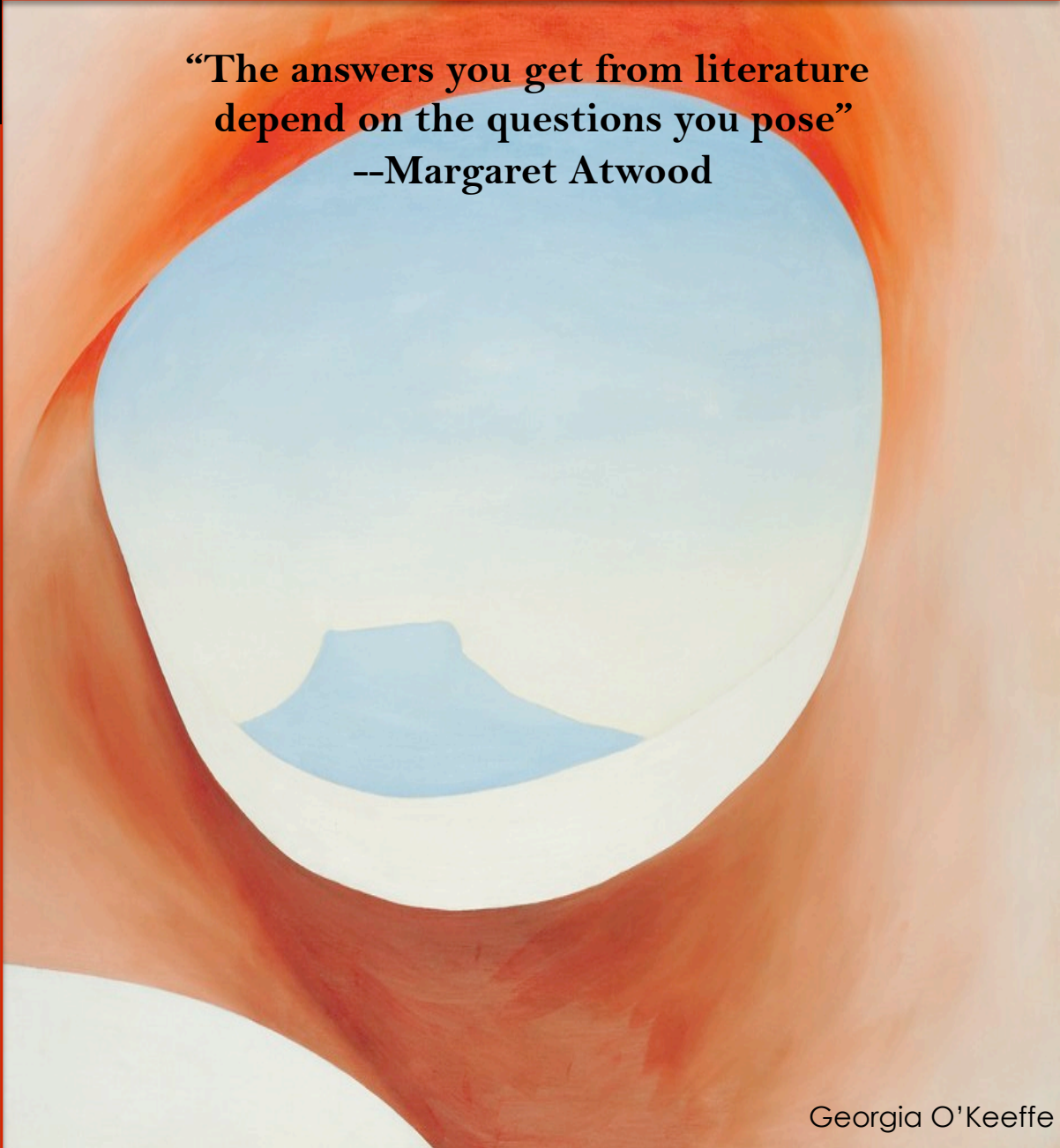


COURSE 21L

# Fall 2013 Subjects

## SUPPLEMENT TO THE BULLETIN

**“The answers you get from literature  
depend on the questions you pose”  
--Margaret Atwood**



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





21L	Gets Credit For	Course Title	Fall 2013 Instructor	Day	Times	Room
<b>INTRODUCTORY</b>						
21L.000J	H Same subject as 21W.734/CI-HW	<b>Writing About Literature: On Poets and Poetry</b>	Jackson, N.	MW	3:30-5p	4-146
21L.000J	H Same subject as 21W.734/CI-HW	<b>Writing About Literature</b>	Bahr, A.	TR	2:30-4p	4-251
21L.001	H Hass-D/CI-H	<b>Foundations of Western Literature: Homer to Dante</b>	Eiland, H	MW	3:30-5p	56-162
21L.003	H Hass-D/ CI-H	<b>Reading Fiction</b>	Delaney, K.	MW	1-2:30p	4-257
21L.003	H Hass-D/ CI-H	<b>Reading Fiction</b>	Lipkowitz, I.	TR	9:30-11a	56-167
21L.004	H Hass-D/ CI-H	<b>Reading Poetry</b>	Tapscott, S.	MW	3:30-5p	56-167
21L.004	H Hass-D/ CI-H	<b>Reading Poetry</b>	Delaney, K.	TR	2:30-4p	14N-112
21L.005	A Hass-D/ CI-H	<b>Introduction to Drama</b>	Fleche, A.	TR	3:30-5p	5-217
21L.006	H Hass-D / CI-H	<b>American Literature</b>	Alexandre, S.	TR	3:30-5p	4-144
21L.007	H Hass-D/CI-H	<b>World Literatures</b>	Donaldson, W.	TR	9:30-11a	4-146
21L.009	H Hass-D / CI-H	<b>Shakespeare</b>	Donaldson, P.	TR	3:30-5p	16-676
21L.009	H Hass-D/ CI-H	<b>Shakespeare</b>	Raman, S.	TR	2:30-4p	56-169
21L.010	H Same subject as 21L.010J/ CI-HW	<b>Writing with Shakespeare</b>	Henderson, D.	TR	3-4:30p	1-242
21L.011	A Hass-D/ CI-H	<b>The Film Experience (Lecture)</b>	Thorburn, D.	T	4-5p	3-270
21L.011	A Hass-D / CI-H	<b>The Film Experience (Screening)</b>	/	T	7-10p	3-270
21L.011	A Hass-D / CI-H	<b>The Film Experience (Recitation 1)</b>	/	R	3-4p	4-265
21L.011	A Hass-D/ CI-H	<b>The Film Experience (Recitation 2)</b>	/	R	3-4p	8-119
21L.011	A Hass-D/CI-H	<b>The Film Experience (Recitation 3)</b>	/	R	4-5p	4-265
21L.011	A Hass-D/ CI-H	<b>The Film Experience (Recitation 4)</b>	/	R	4-5p	8-119
21L.012	H Hass-D / CI-H	<b>Forms of Western Narrative (Lecture)</b>	Brinkema, E.	MW	2:30-4p	1-277
21L.012	H Hass-D/ CI-H	<b>Forms of Western Narrative (Screening)</b>	/	T	7-10p	1-277
21L.013J	A Same subject as 21M.013J, 21A.113J Hass-D/ CI-H	<b>The Supernatural in Music, Literature and Culture</b>	Fuller, M./ Shadle C.	MW	11-12:30p	4-364
21L.020J	H Hass-D/ CI-H Same subject as 21F.076	<b>Globalization: The Good The Bad and the In-Between</b>	Resnick, M./Terrones, J.	TR	3-4:30p	14E-310
21L.020	H Hass-D/ CI-H Same subject as 21F.076	<b>Globalization: The Good The Bad and the In-Between (Breakout)</b>	/	TR	3-4:30p	4-249
21L.021	H Hass-D/ CI-H	<b>Comedy</b>	Kelley, W.	MW	9:30-11a	14N-325
