



LIT@MIT
LITERATURE AT MIT

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

LITERATURE

Course 21L Fall 2012 Subjects Supplement to the Bulletin

The love of learning

the sequestered nooks

and all the sweet

serenity of books.

-Henry Wadsworth
Longfellow



Literature Section

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21L	Gets Credit For	Course Title	Fall 2011 Instructor	Day	Time	Room Assigned
INTRODUCTORY						
21L.000J	CI-HW/H Same subject as 21W.734J	Writing About Literature	Kelley, W.	MW	1-2:30	1-135
21L.000J	CI-HW/H Same subject as 21W.734J	Writing About Literature	N. Jackson	MW	3:30-5	4-146
21L.001	CI-H/H/HASS-D2	Homer to Dante [Foundations of Western Culture]	S. Frampton	TR	11-12:30	66-148
21L.002	CI-H/H/HASS-D2	The Making of the Modern World [Foundations of Western Culture]	A. Kibel	TR	3:30-5	4-144
21L.003	CI-H/H/HASS-D1	Reading Fiction	K. Delaney	MW	1-2:30	56-162
21L.003	CI-H/H/HASS-D1	Reading Fiction	W. Kelley	MW	3:30-5	1-277
21L.003	CI-H/H/HASS-D1	Reading Fiction	I. Lipkowitz	TR	11:30-1	56-169
21L.004	CI-H/H/HASS-D1	Reading Poetry	H. Eiland	MW	1-2:30	66-156
21L.004	CI-H/H/HASS-D1	Reading Poetry	S. Tapscott	MW	2:30-4	56-167
21L.006	CI-H/H/HASS-D1	American Literature	S. Alexandre	TR	11-12:30	56-180
21L.007	CI-H/H/HASS-D1	World Literatures	W. Donaldson	TR	9:30-11	4-146
21L.009	CI-H/H/HASS-D1	Global Shakespeares [Shakespeare]	S. Raman	MW	3-4:30	2-147
21L.010	CI-HW/H Same subject as 21W.010J	Writing with Shakespeare	D. Henderson	TR	3-4:30	1-242
21L.011	CI-H/A/HASS-D3	The Film Experience (Lecture)	D. Thorburn	T	4-5	3-270
21L.011		The Film Experience (Screening)	/	T	7-10	3-270
21L.011		The Film Experience (Recitation 1)	K. Lauerman	R	3-4	2-143
21L.011		The Film Experience (Recitation 2)	J. Graziano	R	3-4	12-142
21L.011		The Film Experience (Recitation 3)	K. Lauerman	R	4-5	2-143
21L.011		The Film Experience (Recitation 4)	J. Nadeau	R	4-5	12-142
21L.013J	CI-H/A/HASS-D3 Same subject as 21M.013J, 21A.113J.	The Supernatural in Music, Literature and Culture	M. Fuller	MW	11-12:30	4-364
21L.014J	CI-H/H/HASS-D1 Same subject as 21H.007J	Empire [Introduction to Ancient and Medieval Studies] (Lecture)	A. Bahr	TR	12-1	12-142
21L.014J		Empire [Introduction to Ancient and Medieval Studies] (Recitation)	A. Bahr	F	9-10	56-167
21L.014J		Empire [Introduction to Ancient and Medieval Studies] (Recitation)	W. Broadhead	F	1-2	56-154
