



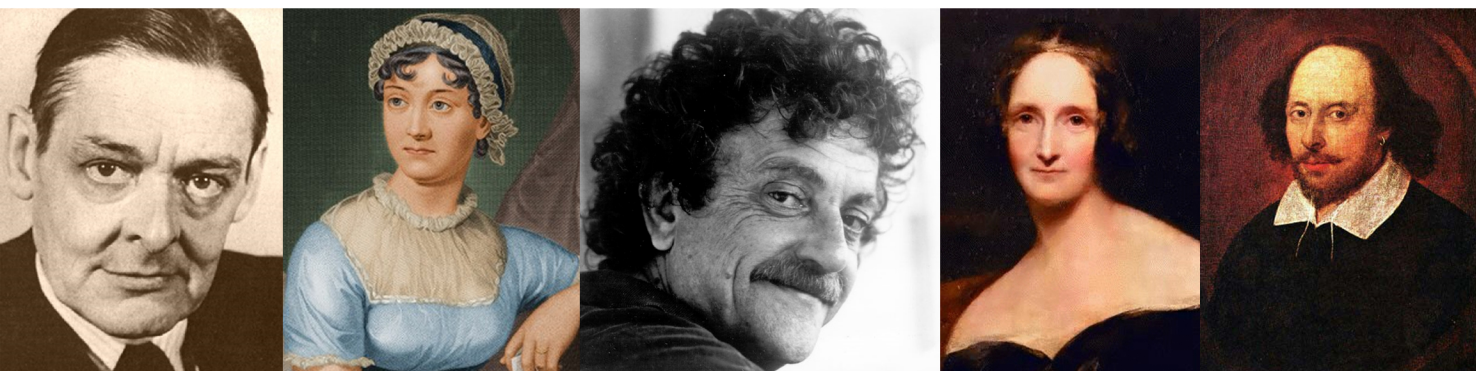
Literature

Supplement to the Bulletin

Fall 2010



"A great book should leave you with many experiences, and slightly exhausted. You should live several lives while reading it."
- William Styron



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Literature Section
Fall 2010 Schedule