21L.022	H Hass-D/ CI-H Same subject as 21W.739J	<b>Darwin and Design</b>	Kibel, A.	TR	11-12:30p	56-180
21L.023J	A HASS-D / CI-H Same subject as 21M.223J	<b>Folk Music of the British Isles &amp; N. America</b>	Perry, R./ Donaldson, W.	TR	12:30-2p	4-160
<b>SAMPLINGS</b>						
21L.315	H	<b>Politics and Private Life in Contemporary Fiction [Prizewinners] (Ends Oct. 18)</b>	Thorburn, D.	TR	1-2:30p	14N-325
21L.345	H	<b>American Film Genres [On The Screen] (Ends Oct. 18)</b>	Kibel, A.	TR	2:30-4p	34-301
21L.350	H	<b>Science and Literature (Ends Oct. 18)</b>	Raman, S.	T	7-10p	14N-325
<b>INTERMEDIATE</b>						
21L.435	H HASS Meets with CMS.840	<b>At the Limit: Violence in Contemporary Film and Literature [Literature and Film]</b>	Brinkema, E.	T	11-2p	1-277
21L.435	H HASS Meets with CMS.840	<b>At the Limit: Violence in Contemporary Film and Literature [Literature and Film] (Screening)</b>	/	M	7-10p	1-277
21L.458	H	<b>The Bible</b>	Lipkowitz, I.	TR	11:30-1	4-146
21L.460	H	<b>Legends of Arthur and the Round Table [Medieval Literature]</b>	Bahr, A.	W	7-10p	4-253
21L.475	H	<b>Victorian Modernity [Enlightenment and Modernity]</b>	Picker, J.	TR	11-12:30p	12-142
21L.487	H	<b>Modern Poetry</b>	Tapscott, S.	M	7-10p	14N-112
21L.512	H	<b>Autobiography and Memoir [American Authors]</b>	Kelley, W.	MW	1-2:30p	5-231
<b>SUBJECTS TAUGHT IN A FOREIGN LANGUAGE</b>						
21L.611		<b>Latin 1 (Ends Oct. 18)(6 Units)</b>	Colaizzi, R.	MW	1-2:30p	14N-112
21L.612		<b>Latin 2 (Begins Oct. 21)(6 Units)</b>	/	MW	1-2:30p	14N-112
21L.639	H Same subject as 21F.739	<b>Globalization and its Discontents: Spanish-speaking Nations</b>	Perez, C.	TR	1-2:30p	56-167
<b>SEMINAR</b>						
21L.702	H CI-M	<b>Kafka [Studies in Fiction]</b>	Eiland, H	MW	12:30-2p	4-146
21L.705	H CI-M	<b>Mapping Melville [Major Authors]</b>	Kelley, W.	MW	3:30-5p	5-231
21L.706	H CI-M /meets with CMS.830 HASS	<b>Remakes, Replays, Remixes [Studies in Film]</b>	Donaldson, P.	R	7-10p	16-676
21L.707	H CI-M	<b>Women Reading/Women Writing [Problems in Cultural Interpretation]</b>	Perry, R.	TR	3:30-5p	14N-325
21L.709	H CI-M	<b>The 1920s: African-American Literature of the Jazz Age [Studies in Literary History]</b>	Alexandre, S.	TR	11-12:30p	66-148
21L.715	H Meets with CMS.871	<b>Literature in the Digital Age [Media in Cultural Context]</b>	Panko, J.	W	7-10p	14N-325
<b>FRESHMAN SEMINAR &amp; OTHER SUBJECTS</b>						
21L.A26	H	<b>Exceptional Scientists/Sciences of Exception [Freshman Seminar]</b>	Jackson, N.	W	7-9p	4-146
21A.203	SS	<b>Anthropology through Speculative Fiction</b>	James, E./Helmreich, S.	T	1-4p	66-154
21M.283	A	<b>Musicals of Stage and Screen</b>	Marks, M.	TR	3:30-5p	4-364
21M.283	A	<b>Musicals of Stage and Screen (Screening)</b>	Marks, M.	W	7-10p	4-364