21L.014J		Empire [Introduction to Ancient and Medieval Studies] (Recitation)	E. Goldberg	F	1-2	4-149
21L.020J	CI-H/H/HASS-D4 Same subject as 21F.076	[Globalization] The Good, the Bad and the In-Between	M. Resnick/ J. Terrones	TR	3-4:30	4-249
SAMPLING S- 6 Units						
21L.320		Moby-Dick Goes to the Movies (and Everything Else) [Big Books] (Ends October 19)	W. Kelley	MW	10-11	66-148
21L.325		Short Stories Collected [Small Wonders] (Begins October 22)	W. Kelley	MW	10-11	66-148
21L.330		Latin 1 (6 Units) (Ends October 19)	R. Colaizzi	MW	1-2:30	14N-112
21L.335		Latin 2 (6 Units)(Begins October 22)	R. Colaizzi	MW	1-2:30	14N-112
INTERMEDIATE						
21L.420	H	Literary Studies: The Legacy of England	N. Jackson	MW	10:30-12	14N-325
21L.421	CI-H/H/HASS-D1	Comedy	P. Donaldson	TR	3:30-5	56-154
21L.423J	CI-H/A/HASS-D3 Same subject as 21M.223J	Folk Music of the British Isles & N. America	R. Perry	TR	2-3:30	4-160
21L.433	H	Comedy and Crime: Woody Allen & Steve Soderberg [Film Styles and Genres] - Lecture	A. Fleche	TR	3-4:30	1-273
21L.433	H	Comedy and Crime: Woody Allen & Steve Soderberg [Film Styles and Genres] - Screening	A. Fleche	T	7-9p	1-273
21L.448J	CI-H/H/HASS-D2 Same subject as 21W.739J	Darwin and Design	J. Paradis	MW	8:30-10a	14E-310
21L.450	H	Leadership, Ethics, and Literature	A. Kibel	T	7-10p	14N-325
21L.455	H	Greek and Roman Mythology [Classical Literature]	S. Frampton	TR	2:30-4	14N-313
21L.458	H	The Bible	I. Lipkowitz	TR	9:30-11	56-167
21L.472	H	Major European Novels	H. Eiland	MW	3:30-5	56-162
21L.486	H	Modern Drama	S. Tapscott	MW	7-8:30p	4-253
21L.489	Same subject as 21W.765J/ Meets with CMS.845	Interactive & Non-Linear Narrative	N. Montfort	TR	11:30-1	14E-310
SEMINAR LEVEL SUBJECT TAUGHT IN SPANISH						
21L.638	CI-MH Same as 21F.738	Literature & Social Conflict - Perspectives on Modern Spain	M. Klien	TR	3-4:30	16-654
SEMINAR						
21L.701	CI-MH	Text, Context, Subtext, Paratext [Literary Interpretation]	S. Raman	W	7-10p	14N-325
21L.702	CI-MH	Charles Dickens and George Eliot [Studies in Fiction]	J. Buzard	TR	3:30-5	14N-112
21L.705	CI-MH	The Beowulf- and Gaiwain-Poets: Forms of Beauty & Heroism [Major Authors]	A. Bahr	TR	2-3:30	4-251
21L.706	CI-MH meets with CMS.830	Remakes, Replays and Remixes [Studies in Film]	P. Donaldson	T	7-10p	16-676
21L.707	CI-MH	Women Reading/Women Writing [Problems in Cultural Interpretation]	R. Perry	TR	12:30-2	14N-112
21L.709	CI-MH	The Harlem Renaissance [Studies in Literary History]	S. Alexandre	TR	2:30-4	1-132

