



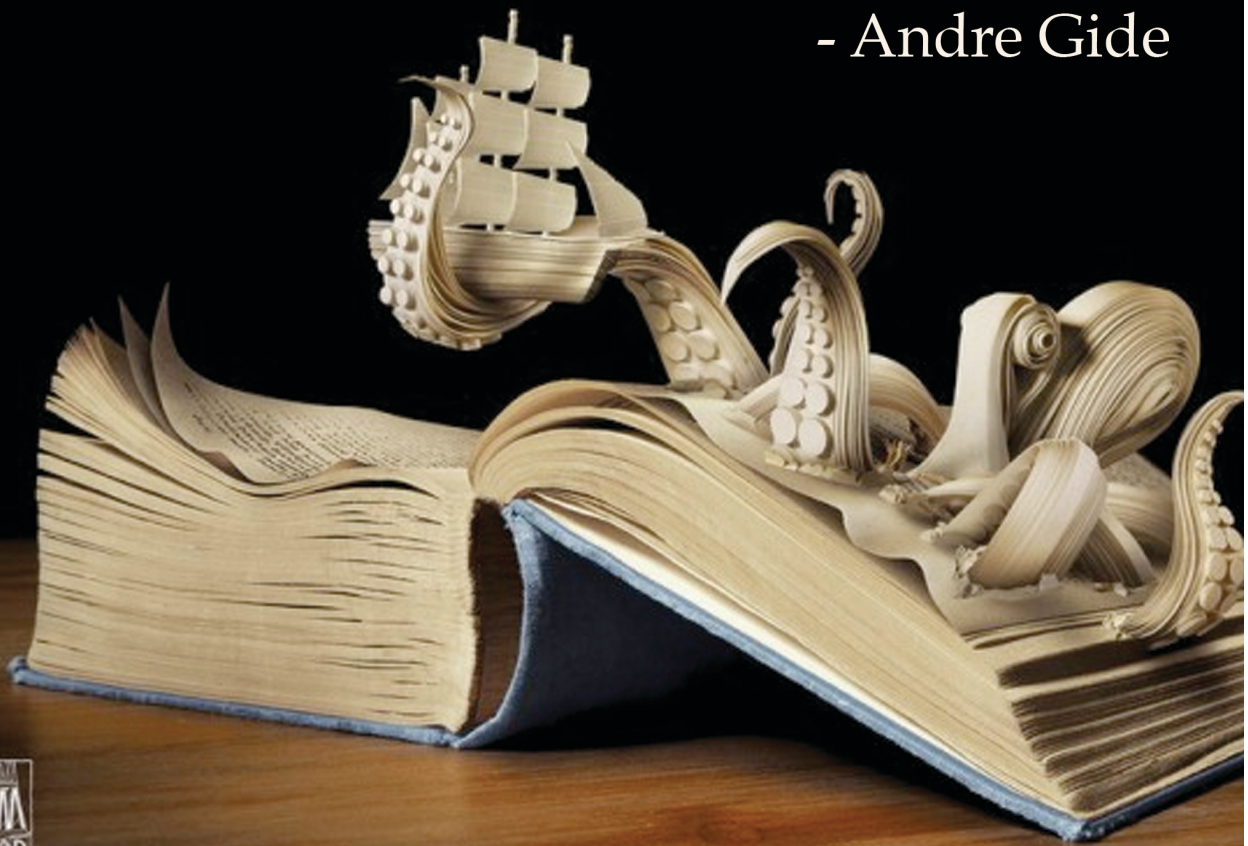
Course 21L Fall 2011 Subjects

Supplement to the Bulletin

LITERATURE

“Man cannot discover new oceans unless he has the courage to lose sight of the shore.”