21L	Gets Credit For	Course Title	Fall 2010 - Instructor	Day	Time	CURRENT
INTRODUCTORY						
21L.000J	21W.734J / CI-HW	Writing About Literature	Kelley, W.	MW	1-2:30	1-135
21L.001	Hass-D2 / CI-H	Foundations of Western Culture: Homer to Dante	Eiland, H.	TR	3:30-5	56-191
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 1)	Braithwaite, A.	MWF	1-2	2-151
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 2)	Lipkowitz, I.	TR	9:30-11	66-154
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 3)	Delaney, K.	MW	3:30-5	2-135
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 1)	Delaney, K.	TR	11-12:30	56-191
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 2)	Tapscott, S.	MW	1-2:30	14N-225
21L.005	Hass-D3 / CI-H	Introduction to Drama	Fleche, A.	MW	3:30-5	1-135
21L.006	Hass-D1 / CI-H	American Literature	Alexandre, S.	TR	11:30-1	1-277
21L.007	Hass-D1 / CI-H	World Literatures	Donaldson, W.	TR	9:30-11	56-167
21L.009	Hass-D1 / CI-H	Shakespeare	Donaldson, P.	TR	2:30-4	1-135
21L.010	CI-HW	Writing with Shakespeare	Henderson, D.	TR	3:30-5	1-273
21L.011	Hass-D3 / CI-H	The Film Experience (Lecture)	Thorburn, D.	T	4-5, 7-8	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Screening)	/	T	8-10	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 1)	/	R	3-4	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 2)	/	R	3-4	2-105
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 3)	/	R	4-5	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 4)	/	R	4-5	2-105
21L.012	Hass-D1 / CI-H	Forms of Western Narrative	Brinkema, E.	MW	1-2:30	1-134
21L.014	CI-H / Same as 21H.007	Empire: Introduction to Ancient and Medieval Studies	Bahr, A., Broadhead, W. and Goldberg, E.	MW	2:30-4	56-154
21L.017	Hass-D2 / CI-H	The Art of the Probable	Jackson, N. and Kibel, A.	M	3-4	56-114
21L.017	Hass-D2 / CI-H	The Art of the Probable	Jackson, N.	WF	3-4	56-167
21L.017	Hass-D2 / CI-H	The Art of the Probable	Kibel, A.	WF	3-4	56-162
SAMPLINGS - 6 Units						
21L.315		High-Art Horror [Prizewinners] (First half of semester only)	Brinkema, E.	MW	3:30-5	5-217
21L.325		Media, Modernity, and the Moment: Experiments in Time [Small Wonders]	Jackson, N.	M	7-8:30pm	14N-112
21L.330		Latin 1 (First half of semester only)	Colaizzi, R.	MW	1-2:30	14N-112
21L.335		Latin 2 (Second half of semester only)	Colaizzi, R.	MW	1-2:30	14N-112
INTERMEDIATE						
21L.285	Meets with 21L.485	Modern Fiction (9 Units)	Thorburn, D.	TR	1-2:30	1-277
21L.421	Hass-D1 / CI-H	Comedy	Kelley, W.	MW	3:30-5	14E-310
21L.423J	CI-H / Same as 21M.223J	Folk Music of the British Isles and North America	Perry, R.	TR	3:30-5	4-364
21L.430	Meets with SP.492, CMS.920	Popular Culture and Narrative	Picker, J.	MW	12:30-2	8-205
21L.434		SciFi Around the World [Science Fiction and Fantasy]	Braithwaite, A.	W	7-10	14E-310
21L.435	Meets with CMS.840	Shakespeare Film and Media [Literature and Film]	Donaldson, P.	T	7-10	16-676
21L.448J	Hass-D2 / CI-H / Same as 21W.739J	Darwin and Design	Paradis, J.	MW	8:30-10	14E-310
21L.450		Literature, Power and Authority [The Ethics of Leadership]	Kibel, A.	M	7-10	14N-325
21L.460		Legends of Arthur [Medieval Literature]	Bahr, A.	MW	11-12:30	56-167
21L.471		Major English Novels	Lipkowitz, I.	TR	11:30-1	66-148
21L.473J	Same as SP.513J	Jane Austen	Perry, R.	TR	1-2:30	14N-112
21L.481		Victorian Literature and Culture	Buzard, J.	TR	3:30-5	14N-112
21L.485	Meets with 21L.285	Modern Fiction	Thorburn, D.	TR	1-2:30	1-277
21L.501		Prodigality & Poverty in the American Novel [The American Novel]	Alexandre, S.	T	7-10	14N-112
SEMINAR						
21L.704	CI-M	Whitman's Children [Studies in Poetry]	Tapscott, S.	W	7-10	14N-325
21L.705	CI-M / Meets with SP.512	America's Literary Scientists [Major Authors]	Kelley, W.	MW	11-12:30	1-132
21L.706	CI-M / Meets with CMS.830	Heroes (Lecture) [Studies in Film]	Marks, M.	TR	3:30-5	1-134
21L.706	CI-M / Meets with CMS.830	Heroes (Lab) [Studies in Film]	Marks, M.	T	7-10	2-105
21L.707	CI-M	Back to the Future: Contemporary Culture from Pixar to Steampunk [Problems in Cultural Interpretation]	Burges, J.	MW	3:30-5	1-132
21L.709	CI-M	Modernism: From Nietzsche to Fellini [Studies in Literary History]	Eiland, H.	TR	12:30-2	1-134

Literature Section
Fall 2010 Schedule

21L	Gets Credit For	Course Title	Fall 2010 - Instructor	Day	Time	CURRENT
21L.715	Meets with CMS.871 / SP.493	Media in Cultural Context	Picker, J.	MW	3:30-5	1-371

Time	MONDAY / WEDNESDAY (unless otherwise noted)							
8:30	448J							
9:00	Darwin and							
9:30	Design							
10:00								
10:30								
11:00	460	705						
11:30	Medieval	Major						
12:00	Literature	Authors						
12:30								
1:00	000J	004 Reading	012	330/335	003 Read Fic	430 Pop		
1:30	Writing	Poetry	Forms of W	Latin 1/ 2	(Sec1) (MWF)	Culture &		
2:00	about Lit	(Section 2)	Narrative			Narrative		
2:30			014					
3:00			Empire	017 (MWF)				
3:30	003 Reading	005		Art Probable	315	421	707	715
4:00	Fiction	Intro to			Prize-	Comedy	Cultural	Media Cult.
4:30	(Section 3)	Drama			Winners		Interpret'	Context
7:00	450	325	434	704				
7:30	The Ethics of	Small	Sci-fi	Studies in				
8:00	Leadership	Wonders	and Fantasy	Poetry				
8:30								
9:00	(Mon. only)		(Wed. only)	(Wed. only)				
9:30								
Time	TUESDAY / THURSDAY							
9:30	003 Reading	007						
10:00	Fiction	World						
10:30	(Section 2)	Literatures						
11:00	004 Reading							
11:30	Poetry	006	471					
12:00	(Section 1)	American	Major Engl.					
12:30	709	Literature	Novels					
1:00	Studies in	485	473J					
1:30	Lit. History	Modern	Jane					
2:00		Fiction	Austen					
2:30	009							
3:00	Shakespeare							
3:30			001	010	423J	481	706	
4:00	011 Film Exp.	011 Film Exp	Foundations	Writing w/	Folk Music	Victorian	Studies in	
4:30	(Lecture) (T)	(Rec 1-4) (R)	of W Culture	Shakespeare	Brit./Am.	Lit. & Cult.	Film	
7:00	011 Film Exp.	501	435	706				
7:30	(Lecture) (T)	American	Literature	Studies in				
8:00	011 The Film	Novel	and Film	Film				
8:30	Experience	(Tues. only)	(Tues. only)	(Screening)				
9:00	(Screening)			(Tues. only)				
9:30	(Tues. only)							

