

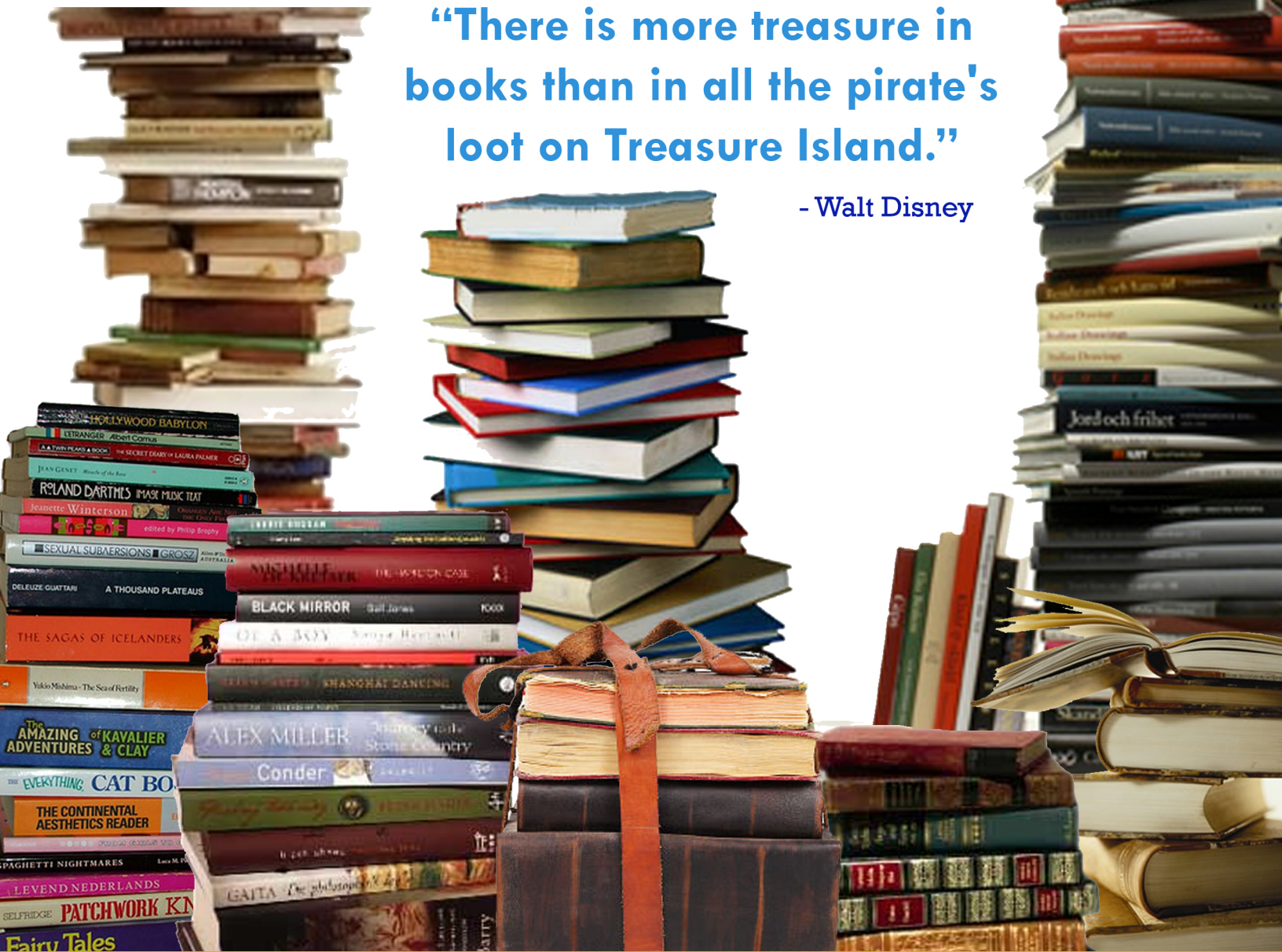


Literature Spring 2010

Supplement to the Bulletin

“There is more treasure in
books than in all the pirate's
loot on Treasure Island.”

