to the themes of *agency*. Design, the adaptation of means to ends, will be a central concern, as we examine narratives of autonomous agency, atavism, and feedback in works like Hume's *Dialogues Concerning Natural Religion*, Smith's *Wealth of Nations*, Voltaire's *Candide*, Malthus's *Essay on Population*, Darwin's *Origin of Species*, Samuel Butler's *Erewhon*, Stevenson's *Dr. Jekyll and Mr. Hyde*, Carroll's *Alice in Wonderland*, Wells' *The Time Machine*, Wiener's *God and Golem*, and William Gibson's *Neuromancer*. We will discover the evolutionary thread that leads from Aristotle through speculative fiction and nonfiction to modern feedback theory.

THE ETHICS OF LEADERSHIP

21L.450

Instructor: Alvin Kibel

TR 2:30-4

4-251

The purpose of this subject is (a) to develop awareness of our common ethical notions in order to understand how and to what extent they represent allegiances to different and possibly conflicting ideals, and (b) to focus this awareness on questions regarding leadership. Leadership ethics is ethics applied to agency at extensive reaches of authority. All ethics deals with due regard for the interest of others; the ethics of leadership deals as well with responsibilities incurred by using others for purposes not within the scope of their self-regarding intentions. There is good reason to suppose that a focus on such agency throws the potential confusions and difficulties of ethical choice into sharper relief. The character-trait of "leadership" is usually taken to connote, among other things, an ability to think outside the box, and since ethical deliberation always requires thinking outside the box, it would be odd to suppose that the subject of ethics and the conditions of leadership are not joined at the hip.

The subject is divided into modules covering topics such as: the Ethical Character of Money, Divided Loyalties, Delegating Authority, Seizing Control, Responsibilities of Office, Doing Harm for the sake of Good, Living with Truth and Deception, The Uses of Power and the Uses of Authority. Each module will include (a) brief excerpts from works of philosophers such as Plato, Aristotle, Machiavelli, Hobbes, Kant and Nietzsche and (b) a case-study or two drawn from areas of professional experience, but both will be subordinate to (c) the reading of a work of literature illustrative of the ethics of leadership situations. Authors will include Sophocles, Shakespeare, Dostoyevsky, Melville, Conrad, Ibsen, Shaw, and Isaak Dinesen. The importance of literary works to ethical inquiry derives from the fact that they are well-suited to dramatize opposing responses to the need for ethical choice in a given set of circumstances, forcing the reader to confront the possibility that there are compelling justifications for each.

THE BIBLE

21L.458

Instructor: Ina Lipkowitz

TR 11:30-1 2-147

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.

ROMANTIC POETRY

21L.476

Instructor: Noel Jackson

MW 1-2:30 14N-112

The poetry produced in England in the years 1789-1820 is virtually unmatched in its vaulting ambition, diversity of style and approach, and lasting cultural influence. Romantic authors not only revolutionized the themes and diction of poetry, but also substantially rethought the nature of poetic thinking itself. This subject will read ample selections from the major poets of English Romanticism, and will situate this poetry in relation to what William Wordsworth described as "the great national events" of his moment (the French Revolution and Napoleonic Wars, economic modernization, urbanization and industrialization, the early feminist and anti-slavery movements, etc.). Our readings will attend more particularly to the invention of a formal literary language responsive to these contexts. Authors will include Wordsworth, Samuel Taylor Coleridge, Mary and Percy Shelley, John Keats, Lord Byron. The student who takes this subject can expect to gain an intimate familiarity with some of the most exhilarating, challenging, and beautiful poems in the language.

MODERN FICTION

21L.485

Instructor: David Thorburn

TR 11-12:30 56-169

Tradition and innovation in representative fiction of the early modernist period. Recurring themes include the role of the artist in the modern period; the representation of psychological and sexual experience; and the virtues (and defects) of the aggressively experimental character of so many modern books. Works by Conrad, Kipling, Isaac Babel, Kafka, James, Lawrence, Mann, Ford Madox Ford, Joyce, Woolf, Faulkner, and Nabokov.

Requirements:

Two in-class exams; nine "responses" -- 1-2 double-spaced typed pages long -- on any aspect of our reading, due in the first class of each week; two essays, 5-7 pages long. Essays may be revised within seven days of the date on which they are returned to students. Only revised grades will count toward the final grade in the course.

NOTE: This course may be taken for either 9 or 12 units. Essays are not required of students taking the course for 9 units.