INTRODUCTORY

WRITING ABOUT LITERATURE

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

Instructor: Wyn Kelley

MW 1-2:30, 1-135

Students, scholars, bloggers, reviewers, fans, and book-group members write about literature, but so do authors themselves. Through the ways they engage with sources, sampling and remixing 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; to study how authors recombine materials to create new works; and to develop tools for evaluating their own literary interpretations and arguments in workshops that involve free-writing, team presentations, group discussion, and peer review. We will examine Shakespeare's adaptation of his European sources in *Romeo and Juliet*; Mary Shelley's reshaping of Milton, German fairy tales, 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 Oscar Wilde's *The Importance of Being Earnest* in her graphic novel *Fun Home*. Showings of 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

TR 3:30-5, 56-191

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 conclude with Dante's *Inferno*.

READING FICTION

21L.003 (HASS-D1 / CI-H)

Section 1

Instructor: Alisa Braithwaite

MWF 1-2, 2-151

How does fiction work? What does it mean to be a critical reader? Why do people write about fiction?

In this course, as we deepen our skills as readers and writers, we will explore why fiction continues to fascinate us. We will examine what makes a story successful through explorations of language, plot, and narrative form. We will also explore what it means to be a literary critic (What does my literature professor do all day?), and why it is important to talk about literature as well as read it. Authors will include: Aphra Behn, Herman Melville, Virginia Woolf, Ralph Ellison, Toni Morrison, Junot Díaz.

Section 2

Instructor: Ina Lipkowitz

TR 9:30-11, 66-154

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 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 3

Instructor: Kate Delaney

MW 3:30-5, 2-135

We will read longer and shorter classics of nineteenth-, twentieth-, and twenty-first-century fiction. Readings include novels by Jane Austen, Henry James, Virginia Woolf, Michael Cunningham, and Kurt Vonnegut as well as short stories and a graphic novel. 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.

READING POETRY

21L.004 (HASS-D1 / CI-H)

Section 1*Instructor: Kate Delaney*

TR 11-12:30, 56-191

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 Keats, Robert Frost, Langston Hughes, Elizabeth Bishop, Li-young Lee, and many others.

This term also we initiate a new mode in the Introduction to Poetry subject. Poetry Lab will meet every other week throughout the term, on Tuesday evenings; these meetings will be occasions for further conversation and tutorials, poetry-readings, poetry-slams, films, guest lecturers, visits from poetry students at MIT, and other surprises.

Section 2*Instructor: Stephen Tapscott*

MW 1-2:30, 14N-225

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 Keats, Robert Frost, Langston Hughes, Elizabeth Bishop, Li-young Lee, and many others.

INTRODUCTION TO DRAMA

21L.005

Instructor: Anne Fleche

MW 3:30-5, 1-135

Drama is a thing done, Aristotle says—it's a performance. So how does one read performance texts? And what happens when we perform them? In this course, we'll have the chance to try out both reading and performance of dramatic texts from the Greeks to the present, exploring their cultural and period differences, as well as the "theatricality" of an art form experienced in three dimensions and in real time. Class members will attend and review dramatic performances and have the option to

perform scenes themselves. In addition to modern and contemporary plays, readings will range from Ancient Greece to Medieval England, Golden Age Spain, and Classical Japan.

AMERICAN LITERATURE

21L.006 (HASS-D1 / CI-H)

Instructor: Sandy Alexandre

TR 11:30-1, 1-277

This course surveys the texts and contexts that have shaped and continue to shape American literature. From Walt Whitman's proud assertion of an American selfhood in "Song of Myself" (1855) to Junot Diaz's engaging and complex consideration of national identity in *The Brief and Wondrous Life of Oscar Wao* (2007), we will explore multiple versions of American identity as they have developed through time, across different regions both inside and outside the US, and through representation in the major literary genres of prose narrative, poetry, and drama. Readings will include: Twain's *Adventures of Huckleberry Finn*, James's "Daisy Miller," O'Connor's "A Good Man is Hard to Find," Silko's *Ceremony*, and Hurston's *Their Eyes Were Watching God*.