Introductory

WRITING ABOUT LITERATURE 21L.000J (CI-HW/H)

Section 1
M, W 1:00-2:30pm Room: 1-135
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 their own texts and those of other artists, writers reflect on and inspire questions about the creative process. We will examine Mary Shelley's shaping of *Frankenstein* (1818) from the dark materials of Milton's *Paradise Lost*, German fairy tales, tales of scientific discovery, and her husband's poems; Melville's redesign of a nautical travel adventure into a Gothic novella in *Benito Cereno* (1856); and Alison Bechdel's rewriting of Oscar Wilde's *The Importance of Being Earnest* (1895) in her graphic novel *Fun Home* (2006).

WRITING ABOUT LITERATURE 21L.000J (CI-HW/H)

Section 2
M, W 3:30-5:00pm Room: 4-146
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 poetry: by Emily Dickinson, William Shakespeare, Elizabeth Bishop, John Keats, Sylvia Plath, 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.

Homer to Dante:

FOUNDATIONS OF WESTERN CULTURE 21L.001 (CI-H/H/HASS-D2)

T, R 11:00am-12:30pm Room: 66-148
Instructor: Stephanie Frampton

Masterpieces of classical and medieval European literature approached through the lens of Dante's *Inferno*. Class readings include Homer's *Odyssey*, Plato's *Apology*, Vergil's *Aeneid*, Ovid's *Metamorphoses*, as well as courtly poetry of medieval France and England. We meet knights and ladies, heroes and monsters, and travel with Dante as our guide through the great and varied literary tradition of Western Europe. We ask what it means to be "classical," and explore the ways in which literary classics come into being. With an eye toward our own time, the final unit asks students to think about the reception of these classics in current media, including popular fiction, film, music, and television. Enhances students' experience of literature and culture by developing critical reading skills and deeper knowledge of the Western tradition.

The Making of the Modern World: FOUNDATIONS OF WESTERN CULTURE 21L.002 (CI-H/H/HASS-D2)

T, R 3:30-5:00pm Room: 4-144
Instructor: Alvin Kibel

This subject offers a broad survey of literary and philosophical texts selected to trace the growth of ideas about the nature of mankind's ethical and political life in Western civilization since the Renaissance. It will deal with the change in perspective imposed by scientific ideas, the general loss of a supernatural or religious perspective upon human events, and the effects for good or ill of the increasing authority of an intelligence uninformed by religion as a guide to life. Classroom discussion will stress appreciation and analysis of texts

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that came to represent the cultural heritage of the modern world.

Readings will include Machiavelli's *The Prince*, Shakespeare's *King Lear*, Thomas More's *Utopia*, Jonathan Swift's *Gulliver's Travels*, Rousseau's *On the Origins of Inequality*, Jane Austen's *Pride and Prejudice*, Nietzsche's *Genealogy of Morals* and more.

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

Section 1
M, W 1:00-2:30pm Room: 56-162
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.

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

Section 2
M, W 3:30-5:00pm Room: 1-277
Instructor: Wyn Kelley

The theme of this class, "Reading as Writer/Writing as Reader," focuses on the practices of reading and writing as symbiotic, not mutually exclusive. In a range of works—by Jane Austen, Charlotte Brontë, Herman Melville, James Joyce, Toni Morrison, and Junot Díaz—we examine the development of narrative through exploring structure, literary voice, character development, and historical

and political contexts. We will also think about our role as readers in the construction of meaning and about how as writers we use reading to learn about ourselves and our culture.

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

Section 3
T, R 11:30am-1:00pm Room: 56-169
Instructor: Ina Lipkowitz

This course introduces students to the stylistic, historical, and cultural dimensions of fiction by pairing up traditional and contemporary works that illuminate one another. We will consider such questions as: What distinguishes "serious" from "popular" fiction? How do writers build on their literary predecessors? How does the historical moment affect the writer of fiction? Readings vary but in the past have included works by E.M. Forster, Jhumpa Lahiri, Stephen Crane, Tim O'Brien, Virginia Woolf, Ian McEwan, Kate Chopin, Jon Krakauer, Jane Austen, Helen Fielding, William Faulkner, Toni Morrison, Mary Shelley, and Kazuo Ishiguro.

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

Section 1
M, W 1:00-2:30pm Room: 66-156
Instructor: Howard Eiland

An introduction to British and American poetry from the Renaissance to the twentieth century. Poets to be studied include Shakespeare, Donne, Wordsworth, Keats, Whitman, Dickinson, Browning, Yeats, Eliot, Bishop, and Plath. Emphasis is on close reading together with consideration of historical context.

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READING POETRY

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

Section 2

M, W 2:30-4:00pm

Room: 56-167

Instructor: Stephen Tapscott

An introduction to poetry in English. We will explore poems written during several periods and in several genres (nature-poems, narratives, the epic, sonnets, odes, experimental forms). Our focus will be 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. 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 (CI-H/H/HASS-D1)

T, R 11:00am-12:30pm

Room: 56-180

Instructor: Sandy Alexandre

A survey of 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 Díaz'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 prose narrative, poetry, and drama. Readings will include: Twain's *Adventures of Huckleberry Finn*, James's "Daisy Miller," Alexie's *The Lone Ranger & Tonto Fistfight in Heaven*, and Morrison's *Beloved*.