- Andre Gide



words create worlds

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

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21L	Gets Credit For	Course Title	Fall 2011 Instructor	Day	Time	Room
INTRODUCTORY						
21L.000J	Same subject as 21W.734/CI-HW	Writing About Literature (Section 1)	Jackson, N.	MW	3:30-5p	4-146
21L.000J	Same subject as 21W.734/CI-HW	Writing About Literature (Section 2)	Kelley, W.	MW	9:30-11a	1-132
21L.001	Hass-D2/CI-H	Homer to Dante [Foundations of Western Culture]	Eiland, H.	TR	1-2:30p	1-277
21L.001	Hass-D2/CI-H	World Civilizations and Texts: Antiquity through 1600 [Foundations of Western Culture]	Hayek, G.	MWF	1-2p	66-156
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 1)	Braithwaite, A.	MW	3:30-5p	56-162
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 2)	Lipkowitz, I.	TR	9:30-11a	56-167
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 3)	Delaney, K.	MW	1-2:30p	1-135
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 1)	Tapscott, S.	MW	2:30-4p	14N-112
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 2)	Funkhouser, E.	TR	11:30-1p	56-169
21L.006	Hass-D1 / CI-H	American Literature	Delaney, K.	MW	3:30-5p	1-273
21L.007	Hass-D1/CI-H	World Literatures	Donaldson, W.	TR	9:30-11a	4-146
21L.009	Hass-D1 / CI-H	Shakespeare	Donaldson, P.	TR	2-3:30p	14N-313
21L.010	CI-HW	Writing with Shakespeare	Henderson, D.	TR	3:30-5p	1-273
21L.011	Hass-D3 / CI-H	The Film Experience	Thorburn, D.	T	4-5p	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Lecture)	/	T	7-8p	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Screening)	/	T	8-10p	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 1)	Graziano, J.	R	3-4p	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 2)	Lauerman, K.	R	3-4p	12-122
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 3)	Nadeau, J.	R	4-5p	2-146
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 4)	Lauerman, K.	R	4-5p	12-122
21L.012	Hass-D1 / CI-H	Forms of Western Narrative	Brinkema, E.	TR	2:30-4p	1-150
21L.013J	Same subject as 21M.013J, 21A.113J, Hass-D3 / CI-H	The Supernatural in Music, Literature and Culture	Fuller, M.	MW	11-12:30p	4-364
21L.017	Hass-D2 / CI-H	The Art of the Probable	Kibel, A./Raman, S.	M	3-4p	56-114
21L.017	Hass-D2 / CI-H	The Art of the Probable (Section 1)	Raman, S.	WF	3-4p	56-167
21L.017	Hass-D2 / CI-H	The Art of the Probable (Section 2)	Kibel, A.	WF	3-4p	56-180
21L.020J	Hass-D4/ CI-H Same subject as 21F.076J	The Good, The Bad, and The In-between [Globalization]	Resnick, M.	TR	3:30-5p	4-249
21L.020J	Hass-D4/ CI-H Same subject as 21F.076J	The Good, The Bad, and The In-between [Globalization] (Breakout Room)	/	TR	3:30-5p	14E-310
21L.044J	Same subject as 21F.044J/WGS235	Classics of Chinese Literature in Translation	Teng, E.	TR	11-12:30p	14N-217
SAMPLING S- 6 Units						
21L.A23		When Expeditions Do Science [Catastrophes, Tedium, Discoveries]	Fuller, M.	M	3-5p	Maseeh Hall 0051
21L.301		Ethical Choices in Literature [Doing Right]	Perry, R.	T	7:30-9p	14E-304
21L.320		The Faerie Queene [Big Books]	Fuller, M.	T	7-8:30p	14N-112
21L.325		Law and Unreason [Small Wonders] CANCELLED	Perry, R.	TR	3:30-5p	14N-112
21L.330		Latin 1 (6 Units) Ending Oct. 21	Colaizzi, R.	MW	1-2:30p	14N-112
21L.335		Latin 2 (6 Units) Beginning Oct. 24th	/	MW	1-2:30p	14N-112
INTERMEDIATE						
21L.421	Hass-D1 / CI-H	Comedy	Eiland, H.	TR	11:30-1p	56-180
21L.423J	Same subject as 21M.223J / HASS-D3	Folk Music of the British Isles & N. America	Perry, R.	TR	1-2:30p	4-364
21L.434		Sci-Fi Around the World [Science Fiction and Fantasy]	Braithwaite, A.	MW	1-2:30p	66-160
21L.435		Shakespeare Film and Media [Literature and Film]	Donaldson, P.	T	7-10p	16-628
21L.448J	Same Subject as 21W.739J / Hass-D2	Darwin and Design	Paradis, J.	MW	8:30-10a	14E-310
21L.450		Leadership, Ethics, and Literature	Kibel, A.	M	7-10p	14N-325
21L.458		The Bible	Lipkowitz, I.	TR	11:30-1p	66-148
21L.476		Romantic Poetry	Jackson, N.	MW	10:30-12p	14N-325
21L.481		Victorian Modernity [Victorian Literature and Culture]	Picker, J.	TR	2-3:30p	1-273
21L.504J	Meets with WGS140	A New Millennium [Race and Identity in American Literature] CANCELLED	Kelley, W.	MW	3:30-5p	1-132
SEMINAR						
21L.701	CI-M	Text, Context, Subtext, Paratext [Literary Interpretation]	Raman, S.	W	7-10	14N-325
21L.702	CI-M	James Joyce, from Dubliners to Ulysses [Studies in Fiction]	Buzard, J.	TR	3:30-5	14N-112
21L.705	CI-M	Herman Melville, Poet [Major Authors]	Kelley, W.	MW	1-2:30	66-148
21L.706	Meets with CMS.830 /CI-M	The Global Horror Film [Studies in Film]	Brinkema, E.	R	7-10	1-134
21L.707	CI-M	Written in Light: Families, Pictures, and Classic American Literature, 1910-2010 [Problems in Cultural Interpretation]	Tapscott, S./Roholl, M.	M	7-10	14N-112