WORLD LITERATURES

21L.007 (HASS-D1 / CI-H)

Instructor: William Donaldson

TR 9:30-11, 56-167

What is world literature? Is it a common heritage of universal texts, or a diverse set of literatures specific to language, place, and culture? What is the role of bodies like the Nobel and Booker prize committees, and global publishing houses? Does it spring from folk traditions or cosmopolitan, individual artists?

In the first half of the class, we will consider the concept of globalization and read a spread of texts ranging from Classical Greece to the modern Caribbean and reflect on how certain themes and motifs move between cultures and across centuries.

In the second half, we will take a closer look at novels and poems from Nigeria and Scotland, and trace the development of these two Anglophone national literatures within a colonial/postcolonial setting.

SHAKESPEARE

21L.009 (HASS-D1 / CI-H)

Instructor: Peter Donaldson

TR 2:30-4, 1-375

We 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*.

WRITING WITH SHAKESPEARE

21L.010 (CI-HW)

Instructor: Diana Henderson

TR 3:30-5, 1-273

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.

By writing "with" Shakespeare—creatively, critically, in groups and in response to performances and commentary in a variety of formats and 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 *Much Ado About Nothing*, writing about history in *Henry IV*, and the challenges of social exchange in *Othello*. You may come to understand the enduring interest and power of Shakespeare as a writer, and as a cultural source across the globe. However, our aim is less to appreciate Shakespeare as an end in itself than to draw on his writing (the vocabulary, the variety, the verbal command), and the debates prompted by his works in order to help you improve your own writing, speaking, analytic thinking, use of resources, and understanding of current media.

THE FILM EXPERIENCE

21L.011 (HASS-D3 / CI-H)

Instructor: David Thorburn

Lecture: T 4-5 and 7-8, 3-270

Screening: T 8-10, 3-270

Rec: R 3-4 or 4-5, 2-146 or 2-105

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: Eugenie Brinkema

MW 1-2:30, 1-134

What is a narrative? What might it be? We will examine a wide assortment of narrative forms—including epics, novels, tales, short stories (written and sung), films, television programs, graphic novels, and an interactive gamebook—asking why and how stories are told. Our concerns will include: how narratives organize (or disorganize) time and space; the role of voice and point of view; how different media affect the construction and interpretation of narratives; and what happens when narratives become circular, layered, multiple, or interactive. We will also explore what happens when narration is unreliable, when a narrator lies, is repulsive, mad, dead or dying—or, as in the case of Kafka's "A Report to an Academy," an ape.

Films will include *Citizen Kane*, *Double Indemnity*, *North by Northwest*, *The Conversation*, *Pulp Fiction*, *Run Lola Run*, *Timecode*, and *Memento*. We will also look at episodes of *The Simpsons*, *Star Trek (TNG)*, *The Sopranos*, and a daytime soap. Readings will include Homer's *Odyssey*; Grimm's fairy tales; selections from Cervantes' *Don Quixote*; Shelley's *Frankenstein*; short stories by Poe, Kafka, Bierce, and The Velvet Underground's "The Gift"; Dostoevsky's *Notes from Underground*; an Edward Packard "Choose Your Own Adventure"

gamebook; and Art Spiegelman's graphic novel *Maus*.

EMPIRE:

Introduction to Ancient and Medieval Studies

21L.014 (CI-H)

Instructors: Arthur Bahr, William Broadhead, Eric Goldberg

MW 2:30-4, 56-154

"Empire" introduces students to the ancient and medieval periods by focusing closely on three sets of pre-modern imperial ambitions and the radical figures who lay behind them: Caesar Augustus, who personified and institutionalized Rome's shift from republic to empire; Charlemagne, whom the pope crowned Holy Roman Emperor in 800 AD; and the Edwardian kings of England, whose imperial project reached into Wales and Scotland before ultimately precipitating the Hundred Years' War with France. Students will be introduced to a range of methodologies animating literary and historical inquiry, while also analyzing forms of evidence from other fields: innovations in military technology, architecture, and socio-economic theory, to name just a few. Class meetings will involve a mixture of lecture, discussion, and hands-on small-group work doing things like deciphering manuscript hands and analyzing archaeological evidence.