WORLD LITERATURES

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

T, R 9:30-11:00am

Room: 4-146

Instructor: William Donaldson

The world is a big place and contains many different languages and cultures. The World Literatures class looks at the forces of globalization, post-colonialism, internal-colonialism and cultural imperialism that have bound large parts of it together down the centuries. Areas of particular focus include the poetry of the eighth-century Chinese Tang Dynasty and its reception in the west; novels and poetry from twentieth-century Africa with related patterns of cultural diffusion and appropriation; and poetry and drama from Scotland, shedding light upon writing from the periphery and the possibility of long-term resistance to cultural hegemony.

Global Shakespeares

SHAKESPEARE

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

M, W 3:00-4:30pm

Room: 2-147

Instructor: Shankar Raman

We will focus on three or four plays by Shakespeare, drawn from different genres. Close reading of the texts will be accompanied by examining how they have been adapted and performed around the world, on film and in theatre. Students will watch different versions of the plays chosen, reflecting upon how staging them in different ways and contexts changes our understanding of the texts and their cultural impact. We may also attend one or more theatrical performances, depending on what is available in the Boston area in the Spring semester. Plays selected will probably include: *Hamlet*, *A Midsummer Night's Dream*, and *The Tempest*.

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WRITING WITH SHAKESPEARE
21L.010 (CI-HW/H)

T, R 3:00-4:30pm Room: 1-242
Instructor: Diana Henderson

William Shakespeare didn't go to college. If he could time-travel like Dr. Who, he would be stunned to find his words on a university syllabus. But he would not be surprised at the way we will be using those words in this class, because the study of rhetoric was essential to all education in his day. We too will focus on communication using words, with Shakespeare as a capacious model and inspiration for dialogue, self-presentation and writing.

By writing "with" Shakespeare—creatively, critically, in groups and in a variety of media—you will have ample opportunity to explore the elements and occasions that shape effective, meaningful communication. In addition to famous speeches and sonnets, we will consider film versions of *Much Ado About Nothing* and the challenges of social exchange in *Othello*. We will examine the enduring power of Shakespeare across the globe. Nevertheless, our aim is less to appreciate Shakespeare as an end in itself than to draw on his remarkable drama (its vocabulary, variety, and verbal command) in order to help you improve your own writing, speaking, analytic thinking, use of resources, and understanding of media today.

THE FILM EXPERIENCE
21L.011 (CI-H/A/HASS-D3)

T 4:00-5:00pm (Lecture) Room: 3-270
T 7:00-10:00pm (Screening) Room: 3-270
R 3:00-4:00pm (Recitation 1) Room: 2-143
R 3:00-4:00pm (Recitation 2) Room: 12-142
R 4:00-5:00pm (Recitation 3) Room: 2-143
R 4:00-5:00pm (Recitation 4) Room: 12-142
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.

THE SUPERNATURAL IN MUSIC,
LITERATURE AND CULTURE
21L.013J (CI-H/A/HASS-D3)

M, W 11:00am-12:30pm Room: 4-364
Instructor: Mary Fuller, Charles Shadle

In this subject, we investigate the ways that broadly held ideas about the supernatural made their way into works of literature and some key symphonic and operatic works based on them, over a period spanning 1600 to 1960. We'll study three aspects of the topic in roughly chronological order: Witches, Learned Magic, and Spiritualism. Materials range from the depositions of accused witches to live performances of Schubert's songs and screenings of films such as Kurosawa's *Throne of Blood* and Murnau's silent *Faust*. Operas will be studied primarily through the medium of filmed performances rather than musical scores, allowing students the opportunity to experience these works as dramatic performances.