Time	MONDAY / WEDNESDAY (unless otherwise noted)						
8:30		448					
9:00		Darwin and Design					
9:30	000						
10:00	Writing ab Lit						
10:30	Sec. 2		476				
11:00		013	Romantic Poetry				
11:30		Supernatural					
12:00		Mus, Lit, Cul					
12:30							
1:00	003	434	330/335	705	001 World Text		
1:30	Read Fic	Sci Fi and	Latin I & II	Major	(MWF)		
2:00	Sec. 3	Fantasy		Authors			
2:30			004				
3:00			Read Poetry				
3:30	003	006	Sec. 1	504	017 Art Prob	017 Art Prob	000
4:00	Read Fic	American		Race, ID in	Lecture (M)	Sec 1+2 (WF)	Writing ab Lit
4:30	Sec. 1	Lit		Am Literature			Sec. 1
7:00	450	701	707				
7:30	Leadership,	Literary	Problems				
8:00	Ethics and	Interpretation	in Cultural				
8:30	Literature	(W)	Interpretation				
9:00	(M)		(M)				
9:30							

Time	TUESDAY / THURSDAY						
9:30	003	007					
10:00	Read Fic	World					
10:30	Sec. 2	Literatures					
11:00	044						
11:30	Classics of	004	421	458			
12:00	Chin Lit Transl	Read Poetry	Comedy	The Bible			
12:30		Sec. 2					
1:00	423	001					
1:30	Folk Music	Foundations					
2:00	Brit & N. Am.	of W. Culture					
2:30	012		009	481			
3:00	Forms of W.	011 Film Ex	Shakespeare	Victorian Lit			
3:30	Narrative	Rec 1, 2 (R)		and Culture			
4:00	011	011 Film Ex	010	020	325	702	
4:30	Film Exp (T)	Rec 3, 4 (R)	Writing with	Globalization	Small	Studies in	
			Shakespeare		Wonders	Fiction	
7:00	011 Film Exp	301	320	435	706		
7:30	Lecture (T)	Doing Right	Big Books	Literature	Studies in		
8:00	011			and Film	Film		
8:30	Film Exp			(T)	(R)		
9:00	Screening						
9:30	(T)						

INTRODUCTORY

WRITING ABOUT LITERATURE

21L.000 (HASS-H / CI-HW)

Section 1

Instructor: Noel Jackson

This CI-HW subject is primarily designed to strengthen your skills in self-expression and communication, both written and oral. We will pursue this goal through intensive focus on the reading and writing skills used to analyze literary texts, especially poetry, by Emily Dickinson, Shakespeare, Elizabeth Bishop, and many others. The course is designed not only to prepare you for further work in humanities if you choose, but also to provide increased confidence and pleasure in your reading, writing, and analytical skills. Students write or revise essays on a regular basis.