THE ART OF THE PROBABLE

21L.017 (HASS-D2 / CI-H)

Instructors: Noel Jackson and Alvin Kibel

M 3-4, 56-114

WF 3-4, 56-167 or 56-162

This subject addresses the history of scientific ideas, in particular the emergence and development of mathematical probability. But it is neither meant to be a history of the exact sciences *per se* nor an annex to, say, the Course 6 curriculum in probability and statistics. Rather, we will focus on the formal, thematic, and rhetorical features that imaginative literature shares with texts in the history of probability. These shared issues include (but are not limited to): the attempt to quantify or otherwise explain the presence of chance, risk, and contingency in everyday life; the deduction of causes for phenomena that are knowable only in their effects; and, above all, the question of what it means to think and act rationally in an uncertain world. Readings include work by Aristotle, Sophocles, Shakespeare, Voltaire,

Dostoevsky, Darwin, H.G. Wells, Thomas Pynchon, Tom Stoppard, and more.

SAMPLINGS

PRIZEWINNERS: High-Art Horror

21L.315

Instructor: Eugenie Brinkema

MW 3:30-5, 5-217

The popular image of the horror film is as a marginal low-budget production, all gory splatter and scream queens. The link between horror and raw affective jolts to the body has marked horror as a "low" genre, devoid of the stylistic aspirations and narrative complexity that characterize most critically celebrated and award-winning films. Yet, select horror films have been honored by critics, festivals, and the film industry as masterpieces of the medium, and some of the most celebrated works of the most celebrated film directors—from Carl Theodor Dreyer to Alfred Hitchcock to Stanley Kubrick—are horror films.

This course will focus on horror films that have received major critical recognition, either through prestigious awards or because of the stature of the director. Films will include: *The Cabinet of Dr. Caligari* (Wiene, 1919), *Nosferatu* (Murnau, 1922), *Vampyr* (Dreyer, 1932), *Psycho* (Hitchcock, 1960), *Rosemary's Baby* (Polanski, 1968), *The Exorcist* (Friedkin, 1973), *The Shining* (Kubrick, 1980), *Silence of the Lambs* (Demme, 1991), and *Antichrist* (von Trier, 2009). In addition to addressing formal questions of narrative and visual style, accompanying readings will explore how these films negotiate violence, trauma, ethics and politics; how they represent gender and sexuality; and how they intersect with, or depart from, our more ordinary language sense of "horror film."

SMALL WONDERS:

Media, Modernity, and the Moment: Experiments in Time

21L.325

Instructor: Noel Jackson

M 7-8:30pm, 14N-112

The "small wonders" to which our course will attend are isolated moments in time, depicted in the verbal and visual media of the modern age — newspapers, novels and stories, poems, photographs, films, and so on. We will move between visual and verbal "texts" across a

INTERMEDIATE

considerable span of time, from eighteenth-century prose fiction (Samuel Richardson and the practice of "writing to the moment") to twenty-first century social networking and microblogging sites, and from sculpture to photography, film, and digital media. Our focus in all cases will be the practice of rendering and preserving isolated moments of present time. With help from philosophers (Lessing, Hegel, Bergson, Heidegger), contemporary cultural historians, and others, we will begin to think historically and theoretically about a media practice largely taken for granted in our own moment. 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.

LATIN 1

21L.330 (6 Units)

Instructor: Randall Colaizzi

MW 1-2:30, 14N-112

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

21L.335 (6 Units)

Instructor: Randall Colaizzi

MW 1-2:30, 14N-112

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.

MODERN FICTION

21L.285 (9 units)

Instructor: David Thorburn

TR 1-2:30, 1-277

Meets with 21L.485 Modern Fiction (12 units), but writing assignments differ. Rather than writing longer essays, students in this 9 unit version will write numerous short response papers. See 21L.485 for description.

COMEDY

21L.421 (HASS-D1 / CI-H)

Instructor: Wyn Kelley

MW 3:30-5, 14E-310

This class considers the history of comedy as a genre and as a tradition in drama, narrative, and film. That history, spreading over 2500 years, tells us a great deal about human modes of expression over time. We will look at examples of Greek, Roman, and Shakespearean drama; and the bawdy humor of Boccaccio, Chaucer, and Rabelais; investigate the social satire of Moliere, Jane Austen, and Oscar Wilde; and try to answer the critical question of our times: What *has* happened with standup? Along the way we will note certain continuities: 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 and wit, a concern with identity and mistaken identity, an opportunity for political protest and reform. As the class develops, we will also note the ways writers appropriate and reshape comic plots and structures from the past for their own uses.

FOLK MUSIC OF THE BRITISH ISLES AND NORTH AMERICA

21L.423J (HASS-D3 / CI-H / Same as 21M.223J)

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.