- Walt Disney



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Literature Section
Spring 2010 Schedule

3/2/2010 11:41 AM

21L	Gets Credit For	Course Title	Spring 2010 - Instructor	Day	Time	Room
INTRODUCTORY						
21L.000J	21W.734J / CI-HW	Writing About Literature	Lipkowitz, I	TR	11:30-1	14N-112
21L.002	Hass-D2 / CI-H	Foundations of Western Culture: The Making of the Modern World	Eiland, H.	TR	2:30-4	56-169
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 1)	Perry, R.	TR	3:30-5	1-277
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 2)	Colburn, N.	TR	9:30-11	56-162
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 3)	Burges, J.	MW	3:30-5	56-167
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 1)	Colburn, N.	TR	11:30-1	66-154
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 2)	Vaeth, K.	MW	1-2:30	1-135
21L.006	Hass-D1 / CI-H	American Literature	Hildebidle, J.	MW	11:30-1	56-167
21L.007	Hass-D1 / CI-H	World Literatures (Lecture)	Fuller, M./Donaldson, W.	TR	9:30-11	4-145
21L.007	Hass-D1 / CI-H	World Literatures (Discussion section)	Fuller, M.	TR	9:30-11	4-145
21L.007	Hass-D1 / CI-H	World Literatures (Discussion section)	Donaldson, W.	TR	9:30-11	4-261
21L.009	Hass-D1 / CI-H	Shakespeare	Donaldson, P.	TR	2:30-4	16-644
21L.011	Hass-D3 / CI-H	The Film Experience (Lecture)	Marks, M.	T	1-2:30	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Screening)	Marks, M.	T	7-10pm	3-270
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 1)	Nadeau, J.	R	1-2	2-131
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 2)	Graziano, J.	R	1-2	2-143
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 3)	Laureman, K.	R	2-3	2-131
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 4)	Graziano, J.	R	2-3	2-143
21L.017	Hass-D2 / CI-H	The Art of the Probable (Lecture)	Kibel, A. and Raman, S.	M	2-3	56-114
21L.017	Hass-D2 / CI-H	The Art of the Probable (Discussion section)	Kibel, A.	WF	2-3	56-162
21L.017	Hass-D2 / CI-H	The Art of the Probable (Discussion section)	Raman, S.	WF	2-3	56-191
SAMPLINGS						
21L.310		The Memoir [Bestsellers]	Kelley, W.	MW	2:30-4	14N-325
21L.315		Tales of Social Trauma [Prizewinners]	Moore, G.	T	7-10pm	14N-112
INTERMEDIATE						
21L.220/420	Meets with 21L.220	Irony, Satire, Parody, and Silly Walks: The English Sense of Humor [Literary Studies: The Legacy of England] - 9 Units/12 Units	Tapscott, S.	MW	7-8:30	14N-112
21L.421	Hass-D1 / CI-H	Comedy (Section 1)	Fleche, A.	MW	3:30-5	1-273
21L.421	Hass-D1 / CI-H	Comedy (Section 2)	Tapscott, S.	MW	3:30-5	4-251
21L.422		Tragedy	Eiland, H.	TR	1-2:30	56-162
21L.430	Meets with SP.492 / CMS.920	The Sixties [Popular Narrative]	Delaney, K.	M	7-10pm	4-253
21L.432	Meets with CMS.915	Understanding Television	Uricchio, W.	MW	3:30-5	2-132
21L.433		Film as Myth [Film Styles and Genres] (Lecture)	Moore, G.	TR	3:30-5	8-119
21L.433		Film as Myth [Film Styles and Genres] (Screening)	Moore, G.	M	7-10pm	8-119
21L.434		Cyberpunk [Science Fiction and Fantasy]	Delaney, K.	MW	3:30-5	1-135
21L.435	Meets with CMS.840	The Vampire in Fiction and Film [Literature and Film]	Donaldson, W.	TR	1-2:30	2-142
21L.449		Ideas of Planet Earth [Literature and the Environment]	Kibel, A.	MW	9:30-11	4-251
21L.451		Introduction to Literary Theory	Raman, S.	W	7-10pm	14N-325
21L.471		Major English Novels	Lipkowitz, I	TR	9:30-11	14N-112
21L.473J	SP.513J	Jane Austen	Perry, R.	TR	1-2:30	14N-112
21L.489	Same as CMS.845 / Meets with 21W.765	Interactive and Non-Linear Narrative: Theory and Practice	Montfort, N.	TR	1-2:30	2-136
SEMINAR						
21L.701	CI-M	The Development of the American Short Story [Studies in Literary Interpretation]	Hildebidle, J.	MW	3:30-5	66-148
21L.702	CI-M	James Joyce and the Legacy of Modernism [Studies in Fiction]	Buzard, J.	TR	3:30-5	14N-112
21L.704	CI-M	Virgil, Spenser, Milton [Studies in Poetry]	Fuller, M.	TR	3:30-5	4-251
21L.706	Meets with CMS.830 / CI-M	Remakes, Replays, Remixes: Film Adaptations of Novels, Plays and Films [Studies in Film]	Donaldson, P.	T	7-10pm	16-628
21L.715	Meets with CMS.871, SP.493	Sound Studies: Literature, History, Media [Media in Cultural Context]	Picker, J.	TR	2:30-4	1-134