Empire

INTRODUCTION TO ANCIENT AND
MEDIEVAL STUDIES
21L.014J (CI-H/H/HASS-D1)

T, R 12:00-1:00pm (Lecture) Room: 12-142
F 9:00-10:00am (Recitation) Room: 56-167
F 1:00-2:00pm (Recitation) Room: 56-164
F 1:00-2:00pm (Recitation) Room: 4-149
Instructor: Arthur Bahr

“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.

GLOBALIZATION

The Good, the Bad, and the In-Between
21L.020J (CI-H/HASS-D4)

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

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

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

Students enrolled in 21L.020 must be simultaneously enrolled in a language subject at any level in Chinese, French, German, Japanese, Portuguese, or Spanish. Students receive 9 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.

Samplings (6 units)

Moby-Dick Goes to the Movies (and Everything Else)

BIG BOOKS

21L.320 (ends Oct 19)

M, W 10:00-11:00am Room: 66-148
Instructor: Wyn Kelley

This course will examine Herman Melville's most celebrated narrative, *Moby-Dick*, as both literary text and cultural phenomenon. Giving close attention to the novel as a rich experience in itself, we will also explore its emergence in twentieth-century media: early silent film, cinematic and theatrical adaptations, television, anime, and pop music and art. Topics will include Melville's sources and influences, changing definitions of the "classic," and issues in contemporary media adaptations of older forms and stories.

Short Stories Collected

SMALL WONDERS

21L.325 (begins Oct 22)

M, W 10:00-11:00am Room: 66-148
Instructor: Wyn Kelley

Characters in stories by Herman Melville (*The Piazza Tales* [1856]) and Jhumpa Lahiri (*Unaccustomed Earth* [2008]) travel through unknown seas and mysterious landscapes. From quite different perspectives—those of a 19th-century New England mariner and farmer and a 21st-century urban Indian-American writer—these authors intersect in unexpected ways. In their explorations of “unaccustomed earth”—the new worlds their characters navigate with puzzlement, courage, resilience, and humor—they display uncommon mastery of the American short story. Students will discuss their stories as separate pieces and also as parts of carefully designed collections.

LATIN I
21L.330 (ends Oct 19)

M, W 1:00-2:30pm Room: 14N-112
Instructor: Randall Colaizzi

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

LATIN II
21L.335 (begins Oct 22)

M, W 1:00-2:30pm Room: 14N-112
Instructor: Randall Colaizzi

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

Intermediate

The Legacy of England:

LITERARY STUDIES

21L.420 (H)

M, W 10:30am-12:00pm Room: 14N-325
Instructor: Noel Jackson

This course examines English literature across genre and historical period. It is designed for students who want to study English literature in some depth, or to know more about English literary culture and history. Students will learn about the relationships between literary themes, forms, and conventions and the times in which they were produced. We will examine Renaissance lyrics and drama, Enlightenment satires in word and image, the nineteenth-century novel, modern and contemporary stories, poems, and film.

COMEDY

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

T, R 3:30-5:00pm Room: 56-154
Instructor: Peter Donaldson

Comedy as genre, mode and tradition in drama, narrative prose, film and stand-up comic performance on video. Examples from the ancient world include Aristophanes' *Lysistrata* and *The Menaechmi* by Plautus (Shakespeare's model for *The Comedy of Errors*, which we will also read). Reading in Molière, Jane Austen, Oscar Wilde. Films include *City Lights* (Chaplin), *Bringing up Baby* (K. Hepburn, Cary Grant, d. Howard. Hawkes), *M*A*S*H* (Robert Altman), *Some Like it Hot* (Marilyn Monroe, Jack Lemmon, Tony Curtis, d. Billy Wilder), *The Big Lebowski* (Coen). Theorists of comic form and process include Henri Bergson, Northrop Frye, Sigmund Freud.