POPULAR CULTURE AND NARRATIVE: Literature, Comics, and Culture

21L.430 (Meets with CMS.920)

Instructor: John Picker

MW 12:30-2, 8-205

In this course, we will investigate the category of popular narrative by focusing on the relationship between literary texts and comics. Several questions will shape the syllabus and provide a framework for approaching the course materials: How do familiar aspects of comics trace their origins to literary texts and broader cultural concerns? How have classic comics gone on to influence literary fiction? In what ways do contemporary graphic narratives bring a new kind of seriousness of purpose to comics, blurring what's left of the boundaries between the highbrow and the lowbrow? Readings and materials for the course range from the nineteenth century to the present, and include novels, short stories, essays, older and newer comics, and possibly some films and selections from other media. Expectations include diligent reading, active participation, occasional discussion leading, and two papers.

SCIENCE FICTION AND FANTASY: SciFi Around the World

21L.434

Instructor: Alisa Braithwaite

W 7-10, 14E-310

As a leader in the global technology race, the United States has also produced some of the most well-known and highly regarded science fiction writers. But as we all know, our future, one of the great subjects of science fiction, will be a global exchange throughout the nations of the world (and perhaps other worlds as well!). This course will explore that global exchange through science fiction from other nations. We will read scifi from countries including India, Jamaica, England, Cuba, Canada and Japan, as well as American scifi books

and films that explore global exchange as their core theme. As we explore these texts, we will consider how they question our concepts of national borders, cultural exchange, and the relationships among technology, race, and gender.

LITERATURE AND FILM: Shakespeare Film and Media

21L.435 (meets with CMS.840)

Instructor: Peter Donaldson

T 7-10, 16-676

Intensive study of Shakespeare on Film, with emphasis on films with a media focus and on international Shakespeare on film. Many of Shakespeare's plays are notable for their references to and thematization of the media in which they were first produced - print and live theatrical performance in several distinct venues. Shakespeare films such as Jean-Luc Godard's *King Lear*, Michael Almereyda's *Hamlet*, Julie Taymor's *Titus*, Baz Luhrmann's *Romeo + Juliet* continue this tradition by reflecting on the complex media environments of the 20th and 21st centuries. Shakespeare has also become a significant figure by providing launch content for such digital forms from CD-rom editions in the 1990s to current Shakespeare video game projects, and has been remade and refashioned in global as well as local contexts around the world in such films as *Maqbool* [*Macbeth* spin-off], *Omkara* [*Othello*], *Ran* [*King Lear*], *The Chicken Rice Wars* [*Romeo and Juliet*] and many others. Students will write papers with embedded video citations using MIT's XMAS, the MIT version of *Vital or Mondrian* or other software, and will join in discussion, make video illustrated presentations, and complete a final project in three forms - in-class presentation, text-only paper, online multimedia essay. No special technical skills required.

DARWIN AND DESIGN

21L.448J (HASS-D2 / CI-H / Same as 21W.739J)

Instructor: James Paradis

MW 8:30-10, 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

The Wealth of Nations, Voltaire's *Candide*, Malthus's *Essay on Population*, Darwin's *Origin of the 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: Literature, Power, and Authority

21L.450

Instructor: Alvin Kibel

M 7-10, 14N-325

The purpose of this subject is 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. The importance of literary works to this subject 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.

Our particular concern in dealing with works of literature will focus attention on questions regarding leadership. 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 beyond the scope of their 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 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) case-studies from areas of professional experience (business, law, medicine, politics), and (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 Dinesin.

MEDIEVAL LITERATURE: Legends of Arthur

21L.460

Instructor: Arthur Bahr

MW 11-12:30, 56-167

As a quasi-historical, quasi-legendary figure of consistently great popularity, King Arthur has been subject to an extraordinary amount of reinvention and rewriting: as a Christian hero and war-leader; as an ineffective king and pathetic cuckold; and as a tragic figure of noble but doomed intentions. As we trace Arthur's evolution and that of principal knights, we will ask what underlies the appeal of this figure whose consistent reappearance in western culture has performed the medieval prophecy that he would be *rex quondam et futurus*: the once and future king. Particular attention will be paid to how women have participated in this literary tradition, as both authors (the *Lais* of Marie de France) and characters (Guenevere, Morgan le Fay, and the host of often unnamed ladies who variously guide, deceive, enchant, seduce, rescue, and otherwise make themselves integral to the stories of the knights they meet.)

MAJOR ENGLISH NOVELS

21L.471

Instructor: Ina Lipkowitz

TR 11:30-1, 66-148

In this course we will read and discuss important examples of what has become one of, if not *the* most widely read literary genres today: the novel. We will begin in the early eighteenth century and make our way up to the twentieth, considering 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, Walter Scott, Emily Brontë, Charlotte Brontë, Charles Dickens, Elizabeth Gaskell, Wilkie Collins, Mary Elizabeth Braddon, George Eliot, Thomas Hardy, Virginia Woolf, Samuel Beckett, and Penelope Fitzgerald.