Time	MONDAY / WEDNESDAY, FRIDAY								
8:30									
9:00									
9:30	449								
10:00	Lit and the								
10:30	Environment								
11:00	006								
11:30	American	705							
12:00	Lit	Major							
12:30		Authors							
1:00	004 Sec 2								
1:30	Reading								
2:00	Poetry	017 (MWF)							
2:30		Art of Prob.	310			286/486			
3:00			Best-			Modern			
3:30	003 Sec 3	421	sellers	432	434	Drama	701		
4:00	Reading	Comedy		Understand	Sci Fi and		Literary		
4:30	Fiction	Sec 1 and 2		TV	Fantasy		Interpret'		
7:00	430 (M)	220/420	451 (W)	433 (M)					
7:30	Popular	Literary	Intro to	Film Styles					
8:00	Narrative	Studies	Literary	and Genres					
8:30			Theory	(Screening)					
9:00									
9:30									
Time	TUESDAY / THURSDAY								
9:30	003 Sec 2	007 Sec 1+2	471						
10:00	Reading	World	Major Eng						
10:30	Fiction	Lit	Novels						
11:00									
11:30	000	004 Sec 1							
12:00	Writing	Reading							
12:30	about Lit	Poetry							
1:00	011 Lec (T)	422	435	473					
1:30	Film Exp.	Tragedy	Lit and	Jane					
2:00			Film	Austen					
2:30	002			715				009	
3:00	Foundations		011 Rec (R)	Media in				Shakes-	
3:30	of W. Culture	003 Sec 1	Film Exp.	C'Context	702	703		peare	
4:00		Reading	011 Rec (R)		Studies in	Studies in			
4:30		Fiction	Film Exp.		Fiction	Poetry			
5:00									
7:00	011 (T)	315 (T)	706 (T)						
7:30	The Film	Prize-	Studies in						
8:00	Exp.	winners	Film						
8:30	(Screening)								
9:00									
9:30									

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

INTRODUCTORY

WRITING ABOUT LITERATURE

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

Instructor: Ina Lipkowitz

Why do we write about literature? To help us clarify our own understanding of the story or poem or play, as well as to communicate that understanding to another person who might see the work very differently. Because literary works invite such different interpretations, writing about them is less a matter of proving a universal truth than of suggesting a well-informed and meaningful possibility. In this class, we'll read and talk about a variety of stories, poems, short novels, and/or plays, all of which can be understood in many ways. We'll also read and talk about students' essays in order to see how other people express and develop their ideas. The goal is to learn to not only put up with, but to actually enjoy the many possible meanings of literary works and to experiment with types of essays that reflect rather than limit the work's richness.

Readings vary, but may include stories by William Faulkner, Kate Chopin, Zora Neale Hurston, Anzia Yezierska, James Joyce, Penelope Fitzgerald, and Jhumpa Lahiri; plays by Shakespeare, Oscar Wilde, and Samuel Beckett; and poems by John Donne, John Keats, and Emily Dickinson.

FOUNDATIONS OF WESTERN CULTURE:

The Making of the Modern World

21L.002 (HASS-D2 / CI-H)

Instructor: Howard Eiland

This course comprises a broad survey of texts, literary and philosophical, which trace the development of the modern world from the seventeenth through the twentieth century. Intrinsic to this development is the growth of individualism in a world no longer understood to be at the center of the universe. The texts chosen for study exemplify the emergence of a new humanism, at once troubled and dynamic in comparison to the old. The leading theme of this course is thus the question of the difference between the ancient and the modern world. Classroom discussion approaches this question mainly through consideration of action and characters, voice and form, in a variety of works, including Shakespeare's *Hamlet*, Descartes' *Meditations on First Philosophy*, Cervantes' *Don Quixote*, Rousseau's *Reveries of the Solitary Walker*, Dostoyevsky's *Notes from Under-*

ground, Nietzsche's *Beyond Good and Evil*, Joyce's *Portrait of the Artist as a Young Man*, and Kafka's *The Trial*.

READING FICTION

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

Section 1

Instructor: Ruth Perry

This course is designed to teach you how to read better and to enjoy it more, i.e. to identify the literary methods and particular qualities of classic novels and short stories and to interpret their meanings. Among the authors we will study are: Jane Austen, Gustave Flaubert, Henry James, Charles Dickens, Herman Melville, Leo Tolstoy, Kate Chopin, Paule Marshall, Alistair MacLeod, and James Baldwin.

We will explore such questions as what authorial purposes the characters serve, the consequences (or the causes) of action, the relative importance of plot to character, the narrative stance, what the framing and pacing of the story have to say, what the language of the narrator and characters reveal about them, and how puns, significant names, repetitions, or special tones work (irony, hyperbole, understatement, ambiguity), and more!