MODERN POETRY

21L.487

Instructor: John Hildebidle

WF 2:30-4 56-167

"An Assortment of Americans" -- from the giants of the turn of the 20th century (Williams, Frost, Moore), down to such more recent voices as Lowell and Plath, and recent poets laureate Pinsky, Billy Collins, Ted Kooser.)

INTERACTIVE AND NON-LINEAR NARRATIVE

21L.489J (21W.765J)

Instructor: Nick Montfort

TR 1-2:30 1-379

Techniques for creating digital narrative systems that join the power of creative writing to that of computation. Initially, the class undertakes comparative studies of multisequential books along with creative writing of this sort. Narrative theory is studied to better understand the unusual types of writing we encounter and to better write in unconventional ways.

Reading and critical discussion of digital narrative systems is done, including hypertext fictions and interactive fictions. Students develop a substantial final project that is a digital narrative system,

involving significant writing and programming or structuring of text.

Knowledge of programming is helpful.

THE AMERICAN NOVEL:

Prodigality and Poverty in the American Novel 21L.501

Instructor: Sandy Alexandre
MW 9:30-11 1-135

When various governments in a state of financial crisis start talking about cutting costs, budgets earmarked for arts programs are usually one of the first funds to go, as if to suggest that art and economics are mutually exclusive. This course takes issue with that knee-jerk practice and asks: How does the art of American literature dialogue with, predict, and treat the realities of personal, national, and global economic crisis? From one novel's diagnosis of "mirth" to another's opposing diagnosis of "wrath," the novels we will read in this course show us how to encapsulate and to think seriously about the various and complex effects that money's abundant or deficient presence in our lives ultimately has on us. Readings may include Wharton's *House of Mirth*, Fitzgerald's *The Great Gatsby*, Steinbeck's, *Grapes of Wrath*, Norris's *McTeague*, Wright's *Native Son*, and Petry's *The Street*.

AMERICAN AUTHORS:

Classics Remixed

21L.512 (SP.517)

Instructor: Wyn Kelley, Ricardo Pitts-Wiley
MW 11-12:30 W16-RRA

Why is *Moby-Dick* the Great American Novel? In part because in the 1920s John Barrymore discovered it, thought it was a wonderful adventure story, and made two film versions in which Ahab kills the whale and comes home to marry his true love. Without these film adaptations, the novel might have been forgotten, as it had been since the nineteenth century. Adaptations and remixes in different media can make works like Harriet Beecher Stowe's *Uncle Tom's Cabin*, Mark Twain's *The Adventures of Huckleberry Finn*, or Ralph Ellison's *Invisible Man*, among others, fresh for new audiences, especially as those audiences become more global and diverse.

When adapting an older work for a new medium or audience, we might start by asking: Whose story is being told? Who is telling it? Who would tell this story today? How and why would they tell it? What happens when certain stories traditionally told by men get told by women or other nontraditional

narrators? What happens to a text when we take a chapter and turn it into a scene? We might also consider the question of the enduring legacy (good or bad) of literary works as they reach new readers.

This course explores the arts of adapting classic works in new forms. Inspired by Ricardo Pitts-Wiley's urban hip-hop theatrical production *Moby-Dick: Then and Now* (see <http://www.mixedmagictheatre.org/>), it begins with classic American novels and the ways they creatively remixed materials in their own historical time. Students will then have an opportunity to study later adaptations, as well as to critique and produce creative remixes of their own. Works might be drawn from the above list or from other authors, supplemented by films, theatrical works, and art in other media. Students will write both creative and critical responses to the material and work together on projects growing out of the readings. No prior background necessary, but anyone interested in theater welcome.

SEMINARS

STUDIES IN FICTION:

Women Novelists Before Austen

21L.702 CI-M

Instructor: Ruth Perry
TR 1-2:30 56-191

Jane Austen was a great novel reader and she admired many of the novelists who preceded her. In her paean to novels in *Northanger Abbey* she especially mentions Burney and Edgeworth as authors whose works display "the greatest powers of the mind" and "the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour," all "conveyed to the world in the best chosen language." In this class we will sample ten wonderful novels by writers who influenced Austen and who created the literary tradition in which she placed herself.