## Introductory

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

T, R 2:30-4:00pm                      Room: 4-251  
Instructor: Arthur Bahr

How information is presented affects the meanings it conveys; a poem is fundamentally different from a play, a movie, a novel, and an opera, even if all of them tell the same “story.” In this class, we will think closely, talk energetically, and write critically about the complicated relationship between form and content. Our case studies will be a wide range of works that grapple with big themes: love and society, treachery and death, good and evil. Readings will include most and perhaps all of the following: poems (by William Shakespeare, Emily Dickinson, and Elizabeth Bishop), a play (Sheridan, *The School for Scandal*), an opera (Mozart, *Così fan tutte*), several cultures’ versions of a fairy tale (“Sleeping Beauty”), a few movies (*Sleeping Beauty*, *Dangerous Liaisons*, *Cruel Intentions*), and two short novels (Austen, *Lady Susan*; Waugh, *The Loved One*).

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### *On Poets and Poetry*

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

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 more importantly to improve (and to provide increased confidence

and pleasure in) your reading, writing, and analytical skills.

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### FOUNDATIONS OF WESTERN LITERATURE: HOMER TO DANTE 21L.001 (HASS-D2/CI-H/H)

M, W 3:30-5:00pm                      Room: 56-162  
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*, in which the two traditions, classical and biblical, converge. The class format is group discussion, with informal lectures by the instructor.

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

Section 1  
M, W 1:00-2:30pm                      Room: 4-257p  
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, David Mitchell, and Kurt Vonnegut as well as short stories by a wide variety of authors 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.

21L Literature Course Descriptions – Fall 2013  
Note: rooms and times subject to change.

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READING FICTION

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

Section 2

T, R 9:30-11:00am

Room: 56-167

Instructor: Ina Lipkowitz

Fiction: late 14c., "something invented," from L. *fictionem*, "a fashioning or feigning," from L.  *fingere*  "to shape, form, devise, feign," originally "to knead, form out of clay." So what is fiction? Something invented or something formed out of clay—or out of one's life, one's historical moment, or even someone else's fiction? In this class, we'll consider what fiction is, the difference between historical truth and fictional truth, and have fun looking at some of the many ways writers have formed their fictions out of the materials at hand. Authors might include: E.M. Forster, Jhumpa Lahiri, Jane Austen, Walter Scott, Tim O'Brien, Toni Morrison, Norman Maclean, Sandra Cisneros, Virginia Woolf, Ian McEwan, Kate Chopin, Jon Krakauer.

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READING POETRY

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

Section 1

M, W 3:30-5:00pm

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.

READING POETRY

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

Section 2

T, R 2:30-4:00pm

Room: 14N-112

Instructor: Kate Delaney

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.