FOLK MUSIC OF THE BRITISH ISLES AND NORTH AMERICA

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

T, R 2:00-3:30pm Room: 4-364
Instructor: Ruth Perry and George Ruckert

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

Comedy and Crime: Woody Allen & Steve Soderbergh

FILM STYLES AND GENRES

21L.433 (H)

T, R 3:00-4:30pm (Lecture) Room: 1-273
T 7:00-9:00pm (Screening) Room: 1-273

Instructor: Anne Fleche

Do Woody Allen and Steven Soderbergh have something in common? The directors of *Ocean's Eleven* and *Midnight in Paris* are prolific "indie" directors, with strong popular appeal, whose films include a big range of styles, periods, and genres: from science fiction to slapstick, the 1920's to the present—and beyond, the European art film to the mystery thriller. We'll explore their creative

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universe, including the films that inspire them, and develop our own ideas about authorship, genre, and film analysis. Films will include *Sleeper*, *The Limey*, *Annie Hall*, *Solaris*, *Crimes and Misdemeanors*, and *Out of Sight*.

DARWIN AND DESIGN
21L.448J (CI-H/H/HASS-D2)

M, W 8:30-10:00am Room: 14E-310
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 *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.

LEADERSHIP, ETHICS, AND LITERATURE
21L.450 (H)

T 7:00-10:00pm Room: 14N-325
Instructor: Alvin Kibel

This subject aims to acquaint the student with three major traditions of ethical thinking as they bear upon ethical difficulties presented in major works of literature. Its purpose is to develop some practical awareness of our common ethical notions as they influence the way that we think through ethical dilemmas arising in the executive authority and in everyday aspects of life. The immediate focus of study is upon issues surrounding

leadership. All ethics deals with due regard for the interest of others; the ethics of leadership deals as well with responsibilities incurred when using others for purposes beyond the scope of their intentions. Leadership ethics is ethics applied to agency at extensive reaches of authority, and there is good reason to suppose that a focus upon 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. Authors include Sophocles, Shakespeare, Dostoyevsky, Melville, Conrad, Ibsen, Shaw, and Isak Dinesen. We will also deal in brief excerpts with some works in the tradition of philosophical ethics (by Plato, Aristotle, Machiavelli, Thomas Hobbes, Immanuel Kant, Friedrich Nietzsche). These remain important points of reference in conversations about ethics in professional life.

Greek and Roman Mythology
CLASSICAL LITERATURE
21L.455 (H)

T, R 2:30-4:00pm Room: 14N-313
Instructor: Stephanie Frampton

Introduces students to the characters, themes, and questions of Greek and Roman mythology. Offers a who's who of the ancient imaginative world; students become familiar with the stories of Achilles and Helen, Zeus and Athena, the Minotaur, the Cyclops, and a host of other heroes, heroines, gods, and monsters. Students consider how myth addresses such indelible human concerns as coming-of-age, identity and transformation, community and society, kindness, bravery, justice, and death, as well as how these myths were produced, received, and reworked within specific social and historical contexts. Provides the opportunity

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for close reading of major works by Hesiod, Homer, Pindar, Aeschylus, Sophocles, and Ovid. All readings in translation.

THE BIBLE
21L.458 (H)

T, R 9:30-11:00am Room: 56-167
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.

MAJOR EUROPEAN NOVELS
21L.472 (H)

M, W 3:30-5:00pm Room: 56-162
Instructor: Howard Eiland

This class considers the novel's form of storytelling in relation to the genres of tragedy and comedy and in relation to earlier forms of narrative like the fairy tale. These comparisons bring out the relative open-endedness of the novel form and its relative freedom vis-à-vis plot, as well as its distinctive capacity for

reflecting individual experience within a specific social and historical context. Tied up with all these trends is the novel's tendency to reflect on itself as novel. We will read works by European authors: Cervantes, Balzac, Flaubert, Dostoevsky, Tolstoy, Thomas Mann, Kafka, and Proust. The class format is group discussion, with student presentations and informal lectures by the instructor.

MODERN DRAMA
21L.486 (CI-H/H)

M, W 7:00-8:30p Room: 4-253
Instructor: Stephen Tapscott

"The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited...."