JANE AUSTEN

21L.473J (same as SP.513J)

Instructor: Ruth Perry

TR 1-2:30, 14N-112

We will study the full range of Jane Austen's work, reading not just her novels, but several fragments from her earlier works and her juvenilia; her 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.

VICTORIAN LITERATURE AND CULTURE

21L.481

Instructor: James Buzard

TR 3:30-5, 14N-112

This course covers British literature and culture during Queen Victoria's long reign, 1837-1901. This was arguably the world's first self-consciously modern age, and its literature dwells obsessively and compellingly on the still-pertinent theme of what being modern *means* for societies and individuals. It was the age of urbanization, steam power, class conflict, Darwin, religious crisis, imperial expansion, information explosion, bureaucratization – and much more. As Dickens famously wrote of another era, it was the best of times; it was the worst of times. In literature, it was the age of Charles Dickens, the Brontës, Lewis Carroll, George Eliot, Robert Browning, Oscar Wilde, Arthur Conan Doyle, Rudyard Kipling, Alfred, Lord Tennyson – and many others. This era gave us Sherlock Holmes, Jane Eyre, David Copperfield, Alice in Wonderland, and dozens of other memorable characters. Readings will be selected from among the many major novels, poems, and nonfictional works produced in the era.

MODERN FICTION

21L.485 (12 units)

Instructor: David Thorburn

TR 1-2:30, 1-277

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.

Meets with 21L.285 Modern Fiction (9 units). Graded assignments differ for students taking the course for 9 units.

THE AMERICAN NOVEL: Prodigality & Poverty in the American Novel

21L.501

Instructor: Sandy Alexandre

T 7-10, 14N-112

When various governments in a state of financial crisis start talking about cutting costs, budgets earmarked for arts programs are usually among the first 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? What effect does literary talk about employment and finances have on our aesthetic appreciation of novels or on the genre of fiction itself? 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 individuals. Readings may include Wharton's *House of Mirth*, Fitzgerald's *The Great Gatsby*, Steinbeck's *Grapes of Wrath*, Wright's *Native Son*, and Petry's *The Street*.

SEMINARS**STUDIES IN POETRY: Whitman's Children**

21L.704 (CI-M)

Instructor: Stephen Tapscott

W 7-10, 14N-325

Walt Whitman, an employee in the US federal government in the 1850s, used to tell a story to explain why in his late 30's he was still unmarried and why he preferred the company of his male friends: he had had his heart broken, he explained, by a woman. She was mulatto and lived in New Orleans. He had lived there for two years; together they had had 6 children together, maybe 8 – until their families had tragically and irrevocably separated the lovers. Since then, no other woman for him – but companionship, eager and positivistic

patriotism, Jacksonian politics, the opera, long walks with his arm around his pal....

The story seemed—and seems—implausible, but the (imaginary) children have haunted American literature ever since. The terms of Whitman's unlikely story - the cultural status of homosexuality, the racial and social construction of "the woman," the function of race in America, the relation between external pressure and self-repression, irony as a structure and as a tone, the measure of what language can and cannot do - resemble the dominant terms of American poetry throughout the next 175 years.

In some important senses, that is, Whitman's imaginary children 'live': the 'red-necked' American poetic traditions of inventiveness, formal experimentation, personal truth-telling, and political witness share a genealogy that starts with Whitman.

In this seminar we follow those 'children of Whitman': William Carlos Williams, Langston Hughes, Allen Ginsberg, Robert Lowell, Sylvia Plath. We read also ancillary works by Ezra Pound, Hilda Doolittle, Pablo Neruda, Jorge Luis Borges, Federico Garcia Lorca, Aime Cesaire, Adrienne Rich, Grace Paley, Xavier Villarrutia, Mark Doty, A.R. Ammons, and Jorie Graham.

MAJOR AUTHORS: America's Literary Scientists
21L.705 (CI-M)
Instructor: Wyn Kelley
MW 11-12:30, 1-132

Global exploration in the eighteenth and nineteenth centuries radically changed Western science, orienting philosophies of natural history to more focused fields like comparative anatomy, botany, and geology. In the United States, ventures like the Wilkes Exploring Expedition to Antarctica and the Pacific inspired new scientific endeavors in cartography, ethnography, zoology, and evolutionary theory, replacing rigid models of thought and classification with more fluid and active systems. They inspired literary authors as well. This class will examine some of the most remarkable of these authors—Herman Melville (*Moby-Dick* and "The Encantadas"), Henry David Thoreau (*Walden*), Sarah Orne Jewett (*Country of the Pointed Firs*), Edith Wharton (*House of Mirth*), Toni Morrison (*A Mercy*), among others—in terms

of the subjects and methods they adopted, imaginatively and often critically, from the natural sciences.