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INTRODUCTION TO DRAMA

21L.005 (HASS-D/CI-H/A)

T, R 3:30-5:00pm

Room: 5-217

Instructor: Anne Fleche

Drama might be described as a game played with something sacred. It tells stories that go right to the heart of what people believe about themselves. And it is enacted in the moment, lending it an added layer of interpretive mystery and playfulness, or "theatricality." We will explore theater and theatricality across periods and cultures, through intensive engagement with performance texts. We will study and discuss plays that exemplify different kinds of dramatic structure. Class members will also attend and review dramatic performances and have a chance to perform scenes on their own. In addition to modern and contemporary plays, readings will range from ancient Greece to Medieval England, Renaissance Spain and Classical Japan.

21L Literature Course Descriptions – Fall 2013  
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AMERICAN LITERATURE  
21L.006 (HASS-D/CI-H/H)

T, R 3:30-5:00pm                      Room: 4-144  
Instructor: Sandy Alexandre

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 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 U.S., and through representation in the major literary genres of prose narrative, poetry, and drama. Readings include, but are not limited to the following authors: Henry James, Elizabeth Bishop, James Baldwin, Lorraine Hansberry, Sherman Alexie, Gish Jen, Toni Morrison.

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WORLD LITERATURES  
21L.007 (HASS-D/CI-H/H)

T, R 9:30-11:00am                      Room: 4-146  
Instructor: William Donaldson

This class looks at the forces of globalization, post-colonialism, internal colonialism and cultural imperialism that have bound large parts of the world together down the centuries. Areas of particular focus will 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.

SHAKESPEARE  
21L.009 (HASS-D/CI-H/H)

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

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

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SHAKESPEARE  
21L.009 (HASS-D/CI-H/H)

Section 2  
T, R 2:30-4:00pm                      Room: 56-169  
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 Fall semester. Plays selected will probably include: *Hamlet*, *A Midsummer Night's Dream*, and *The Tempest*.

21L Literature Course Descriptions – Fall 2013  
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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.

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

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: 4-265  
R 3:00-4:00pm (Recitation 2) Room: 8-119  
R 4:00-5:00pm (Recitation 3) Room: 4-265  
R 4:00-5:00pm (Recitation 4) Room: 8-119  
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. Two lectures, one recitation meeting per week. Lectures are held on Tuesdays, 4-5 pm and 7-8 pm. Both are required. The week's screening follows the evening lecture.

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FORMS OF WESTERN NARRATIVE  
21L.012 (HASS-D/CI-H/H)

M, W 2:30-4:00pm (Lecture) Room: 1-277  
T 7:00-10:00pm (Screening) Room: 1-277  
Instructor: Eugenie Brinkema

What is a narrative? What might it be? How does any narrative—whether short or long, literary or cinematic—make us know, understand, and feel, or *fail* to know, understand, and feel things? In this course, we will examine a wide assortment of narrative forms—epics, novels, tales, short stories (written and sung), films, television programs, graphic novels, and an interactive gamebook—asking why and how stories are formed. Our concerns will include: how narratives organize (or disorganize) knowledge, 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, reflexive, or interactive. We will also explore what happens when narration is incomplete, 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 include *Citizen Kane*, *North by Northwest*, *Pulp Fiction*, *Run Lola Run*, and *Memento*. We will also look at episodes of *The Simpsons*, *The Sopranos*, and the out-of-order sitcom *How I Met Your Mother*. Readings will include Homer's *Odyssey*; Grimms' fairy tales; Shelley's



21L Literature Course Descriptions – Fall 2013  
Note: rooms and times subject to change.

*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*.

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

M, W 11:00am-12:30pm Room: 4-364  
Instructors: 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.

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

T, R 3:00-4:30pm Room: 14E-310  
T, R 3:00-4:30pm (Breakout) Room: 4-249  
Instructors: 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 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.

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COMEDY  
21L.021 (HASS-D/CI-H/H)

M, W 9:30-11:00am Room: 14N-325  
Instructor: Wyn Kelley

This class considers comedy in drama, narrative, and film spanning more than 2000 years. We will look at examples of Greek, Roman, and Shakespearean drama and the bawdy stories of Boccaccio, Chaucer, and Rabelais; investigate the romantic comedy and social satire of Jane Austen and Oscar Wilde; and try to understand the uneasy relationship between farce and romantic love, violence and redemptive humor, satire and festivity in comic art. We will note certain continuities: the body as object and source of rebellious pleasure; transgression against social norms corrected and reordered through laughter; verbal play and wit; identity and mistaken identity; political protest and social reform. As the class develops, we will also note the ways writers appropriate and reshape comic plots and structures from the past for new uses.