Polonius in *Hamlet*, II, ii

This subject is a survey of major dramatic works by major authors/auteurs from the late 19th century to the present. Each work crosses a boundary, refusing to stay within definitions—and also thinks, through its form, about that resistance. We read texts that won't stay put, crossing:

- between freedom and social/theatrical form (Ibsen's *A Doll's House*)
- between comedy and tragedy (Chekhov's *The Cherry Orchard*)
- between art and propaganda (Shaw's *Arms and the Man*)
- between epic-form and dramatic-form (Brecht's *Mother Courage*, Clifford Odet's *Paradise Lost*)
- between creativity and lying (Wilde's *The Importance of Being Earnest*; Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*)
- between comedy and melodrama (Chaplin's *Modern Times*)
- between silence and articulation (Beckett's *Waiting for Godot*, August

Wilson's *Ma Rainey's Dead and Gone*), between history and nightmare (Weiss' *Marat/Sade*, Masha Obolensky's *Not Enough Air*), between form and passion (Stoppard's *The Invention of Love*), between terror and farce (Hitchcock's *Psycho*).

INTERACTIVE & NON-LINEAR

NARRATIVE

21L.489 (CI-H/H)

T, R 11:30am-1:00pm Room: 14E-310
Instructor: Nick Montfort

The elements and aspects of narrative are used to explore gamebooks such as the Choose-Your-Own-Adventure books, multi-sequential comics, and non-linear novels and stories for adult, literary readers. Narrative theory is also used to better understand digital narratives including interactive fiction, computer games, interactive drama, hypertext fiction, and visual novels. The first unit focuses on the thorough study of narratology (narrative theory) and the perspective it provides us on traditional stories as well as less conventional print and digital work. Students write critically and each complete a fairly extensive print-based project (a multi-sequential short story or narrative poem) and a digital project (a game, interactive story, or other narrative system). In developing these creative projects, students engage with print materiality (the physical nature of the book, a deck of cards, or more unusual configurations of printed matter) and digital materiality (how platform, code, function, and interface enable and constrain expression). Knowledge of programming is helpful but not necessary; a willingness to modify existing code and to explore print and digital expression at all levels is required.

Seminar Level Subject Taught in Spanish

LITERATURE & SOCIAL CONFLICT:
PERSPECTIVES ON MODERN SPAIN
21L.638 (CI-M/H)

T, R 3:00-4:30pm Room: 16-654
Instructor: Monica Klien

Through fiction, essay, drama and film, this subject studies the social, political and economic forces that gave rise to modern Spain from the 19th century to the Spanish Civil War of 1936. We examine the social structures and cultural dynamics within Spain including Spanish isolation and backwardness in relation to other European nations; the birth and consolidation of the two Spains in the 19th century; the avant-garde movements of the first decades of the twentieth century; the Civil War and the triumph of Fascism; and the immediate post civil war realities of the 1940s and 50s.

Seminar

Text, Context, Subtext, Paratext
LITERARY INTERPRETATION
21L.701 (H)

W 7:00-10:00pm Room: 14N-325
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.

Charles Dickens and George Eliot: Two by Two

STUDIES IN FICTION
21L.702 (CI-M/H)

T, R 3:30-5:00pm Room: 14N-112
Instructor: James Buzard

Many great novels were written during the Victorian period (1837-1901), but the length of some of these works can be daunting to us now. In their time, they were the major form of serial entertainment (and moral instruction, and social commentary), consumed at leisure and talked about the way we now discuss the latest sitcoms or dramas. The reader of a long novel got to inhabit a particular world for a while and to share the experience through conversation. This class will study just a few great examples by two of the most important novelists who ever lived. Reading four novels all term, we should have the opportunity to recover some of the pleasure of dwelling in a great story for a while, the chance to savor the details, at least some of them. We will zero in on the inimitable Dickens at the midpoint of his career (1848-1850), focusing on *Dombey and Son*, his domestic novel examining the corrosive effects of heartless capitalism, greed, and pride, and on *David Copperfield*, his semi-autobiographical novel about the trials of a sensitive boy growing into young adulthood and self-reliance. We will then turn to one of the most famous pseudonyms in literary history, "George Eliot," the name under which the brilliant Mary Ann Evans wrote her great works of fictional realism between the late 1850s and the 1870s. We will read her towering masterpiece *Middlemarch*, in which Eliot conducts an incisive and compassionate analysis of life in a nineteenth-century city during a time of epochal change. Finally, we'll examine the lesser-known but equally fascinating *Daniel Deronda*, Eliot's last novel, a

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study of a young Englishman - and an Englishwoman - searching for an animating purpose in life.