Section 2

Instructor: Wyn Kelley

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 to create new works, writers reflect on and inspire questions about the creative process. We will examine Mary Shelley's reshaping of Milton, Greek mythology, German fairy tales, and her 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*. As a CI-HW class, "Writing About Literature" offers significant opportunities to write, revise, and focus in detail on the writing process. Students will develop communications and analytical tools in workshops that involve team presentations, group discussion, and peer review.

FOUNDATIONS OF WESTERN CULTURE

21L.001 (HASS-H / HASS-D2 / CI-H)

Section 1: Homer to Dante

Instructor: Howard Eiland

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.

Section 2: World Civilizations and Texts: Antiquity through 1600

Instructor: Ghenwa Hayek

This course will study some of the oldest foundational texts from China to Europe, and including India and the Middle East. We aim to explore human culture in its myriad expressions, focusing on the study of literary, religious and philosophical texts as ways of narrating, symbolizing, and commenting on all aspects of human social and material life.

READING FICTION

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

Section 1

Instructor: Alisa Braithwaite

How does fiction work? What does it mean to be a critical reader? Why do people write about fiction? In this course we will explore why fiction continues to fascinate us as we deepen our skills as readers of and writers about fiction. 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

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 3

Instructor: Kate Delaney

In this course 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. The class format is group discussion. Required oral presentations involve group projects for small teams.

READING POETRY

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

Section 1 Instructor: Stephen Tapscott

Section 2 Instructor: Erica Funkhouser

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-yong Lee, and many others. 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.

AMERICAN LITERATURE

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

Instructor: Kate Delaney

We will focus on nineteenth-, twentieth-, and twenty-first 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.

WORLD LITERATURES

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

Instructor: William Donaldson

What is world literature? Is it a common heritage of universal texts, or a diverse set of literatures specific to language, place, and culture? Does it spring from folk traditions or cosmopolitan individual artists, and what role is played by bodies like the Nobel and Booker prize committees, and global publishing and media corporations? 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 reflecting 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 Africa and Scotland, and trace the development of two distinctive Anglophone traditions within a colonial/postcolonial setting.

SHAKESPEARE

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

Instructor: Peter Donaldson

Global Shakespeare and Performance: Close reading of the Shakespeare and its adaptations and performances across the globe. Plays, films and media for Fall 2011 include *A Midsummer Night's Dream* and the adaptations for film of Michael Hoffman's and Jiri Trnka (Czech); *Macbeth* and the Roman Polanski film, Kurosawa's *Throne of Blood* [Japan] and Bhardwaj's *Maqbool* (India); *Hamlet* and the Ryutopia production (Japan) and Kozintsev film (Russia); *King Lear* and the Elliott/Olivier film and Wu Hsing-kuo's *Lear is Here* (Taiwan); *Othello* and Ong Keng Sen's *Desdemona* (Singapore); *The Tempest* and Aimé Césaire's *A Tempest*. The class will include visiting lectures, and attendance at a live theatrical production.

WRITING WITH SHAKESPEARE

21L.010 (HASS-H / CI-HW)

Instructor: Diana Henderson

William Shakespeare didn't go to college. If he could time-travel like Dr. Who, he would be stunned to find his words on a university syllabus. 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* 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-A / HASS-D3 / CI-H)

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 or Fellini, others). All films will be shown on Tuesday evenings and will be available on videocassette or DVD to assist students in the writing of essays and in preparation for exams.

FORMS OF WESTERN NARRATIVE

21L.012 (HASS-H / HASS-D1 / CI-H)

Instructor: Eugenie Brinkema

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*.

THE SUPERNATURAL IN MUSIC, LITERATURE AND CULTURE

21L.013 (HASS-A / HASS-D3 / CI-H)

Instructor: Mary Fuller

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 depictions 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.

THE ART OF THE PROBABLE

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

Instructors: Alvin Kibel and Shankar Raman

"The Art of the Probable" 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.