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DARWIN AND DESIGN  
21L.022 (HASS-D/CI-H/H)

T, R 11:00-12:30pm                      Room: 56-180  
Instructor: Alvin Kibel

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

Our main focus of attention will be the relevance of Darwin's thought to what is called "the argument for intelligent design": the notion that since innumerable aspects of the world (and most particularly the organisms within it) display features directly analogous to objects of human design, it follows that an intelligent, conscious agency must have been responsible for their organization and creation. We will also examine some related questions, for example (a) is natural selection *via* our genetic endowment the source of our ethical biases? (b) if mindless nature can select, can mindless machinery, like computers, think? (c) does mankind's intelligence set mankind apart from nature by virtue of its capacity to adapt the natural environment to its needs or is intelligence just one way—and not an especially privileged way—to compete in the struggle for existence? We will read literary texts by authors such as Lewis Carroll, Voltaire, E. M. Forster, H. G. Wells, Samuel Butler, and Robert Louis Stevenson, and excerpts from argumentative works by Aristotle, David Hume, Adam Smith, Thomas Malthus, Thomas Huxley, Alan Turing, and others.

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FOLK MUSIC OF THE BRITISH ISLES & N.  
AMERICA  
21L.023J (HASS-D/CI-H/A)

T, R 12:30-2:00pm                      Room: 4-160  
Instructors: Ruth Perry & William Donaldson

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 literary history. We will trace the migrations of instrumental 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 1950s and 1960s.

## Samplings

### *Politics and Private Life in Contemporary Fiction*

PRIZEWINNERS (ends Oct. 18)  
21L.315 (H)

T, R 1:00-2:30pm                      Room: 14N-325  
Instructor: David Thorburn

A sampling of recent and memorable fiction in English. We'll read a collection of stories, *Interpreter of Maladies*, by Jhumpa Lahiri, and short novels by William Kennedy, Stephen Millhauser, Penelope Fitzgerald, and Arundhati Roy. The course will explore the way these powerful texts imagine and dramatize the contemporary world, their focus on political, racial and sexual themes, and their instructive diversity of style and tone.

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### *American Film Genres*

ON THE SCREEN (ends Oct. 18)  
21L.345 (H)

T, R 2:30-4:00pm                      Room: 34-301  
Instructor: Alvin Kibel

This version of *On the Screen* will explore various elements of cinematic texts—in particular, *mise-en-scène* (the setting of action in time and space, the landscape, lighting, decor, placement of camera) and story or plot-line—to determine what makes a film an instance or version of a film of a particular kind, all of whose members discernibly expressing the same underlying narrative pattern despite differences in narrative details. Since each genre is adept at communicating a particular view of reality, classification by kinds is not an empty academic exercise. Discrimination of genre is implicit in understanding film narrative, as it is in understanding narratives of any kind—why the actions of the characters make sense and what they means in relation to lived experience.

To get a handle on generic similarity, we will begin with two films which would seem to have

the same kind of overt narrative premise and which yet do not belong to the same genres—movies with all the trappings and plot devices of science fiction can have closer affinities to Westerns than to other science fiction movies—and then move on to examine several popular American genres, such as Westerns, Detective Films, Musicals, Screwball Comedies, Gangster movies, Film Noir, and also a nameless genre: films about the relation of the cinematic medium to reality. Directors whose films will be examined include Buster Keaton, Alfred Hitchcock, Howard Hawks, Carol Reed, Raoul Walsh, Francis Ford Coppola, Leo McCarey, John Houston. In addition to viewing films, we will read some literary or dramatic texts to compare the treatment of similar narrative patterns in different media, and we will glance at some theory of narrative and film narrative.

No previous experience with film analysis or critical theory is presumed.

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SCIENCE AND LITERATURE (ends Oct. 18)  
21L.350 (H)

T 7:00-10:00pm                      Room: 14N-325  
Instructor: Shankar Raman

This subject focuses on the interaction between literary texts and scientific cultures that surround them. Ranging over time and place, we will try each week to pair a literary work with other short texts representative of the scientific discourse of the period being discussed. Authors studied may include: Plato and Aristotle, Shakespeare, Francis Bacon, Margaret Cavendish, Pascal, Leibniz, Daniel Defoe, Lewis Carroll, H.G. Wells, Stoppard and Pynchon.

## Intermediate

### *At the Limit: Violence in Contemporary*

#### *Film & Literature*

LITERATURE AND FILM

21L.435 (H)

T 11:00am-2:00pm Room: 1-277

M 7:00-10:00pm (Screening) Room: 1-277

Instructor: Eugenie Brinkema

*“Psycho killer, qu’est-ce que c’est?”* This course focuses on novels and films from the last twenty-five years marked by their relationship to violence and transgression. Our texts will variously focus on serial killers, torture, rape, and brutality, but they also explore the myth of the American West, terror and 9/11, and reality television—sometimes, they even delve into love or the redemptive role of art in late modernity. We will explore the politics and aesthetics of the extreme; affective questions about sensation, fear, disgust, and shock; depictions of gender, sexuality and race; and problems of torture, pain, and the unrepresentable. We will ask whether these texts help us understand violence, or whether they frame violence as something that resists comprehension or refuses critique; we will consider whether form mitigates or colludes with violence. And throughout the course, we will ask about the *ethics* of representation at the limit.