The Beowulf- and Gawain-Poets: Forms of Beauty and Heroism

MAJOR AUTHORS

21L.705 (CI-M/H)

T, R 2:00-3:30pm

Room: 4-251

Instructor: Arthur Bahr

We will explore three extraordinary medieval poems in depth: *Beowulf*, *Pearl*, and *Sir Gawain and the Green Knight*. In various ways, each of these poems concerns the interaction of beauty and heroism, so much of our thematic work will explore those concepts and their continuing hold on contemporary minds. Each poem is also anonymous, however, and likewise survives in just a single manuscript copy. All of these poems, in other words, might easily have joined the vast range of objects from the distant past that have not survived into the present. Both textually and extra-textually, then, these poems become about loss, the fact that beauty and heroism can be undone by “mere” historical contingency as much as by fire-breathing dragons or the ten-foot axe of a Christmas game gone wrong. Analyzing the materiality of these poems’ surviving forms will give us a vista onto the presentness of the past; that vista, as much as discrete instances of poetic form, will be our object of study. We will engage with all three texts in their original languages, but no background in Old or Middle English is expected.

Remakes, Replays, Remixes

STUDIES IN FILM

21L.706 (CI-M/H)

T 7:00-10:00pm

Room: 16-676

Instructor: Peter Donaldson

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

Women Reading/Women Writing

PROBLEMS IN CULTURAL

INTERPRETATION

21L.707 (CI-M/H)

T, R 12:30-2:00pm

Room: 14N-112

Instructor: Ruth Perry

When George Eliot published *Scenes from Clerical Life*, Charles Dickens wrote to her publisher and asked who the author was because he did not believe that the heroines in that work could have been invented by a man.

Do women’s books have a discernable style? Do men’s? Is theme, or character, or plot or incident in some way “gendered”? If so, does this mean that women cannot create plausible male characters and men cannot create plausible women—that Henry James’ Isabel Archer (*Portrait of a Lady*) and George Eliot’s Dr. Lydgate (*Middlemarch*) reveal the gender of their creators? Or that women are privileged readers of women’s texts and men are privileged readers of men’s texts, such that no woman can fully understand *Anna Karenina* and no man *Emma*? What have critics said on this subject? We will read both fiction and criticism in this class to explore the topic.

The Harlem Renaissance

STUDIES IN LITERARY HISTORY

21L.709 (CI-M/H)

T, R 2:30-4:00pm

Room: 1-132

Instructor: Sandy Alexandre

It's the roaring 1920s—America's notoriously permissive Jazz Age. Imagine being tasked, during this time, with the open-ended responsibility of representing your race through literature! What would you do? Would you be so overwhelmed by it that you would take a more subversive or satirical approach to it instead? Would you make sure that your race was always represented in a respectable and favorable light, especially in the context of the roaring 20s? Would you start wondering who exactly truly "belongs" to the race in the first place? Imagine this entire enterprise occurring in one central location: Harlem, NY, and on behalf of one group of people: African-Americans.

This seminar will provide an in-depth introduction to the literary, historical, geographical, and cultural phenomenon known as the Harlem Renaissance (1920-1930). In the first half of the seminar we will read Harlem Renaissance debates about the idea of art and the artist. We will then read many of the texts most often associated with the Harlem Renaissance. These include Jean Toomer's *Cane*, Nella Larsen's two novellas *Quicksand* and *Passing*, James Weldon Johnson's *Autobiography of an Ex-Colored Man*, Jessie Fauset's *Plum Bun*, Eugene O'Neill's *The Emperor Jones*, Langston Hughes's *The Weary Blues*, and Zora Neale Hurston's *Their Eyes Were Watching God*.

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.