GLOBALIZATION: The Good, the Bad, and the In-Between

21L.020 (HASS-H / HASS-D4 / CI-H)

Instructor: Margery Resnick

This subject explores globalization in a literature class that combines a global forum with the study of one new or familiar foreign language of your choice. Think of 21L.020 as a model United Nations focused on cultural rather than political issues. Guest lecturers from all over the Institute visit class as we examine the impact of globalization on cultural identity, the arts, the politics of language, and the media. How migration has changed notions of cultural and racial hybridity, what we can learn from specific examples of global media and expressive culture including popular music and film, how globalization has affected human rights, and the ways in which globalization has changed literary production form the core of this subject.

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

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

This course gives students the opportunity to debate and study some key aspects of globalization, gain competence in academic and professional communication, and develop a sensitivity to and understanding of other languages and cultures. This subject engages students in MIT's global educational mission and is a steppingstone to other opportunities at MIT such as IROP, MISTI, PSC and study abroad.

CLASSICS OF CHINESE LITERATURE IN TRANSLATION

21L.044 (HASS-H / HASS-D4 / CI-H)

Instructor: Emma Teng

Why read Chinese literature in translation? The Classics of Chinese literature represent some of the most important contributions to human society over the ages. They are relevant not only to Chinese-language speakers, but to all students interested in the development of human society, culture, and thought. The Chinese classics raise provocative and timeless questions such as: What happens when private desire and public duty conflict? How can feeling and emotion serve as the basis for ethical action? How do you protest an immoral political regime? How do we confront the impermanence of human life? If you love epic battle scenes, if you fall for romance, if you want to know more about women warriors, come read the classics of Chinese literature in translation. Taught in English, no background required.

SAMPLINGS (6 UNITS)

DOING RIGHT: Ethical Choices in Literature

21L.301

Instructor: Ruth Perry and Rae Langton

All literature is about the problem of living in the world with choices. The texts that we will read and discuss in this class--short novels and long stories--are about the complexities of ethical issues such as self-protection and altruism; inflexible rules and justice; violence and silence; race and gender; selfhood and the needs of the community; as well as such contemporary issues as modernization, technological development, and its human costs. We will meet once a week to discuss the ethical issues raised in our texts. In addition to going wherever this leads us, we will self-consciously note the different effects that a variety of literary methods have on the way we feel about these ethical issues.

BIG BOOKS: The *Faerie Queene*

21L.320

Instructor: Mary Fuller

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.

SMALL WONDERS: Law and Unreason

21L.325

Instructor: Ruth Perry

This subject will examine a number of short fictions--stories and novellas--from the nineteenth and twentieth centuries, that center on paradoxical situations involving laws that spell injustice, persons who act against their own self-interest, and events that are inexplicable by reason alone. We will discuss these conundrums and examine the literary means by which these complex situations

are told. Texts by Herman Melville, Sarah Orne Jewett, Gustave Flaubert, Edith Wharton, Susan Glaspell, William Carlos Williams, and Willa Cather.

LATIN I

21L.330

Instructor: Randall Colaizzi

Latin I offers an introduction for those who do not know the language, or a review for those who would like to refresh the Latin that they have previously learned. In this half-semester intensive course, students will learn the rudiments of Latin vocabulary and grammar, including basic vocabulary, word forms, and simple sentence structure. This is the equivalent of a full first semester of college-level Latin.

LATIN II

21L.335

Instructor: Randall Colaizzi

Latin II offers a continuation of Latin I. This class will complete the basic preparation for those who have begun the language with Latin I (330), or will give a review to those who have learned some Latin previously. In this half-semester intensive course, students will reach the level necessary to read Latin texts at an intermediate level, including the full basic Latin vocabulary, word forms, and a knowledge of more complex sentence structures. This is the equivalent of the second semester of college-level Latin.

INTERMEDIATE

COMEDY

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

Instructor: Howard Eiland

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 student presentations and informal lectures by the instructor.

FOLK MUSIC OF THE BRITISH ISLES AND NORTH AMERICA

21L.423J (HASS-A / HASS-D3 / CI-H)

Instructor: Ruth Perry and George Ruckert

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.