Short theoretical readings from Arendt, Artaud, Bataille, Benjamin, Blanchot, Deleuze, Foucault, Scarry, and Sontag will help us think about the nature of violence and the image; cruelty and the absurd; erotics and violence; the banality of evil; embodiment, flesh, and meat; trauma and catastrophe; and commodification. Novels include Bret Easton Ellis’ *American Psycho*, Chuck Palahniuk’s *Fight Club*, Dennis Cooper’s *Frisk*, and Frédéric Beigbeder’s *Windows on the World*. Films include *À ma soeur*, *American History X*, *Audition*, *Baise-moi*, *Dans ma peau*, *Funny Games*, *Henry: Portrait of a Serial Killer*, *Hostel*, *Man Bites Dog*, *Natural Born Killers*, *Old Boy*, *Reservoir Dogs*, *Seul Contre Tous*, *Se7en* and *Tesis*.

Prerequisite: One subject in Literature or Comparative Media Studies.

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### THE BIBLE

21L.458 (H)

T, R 11:30am-1:00pm Room: 4-146

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, Song of Songs, Daniel, the Gospels, Acts, Pauline Epistles, and Revelation.

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### *Legends of Arthur and the Round Table*

MEDIEVAL LITERATURE

21L.460 (H)

W 7:00-10:00pm Room: 4-253

Instructor: Arthur Bahr

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. Readings will include early Latin and Welsh texts, the great Old French romances of Chretien de Troyes (*Yvain, Lancelot, Perceval*), and the extraordinary *Morte d'Arthur* of Sir Thomas Malory.

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### *Victorian Modernity*

ENLIGHTENMENT AND MODERNITY  
21L.475 (H)

T, R 11:00am-12:30pm      Room: 12-142  
Instructor: John Picker

This survey of English literature and culture from 1837-1901 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 some historical writing, journalism, and criticism; texts will likely include works by Carlyle, Dickens, Ruskin, Tennyson, Darwin, Eliot, Braddon, Wilde, and others. Expectations include diligent preparation and active participation, along with some discussion leading and writing assignments.

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MODERN POETRY  
21L.487 (H)

M 7:00-10:00pm      Room: 14N-112  
Instructor: Stephen Tapscott

We will read the major poems by the most important poets in English in the twentieth century, emphasizing especially the period between post-WW I disillusionment and early WW II internationalism (ca. 1918-1940). Our special focus this term will be how the concept of "the Image" evolved during this period. The War had undercut beliefs in master-narratives of nationalism and empire, and the language-

systems that supported them (religious transcendence, rationalism and formalism). Retrieving energies from the Symbolist movements of the preceding century and from turn-of-the-century technologies of vision, early twentieth-century poets began to rethink how images carry information, and in what ways the visual, visionary, and verbal image can take the place of transcendent beliefs. New theories of linguistics and anthropology helped to advance this interest in the artistic/religious image. So did Freud. So did Charlie Chaplin. We will read poems that pay attention both to this disillusionment and to the compensatory joyous attention to the image: to ideas of the poet as language priest, aesthetic experience as displaced religious impulse, and to poetry as faith, ritual, and cultural form. Poets whose work we read include W. B. Yeats, T.S. Eliot, Ezra Pound, Hilda Doolittle, Gertrude Stein, William Carlos Williams, Langston Hughes.

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### *Autobiography and Memoir*

AMERICAN AUTHORS  
21L.512 (H)

M, W 1:00-2:30pm      Room: 5-231  
Instructor: Wyn Kelley

What is a "life" when it's written down? How does memory inform the present? Why are autobiographies and memoirs so popular? This course will address these questions and others, considering the relationship between biography, autobiography, and memoir and between personal and social themes. We will examine classic authors such as Benjamin Franklin, Mary Rowlandson, Frederick Douglass, Harriet Jacobs, and Mark Twain; then more recent examples like Tobias Wolff, Art Spiegelman, Sherman Alexie, Alison Bechdel, Shirley Geok-lin Lim, or Edwidge Danticat.

## Subjects Taught in a Foreign Language

### LATIN 1 (6 UNITS) (ends Oct. 18) 21L.611

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.

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### LATIN 2 (6 UNITS) (begins Oct. 21) 21L.612

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.

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### GLOBALIZATION AND ITS DISCONTENTS: SPANISH-SPEAKING NATIONS 21L.639 (H)

T, R 1:00-2:30pm                      Room: 56-167  
Instructor: César Pérez

The course will focus on the two defining features that have shaped 20<sup>th</sup> and 21<sup>st</sup> Century Latin American identity and culture: the often

conflictive relationship with the United States and the profound influence of the Cuban revolution and its aftermath. Materials will include fiction, essay, poetry, film and music as well as telenovelas, advertisements and blogs so that students will become familiar with popular as well as canonical cultural artifacts. We will identify the forces that made Latin American literature and culture so globally influential from the 1960's to the present. While our discussions will be wide-ranging, the course will emphasize Argentina, Chile, the Caribbean and Mexico.

Course is taught entirely in Spanish. Students should have completed an intermediate course or an advanced course in Spanish or have the permission of the instructor.