STUDIES IN FILM: Heroes
21L.706 (CI-M / Meets with CMS.830)
Instructor: Marty Marks
Lecture: TR 3:30-5, 1-134
Screening: T 7-10, 2-105

This subject will examine a range of narrative films whose main characters—male and female—live by what we call "heroic" codes. The films will mostly be drawn from six genres: ancient epics, Westerns, Samurai adventures, war stories, quest films, and biographies of historical figures. We will consider two or three key films from each genre that differ enormously in their range of characters, narrative methods, and cinematic techniques.

One goal of the class is to study how such a broad theme has been reworked and explored throughout the history of the medium, especially in relation to changing social attitudes. Another is to help students develop their skills in formal analysis of filmic "texts," in part by making film "segmentations" to come to a deeper understanding of narrative forms. Readings will be drawn from a range of texts demonstrating various modes of film analysis and history, and we will also look at some key fictional and historical writings that have served as primary source materials for specific films.

PROBLEMS IN CULTURAL INTERPRETATION:
Back to the Future:
Contemporary Culture from Pixar to Steampunk
21L.707 (CI-M)
Instructor: Joel Burges
MW 3:30-5, 1-132

Time travel; stop-action animation versus digital cinema; dystopian, utopian, and obsolete futures in literature and film; the impact of 9/11, 1989, and World War II on contemporary culture; the current obsession with technology, fashion, and media in everyday life. These are just some of the interrelated topics and themes that we will explore in this class as we reflect upon the fate of time, history, and change in contemporary culture. We will look at materials ranging from the films of Pixar, James Cameron, Stephen Spielberg, and Hayao Miyazaki to the novels and writings of Neal Stephenson, Nicholson Baker, Bruce Sterling, Cormac McCarthy, and Ursula K. LeGuin.

The questions we will pose include: What happens to literature and cinema when contemporary culture thinks of itself as standing at the end of history? Is it possible anymore to imagine change in that culture? What does it mean to be “contemporary”? What does it mean to be “obsolete” and “outmoded”? In answering these questions, we will be concerned with how contemporary novelists and filmmakers negotiate the topics and themes above as well as the temporal structures and historical aesthetics that they adopt in their novels and films.

Films may include: *Back to the Future*, *The Girl Who Leapt through Time*, *Wall-E*, *Toy Story*, *The Fantastic Mr. Fox*, *Avatar*, *Howl’s Moving Castle*, *Chicken Run*, *Mona Lisa Smile*, and *Children of Men*.

Novels may include: *The Dispossessed* (Ursula K. LeGuin), *The Road* (Cormac McCarthy), *Black Dogs* (Ian McEwan), *The Diamond Age* (Neal Stephenson), *Falling Man* and *Cosmopolis* (Don DeLillo), *Pattern Recognition* (William Gibson), *Austerlitz* (W.G. Sebald), *The Last Picture Show* (Larry McMurtry), and *Dreamer* (Charles Johnson).

STUDIES IN LITERARY HISTORY:

Modernism: From Nietzsche to Fellini

21L.709 (CI-M)

Instructor: Howard Eiland

TR 12:30-2, 1-134

How do literature, philosophy, film and other arts respond to the profound changes in world view and lifestyle that mark the twentieth century? This course considers a broad range of works from different countries, different media, and different genres, in exploring the transition to a decentered “Einsteinian” universe. We will study works by the philosopher Friedrich Nietzsche, the painter Paul Cézanne, the composer Arnold Schoenberg, the fiction writers James Joyce and Franz Kafka, the film directors Fritz Lang and Federico Fellini, and others.

MEDIA IN CULTURAL CONTEXT: Sound Studies:

Literature, History, Media

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

Instructor: John Picker

MW 3:30-5, 1-371

This seminar will examine the field of auditory culture and consider the implications of this work for literary studies. What part does the massive

technological and industrial investment in sound play in the way that modern life is represented on the page? Topics may include voice and subject formation, the impact of recording and broadcast technologies, shifting conceptions of silence and noise, and the relation of sound to identity (including but not limited to race, class, and gender). Readings in 19th- and 20th-century fiction, poetry, and drama, and the history and theory of sound practices and media, along with consideration of recordings, broadcasts, and films that reflect on the problems and possibilities of audio technologies.

21 Literature Section

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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.