SCIENCE FICTION AND FANTASY: Sci-Fi Around the World

21L.434 (HASS-H)

Instructor: Alisa Braithwaite

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 sci-fi from countries including India, Jamaica, England, Cuba, Canada and Japan, as well as American sci-fi 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 between technology, race and gender.

LITERATURE AND FILM: Shakespeare Film and Media

21L.435 (HASS-H)

Instructor: Peter Donaldson

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.448 (HASS-H)

Instructor: James Paradis

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.

LEADERSHIP, ETHICS AND LITERATURE

21L.450 (HASS-H)

Instructor: Alvin Kibel

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 Isak Dinesin.

THE BIBLE

21L.458 (HASS-H)

Instructor: Ina Lipkowitz

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 (HASS-H)

Instructor: Noel Jackson

The poetry produced in England in the years 1789-1820 is today celebrated for 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.

**VICTORIAN LITERATURE AND CULTURE:
Victorian Modernity**

21L.481

Instructor: John Picker

This survey of English literature and culture from 1830-1901 will consider the tensions of a transitional era that flirted with and feared modernity. Among the subjects we will cover will be those that shaped the modern age: faith and doubt, bodies and machines, new technologies and media, science, sex and gender, empire, the function of art, and degeneration. Readings will consist not only of fiction, drama, and poetry, but also historical writing, journalism, and criticism, and likely include works by Carlyle, Dickens, Tennyson, Darwin, Ruskin, Braddon, Arnold, Wilde, and others. Expectations include diligent preparation and active participation, along with some discussion leading and writing assignments.

**RACE AND IDENTITY IN AMERICAN LITERATURE:
A New Millennium**

21L.504 (HASS-H)

Instructor: Wyn Kelley

As racial identities become more mobile and fluid in a global culture, narratives in which questions of race organize the story have become increasingly sophisticated and varied. Traditionally sites for both social commentary and literary innovation such American forms as Native American folklore, slave narratives, immigration stories, and passing novels have rapidly evolved in recent decades. Beginning with samples of these earlier forms, we will move to and focus on such contemporary authors as Leslie Marmon Silko, Gish Jen, Philip Roth, Sherman Alexie, Junot Diaz, Jhumpa Lahiri, and Toni Morrison. Students will keep literary journals and practice writing critical and research essays.

SEMINARS

LITERARY INTERPRETATION:

Text, Context, Subtext, Paratext

21L.701 (HASS-H / CI-M)

Instructor: Shankar Raman

This subject raises basic questions: What is a (literary or filmic) text? How was it made, and under what conditions? Who made it, and why should that matter? What happened to it over time? What do we make of it now, and why? We will focus on four major narrative works from different periods: a play by Shakespeare, a nineteenth-century novel, a near-contemporary fictional work, and a film. Through close attention to these works' origins, contemporary reception, and subsequent fate, we will examine the crucial roles of storytelling and interpretation in the making of meaning.

STUDIES IN FICTION:

James Joyce, from *Dubliners* to *Ulysses*

21L.702 (HASS-H / CI-M)

Instructor: James Buzard

Study of Joyce's challenging and powerful fictional works *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, in relation to their literary and cultural contexts. Students will write 3 essays and be asked to give 1 or 2 brief oral reports on relevant literary or historical topics. Quizzes on readings as necessary.

MAJOR AUTHORS: Herman Melville, Poet

21L.705 (HASS-H / CI-M)

Instructor: Wyn Kelley

Although best known as America's great novelist and writer of the sea, Herman Melville was reading, considering, and writing poetry from early in his career. After just over a decade of producing novels and short stories, he turned to poetry for the remaining thirty years of his life. Understanding Melville the poet begins with his lyrical masterpiece in prose, *Moby-Dick*. Looking at some of Melville's short stories as revealing his literary aesthetic, we then move on to his poetic works—*Battle-Pieces*, selections from his long narrative poem *Clarel*, *John Marr*, *Timoleon*, and *Weeds and Wildings*. We conclude with *Billy Budd*, Melville's final, unpublished work and one that began as a poem and found its way back to prose fiction. This seminar offers a full reading of the Melville we know

and also of one not so familiar—the hybrid, fluid, and innovative poet who has not been sufficiently recognized. Students will write literary journals, research essays, and maybe a poem or two.