## Seminar

### *Kafka*

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

M, W 12:30-2:00pm                      Room: 4-146  
Instructor: Howard Eiland

Among twentieth-century European writers, no one is darker—or funnier—than Franz Kafka. He was the practitioner of an avant-garde realism in which the everyday life of the modern city merges uncannily with the magical and sometimes nightmarish world of fairy tale and legend. Readings of selected stories, aphorisms, diaries, and letters in addition to the three novels: *The Man Who Disappeared*, *The Trial*, and *The Castle*. We will pay some consideration also to predecessors like Dostoevsky and Dickens and to successors like Beckett and Sebald.

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### *Mapping Melville*

MAJOR AUTHORS  
21L.705 (CI-M/H)

M, W 3:30-5:00pm                      Room: 5-231  
Instructor: Wyn Kelley

In his life and work, Herman Melville traveled far, from the streets of American cities to the decks of ships in Pacific archipelagos to the tourist sites of London, Rome, Cairo, and Jerusalem. This class will track Melville's journeys in life and literature, using various digital tools including an interactive map developed at MIT. Students will immerse themselves in Melville's novels and poems—*Moby-Dick*, *The Confidence-Man*, *Battle-Pieces*, and *Billy Budd* among others—in order to experience the sweep of his literary and geographical imagination.

### *Remakes, Replays, Remixes*

STUDIES IN FILM  
21L.706 (CI-M/H)

R 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).*

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### *Women Reading/Women Writing*

PROBLEMS IN CULTURAL  
INTERPRETATION  
21L.707 (CI-M/H)

T, R 3:30-5:00pm                      Room: 14N-325  
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.

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*The 1920s: African-American Literature of the Jazz Age*

STUDIES IN LITERARY HISTORY  
21L.709 (CI-M/H)

T, R 11:00am-12:30pm      Room: 66-148  
Instructor: Sandy Alexandre

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, but are not limited to, 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*.

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*Literature in the Digital Age*  
MEDIA IN CULTURAL CONTEXT  
21L.715 (H)

W 7:00-10:00pm      Room: 14N-325  
Instructor: Julia Panko

How does literature change when writers explore digital media and books circulate within media networks? From flash poetry and hypertext novels to Twitter fiction and innovative print novels: this class will study a range of literary genres across different media formats. We will seek to understand both the uniqueness of digital texts and the continuities between new media writing and older forms of experimental writing. We will also consider how media can shape literary genres: how, for example, might a print novel like Mark Z.

Danielewski's *House of Leaves* compare to *The Silent History*, a novel written for the iPad? Topics for discussion will include: emerging models of authorship; experiments with the print book; the poetics of code; theories of media change; and the development of new reading practices (such as distracted reading, browsing, and play).

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**Freshman Seminar & Other Subjects**

*Exceptional Scientists / Sciences of Exception*

FRESHMAN SEMINAR  
21L.A26

W 7:00-9:00pm      Room: 4-146  
Instructor: Noel Jackson

At MIT you will meet and take classes with exceptional scientists and engineers. Given your impressive background and an MIT education, you may perhaps become one in your own right. In this seminar we'll reflect as a group on the backgrounds and experiences that go into making an exceptional human being, whether in the sciences, a profession, or other areas of life. While sharing our own exceptional stories, we will learn from exceptional work by poets and artists, including William Blake and Emily Dickinson, among other theorists and practitioners of what can be called the "science of exceptions" – a science not of the genus, species, or set, but rather of the unique and irreducibly singular.

Our weekly conversations will be led in large part by your own interests, questions, and shared topics of concern, accompanied by plenty of refreshments. Between sessions you'll do some light reading and informal writing. Special excursions (to plays, museums, readings, at MIT and in the Boston area) will be planned throughout the year.



21L Literature Course Descriptions – Fall 2013  
Note: rooms and times subject to change.

ANTHROPOLOGY THROUGH SPECULATIVE  
FICTION  
21LA.203 (SS)

T 1:00-4:00pm Room: 66-154  
Instructors: Erica James & Stefan Helmreich

Examines how anthropology and speculative fiction (SF) each explore ideas about culture and society, technology, morality, and life in "other" worlds. Investigates this convergence of interest through analysis of SF in print, film, and other media. Covers traditional and contemporary anthropological topics, including first contact; gift exchange; gender, marriage, and kinship; law, morality, and cultural relativism; religion; race and embodiment; politics, violence, and war; medicine, healing, and consciousness; technology and environment. Thematic questions addressed in the class include: what is an alien? What is "the human"? Could SF be possible without anthropology?