The reading list is as follows:

Sarah Fielding, *David Simple* (1744)
Eliza Haywood, *Betsy Thoughtless* (1751)
Charlotte Lennox, *The Female Quixote* (1752)
Frances Sheridan, *Sidney Biddulph* (1760)
Sarah Scott, *Sir George Ellison* (1766)
Frances Burney, *Evelina* (1778)
Clara Reeve, *The Old English Baron* (1778)
Elizabeth Inchbald, *A Simple Story* (1791)
Charlotte Smith, *The Old Manor House* (1793)
Maria Edgeworth, *Belinda* (1801)

STUDIES IN DRAMA

21L.703 CI-M

Instructor: Diana Henderson

TR 3:30-5 2-143

Taking as its starting point the works of one of today's most respected, prolific -- and funny -- dramatists, this seminar will explore a wide range of knowledge in fields such as math, philosophy, politics, history and art. The careful reading and discussion of plays by (Sir) Tom Stoppard and some of his most compelling British contemporaries, including Caryl Churchill and Howard Barker, will allow us to time-travel and explore other cultures. Some will report on earlier plays that influenced these writers, others will research everything from Dadaism to the poetry of Lord Byron, from the revolutions of 1848 to 1970s feminism, from the Battle of Lepanto to the bridges of Königsberg. Employing a variety of critical approaches (both theoretical and theatrical) we will consider what postmodernity means, as applied to these plays. In the process, we will analyze how drama connects with both the culture it represents and that which it addresses in performance. We will also consider the wit and verbal energy of these contemporary writers...not to mention how Fermat's theorem, futures trading, and chaos theory become the stuff of stage comedy.

STUDIES IN POETRY:

World Poetries

21L.704 CI-M

Instructor: Stephen Tapscott

M 7-10pm 14N-112

American poetry in the 19th century had Walt Whitman, who "celebrated himself," broke the domination of the iambic line, related the form of the poem to the new ideas of Jacksonian democracy, sounded his "barbaric yawp," and set the terms of Anglo-American Modernism for the next several generations. This seminar considers what happened to 20th-century poetry in cultures and in linguistic communities that didn't have a Whitman, or that for various reasons experienced Modernism in forms different from those of the Anglo-American mode.

We read poets from Russia (Anna Akhmatova, Boris Pasternak), Latin America (Pablo Neruda); the Greek diaspora (Constantine Cavafy), Germany and Austria (Bertolt Brecht, Georg Trakl), the Caribbean (Aimé Césaire), and we also read poets whose work suggests that other forms of Modernism were at work even in the Anglo-

American tradition (HD, Langston Hughes, Wilfred Owen). The last half of the term we read the collected poems of Czesław Miłosz, a Polish poet who won the Nobel Prize while living in California (the first Nobel to go to a writer in exile), and whose work combines many of the dualisms we encounter (along a lyrical/political axis, -- or rational/imagistic, collectivist/individualist, whimsical/serious, denotative/symbolic). Miłosz deftly reinvents the terms.

We read all the poems in English-language translation. Seminar discussions, short presentations, longer project.

PROBLEMS IN CULTURAL INTERPRETATION

21L.707 CI-M

Instructor: Shankar Raman

TR 2:30-4 56-167

Studies the relation between imaginative texts and the culture surrounding them. Emphasizes ways in which imaginative works absorb, reflect, and conflict with reigning attitudes and world views. Instruction and practice in oral and written communication. Previously taught topics include Women Reading/Women Writing, Poetry, Passion, and the Self, Arthurian Literature and the Colonization of the Celts, and Race, Religion and Identity in Early Modern America. Enrollment limited to 12.

MEDIA IN CULTURAL CONTEXT:

Gender and the Media

21L.715 (CMS.871 / SP.493)

Instructor: Erin Reilly

F 11-2 14E-310

Explores the evolution of different feminist movements, specifically the first through third waves, and how they relate to how media has evolved during that time. Examines how media helped frame these waves, as well as how our relationship with gender has changed as the advent of new media allows for performance of multiple identities.

21 Literature Section

<http://lit.mit.edu/>
Headquarters – 14N-407
617-253-3581

Administration

Section Head

James Buzard
14N-407
3-7649
jmbuzard@mit.edu

Administrative Officer

Jacqueline Breen
14N-407
3-5581
jbreen@mit.edu

Administrative Assistant

Kevin McLellan
14N-407
8-8049
poet@mit.edu

Administrative Assistant

Jamie Graham
14N-407
8-5629
jamiec@mit.edu

Come to Monday Tea!

Every Monday during the semester except holidays.

4:30-6:00 in 14N-417

Companionable discussion,
light refreshments,
and a different tea every week.