STUDIES IN FILM: The Global Horror Film

21L.706 (HASS-H / CI-M)

Instructor: Eugenie Brinkema

While one popular image of horror is the American slasher film, the cinema of repugnance and fear is a vibrant transhistorical and transnational mode of filmmaking. This seminar will focus on horror films of the last 30 years from around the world. We will look at contemporary horror from over a dozen different countries, including America, Australia, Austria, Britain, France, Germany, Italy, Spain, Sweden, Japan, South Korea, Hong Kong, and Iran.

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.

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 or permission of the instructor.

PROBLEMS IN CULTURAL INTERPRETATION: Written in Light: Families, Pictures, and Classic American Literature, 1910-2010

21L.707 (HASS-H / CI-M)

Instructors: Stephen Tapscott and Marja Roholl

America's self-descriptions repeatedly and forcefully stress ideas of independence and autonomy, from the psychological (“self-reliance”)

to the economic (“the free market.”) Culturally, however, American verbal and visual arts have stressed families, interdependent family life, and the zone of the familiar. In this seminar we read classic texts and images that center around this tension between autonomy and family-commitment; we find both representations of family dynamics and cultural dynamics by which our definitions of “family” life are shaped by texts and pictures, including candid family snapshots.

Visual texts by J M Whistler, Sally Mann, Orson Welles, Alfred Hitchcock, Walker Evans, Edward Steichen, John Ford, Dorothea Lange, Diane Arbus.

Verbal texts by Robert Frost, Eugene O'Neill, Alice Walker, James Agee, John Steinbeck, Robert Lowell, Sylvia Plath, Nella Larsen, Jane Gallop, Pierre Bourdieu, Susan Sontag.

21L LITERATURE

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

The Concentration in Literature is available in particular genres such as poetry, drama, fiction and in historical periods (ancient studies, nineteenth-century literature, modern and contemporary literature, etc.), as well as in popular culture, media and film studies, minority and ethnic studies, literary theory, and a range of national literatures.

Students must discuss their plans for concentrating in Literature with a Concentration Advisor and fill out a *Proposal for a Concentration* form. Ideally, this should be done by the end of their sophomore year. Once the Concentration requirements have been fulfilled, students should meet with a Concentration Advisor and submit a *Certification of Completed Concentration* form. Keep in mind that Concentration is part of the 8 HASS subject requirement for the GIR and both forms must be submitted in time or you may be subject to a late fee or/and delay in graduation. For more on Literature Concentrations go to: <http://lit.mit.edu/program/howtoconcentrate.php>

M I N O R

Minoring in Literature aims to lay a foundation for advanced study and to enhance a student's appreciation of major narrative, poetic, and dramatic texts in relation to the cultures that produced them. In addition, it allows the student to develop a familiarity with interdisciplinary approaches, and encourages engagement with film and newer media.

The minor program should be designated by the end of the sophomore year and no later than two full terms before receiving the SB degree. Designate a minor by completing an *Application for a Minor* form in consultation with a Literature Minor Advisor. Upon successful completion of the minor program, submit a *Completion of a Minor* form by the END OF THE THIRD WEEK of your final term, or you may be subject to a late fee and delay in graduation.

M A J O R

Majoring in Literature at MIT combines a broad coverage of a range of different literary and cultural fields with the in-depth exploration of particular domains. To ensure coverage, students organize their restricted electives in Literature according to one of two rubrics: Historical Periods or Thematic Complexes. More sustained exploration of specific domains is achieved by taking Seminars in areas of interest. In addition, students contemplating graduate work in Literature or a related field are encouraged to consider completing a Literature Thesis.

For more information on the various types of majors offered as well as a detailed breakdown of subject requirements for the different Literature majors contact Literature Headquarters in 14N-407, 253-3581 or email lit@mit.edu; <http://web.mit.edu/lit/www/>

For a list of current term advisors, consult the Literature Section website <http://www.mit.edu/lit/www> or the bulletin board outside Literature Headquarters, 14N-407.

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.