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MUSICALS OF STAGE AND SCREEN  
21LM.283 (A)

T, R 3:30-5:00pm Room: 4-364  
W 7:00-10:00pm (Screening) Room: 4-364  
Instructor: Martin Marks

This subject will be focused on four or five key examples of the "integrated" Broadway musical (to be selected from works by well-known composers such as Adler & Ross, Bernstein, Kern, Gershwin, Rodgers & Hammerstein, Porter, Loesser, and/or Willson). We will give attention to both scripts and music, to how the songs relate to the stories, and to how these works have been variously realized in live performances. Against these we will pose modern and postmodern examples of so-called "concept" musicals (selected from such works as *Cabaret*, *Hair*, *Ragtime*, *Assassins*, *Rent*, *Avenue Q*, and *In the Heights*). And against both of these types of shows, we will look comparatively at a series of film musicals: some will be adaptations of the previous works, while others will be newly conceived for the screen (for example, *Top Hat*, *Yankee Doodle Dandy*, *Singin' in the Rain*, *All That Jazz*, *Pennies from Heaven*, or *Moulin Rouge*). Our principal texts will be the musicals themselves (scripts, scores, audio and video recordings), supplemented by essays and readings from various historical and theoretical studies. Class excursions to a few current productions in the Boston area will be arranged. "Labs" will be devoted to screenings of key works, with a range of supplemental excerpts to provide context.



## 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.

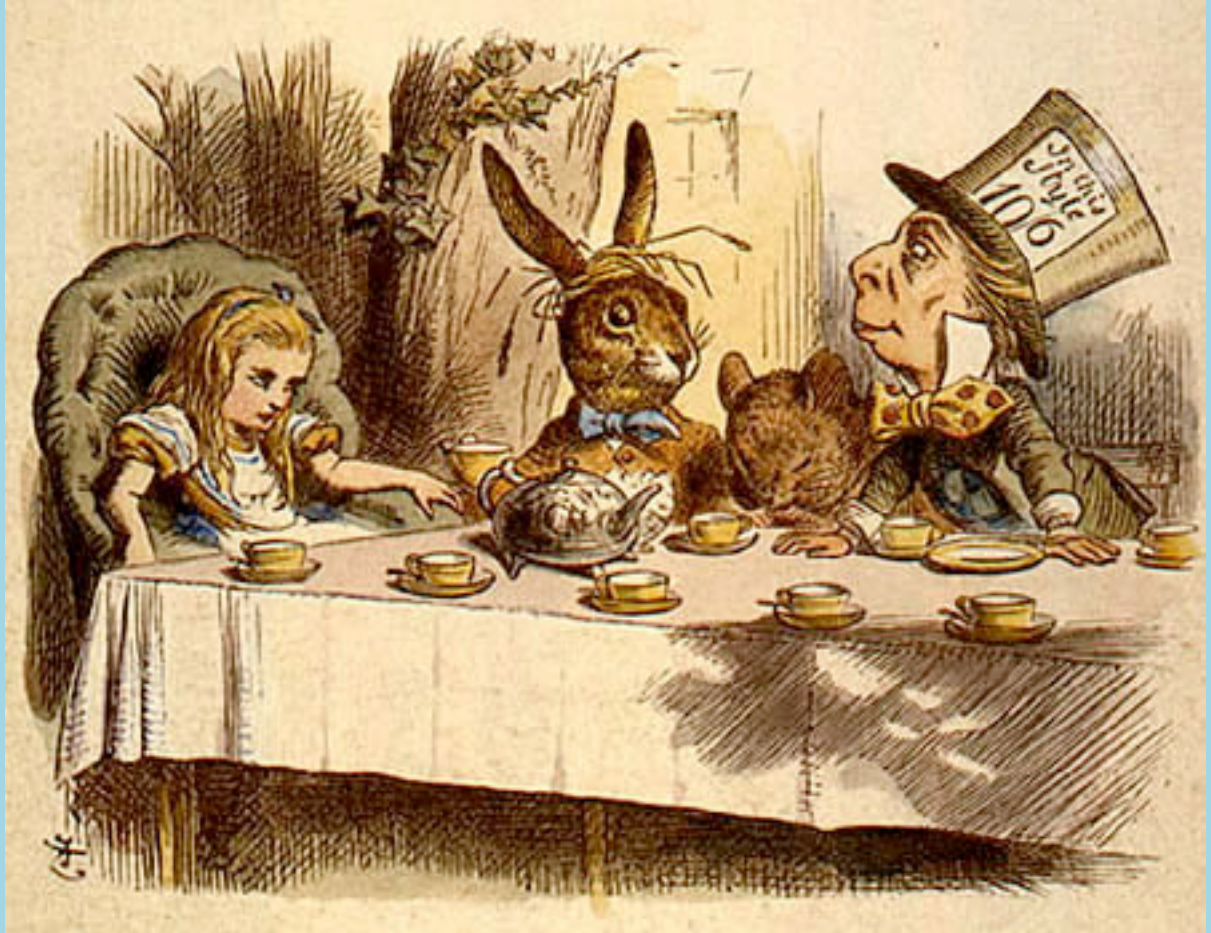
# M A J O R

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](mailto: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.

# *Come to Monday Tea!*



**Every Monday during the semester  
(except holidays).**

**4:30-6:00pm  
14N-417**

**All students are invited to enjoy friendly discussion with fellow students and Literature professors while relaxing with tea and light refreshments.**