Section 2

Instructor: Nadia Colburn

In this course, we will look closely at seven works of fiction. The course will concentrate on close reading of the texts—careful attention to the pleasures of prose and of reading. The course will also examine the theme of growing up: how does the self come into its own, and how do external restraints, family, gender, war, culture and the economy impinge upon and affect the development of the literature's central characters? How is the individual conceived, alone and in society? And how does the presentation of a fictional character in a work of literature complicate our ideas about selfhood?

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

Section 3

Instructor: Joel Burges

What is fiction? How does it work? Are these questions the same question? And is what fiction is, and how it works, sensitive to the medium in which it is produced? What, moreover, does it do to a work of fiction when that work incorporates another medium—or a representation of that medium—into it? We will explore these and other questions as we not only read but also watch fiction in this course. Possible texts include William Gibson's *Pattern Recognition*, Chuck Palahniuk's *Invisible Monsters*, Karen Tei Yamashita's *Tropic of Orange*, Mario Vargas Llosa's *The Storyteller*, Ishmael Reed's *Flight to Canada*, the fiction and non-fiction of David Foster Wallace, and short stories by Henry James, Robert Coover, Lydia Davis, and Ralph Lombreglia. But our course will not be focused solely on fictional *literature*. We will probably pair as well such works as HBO's brilliant series *Deadwood* with a novel of the same name by Pete Dexter, and compare both to the sensational hit *True Blood*; bring together L. Frank Baum's *The Wizard of Oz* with Victor Fleming's cinematic adaptation of it and Geoff Ryman's homage of sorts to novel and film, *Was*; couple Jane Campion's film *The Piano* and the "novelization" of it that followed, or consider how a non-fiction work of embedded reporting, *Generation Kill*, becomes both fictional and visual in HBO's version of it. Through a selection of these literary texts, films, and television shows, we will investigate—in class and in a sequence of essays—what fiction is and how it works across media. Ultimately, we will grapple with the problem of how fiction reconstitutes itself in an age of multiple fictional media.

READING POETRY

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

Section 1

Instructor: Nadia Colburn

The course is designed to concentrate on the art of close reading. The readings are organized chronologically from the sixteenth through the twentieth century, focusing in most depth on the seventeenth century, the romantic and the modernist periods. We will have an opportunity to witness both the deep cultural changes that have taken place over a period of five hundred years and the continuities of poetic—and human—concerns.

Section 2

Instructor: Kim Vaeth

"Reading Poetry" has several aims: primarily, to increase the ways you can become more engaged and curious readers of poetry; to increase your confidence as writers thinking about literary texts; and to provide you with the language for literary description. The course is not designed as a historical survey course but rather as an introductory approach to poetry from various directions—as public or private utterances; as arranged imaginative shapes; and as psychological worlds, for example. One perspective offered is that poetry offers intellectual, moral, and linguistic pleasures as well as difficulties to our private lives as readers and to our public lives as writers. Expect to hear and read poems aloud and to memorize lines. The class format will be group discussion, occasional lecture.

AMERICAN LITERATURE

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

Instructor: John Hildebidle

Our exploration will be thematic rather than chronological, and our goal will be to experience the variety of writing in English in what is now the USA. Among the issues that will attract us are the process of arrival, the translation of nature into comprehensible terms, the formation of a workable identity, and assorted American "dreams." Among the writers we will encounter will be the usual suspects (Melville, Hawthorne, Dickinson, Frost, Henry James) and some less-familiar figures including Benjamin Franklin, Christopher "Wrong Way" Columbus, and Willa Cather. We will conclude by looking at some contemporary writing.

WORLD LITERATURES:**From Stone Tablets to Graphic Novels**

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

Instructors: Mary Fuller and William Donaldson

What is world literature? Is it a common heritage of universal texts? Or a diverse set of literatures specific to language, place, and culture? Can we find out about it from bodies like the Nobel Prize committee, UNESCO, or global publishing houses? Does it come from folk traditions or cosmopolitan, individual artists?

In the first half of the class, we'll read some acknowledged "classics," originating in Greece, Persia, and

China. These developed mythological narratives around real events and historical people. Along with these older texts, a second set of modern readings and films will let us think about the ways materials, plots, and methods from those earlier works were reimagined and reprocessed in the 20th century, within or across national borders, within or across borders of genre and media. In the second half of the class, we'll take a closer look at novels, poetry, and plays from Nigeria and Scotland, and trace the development of these two Anglophone national literatures within a colonial/postcolonial setting.

SHAKESPEARE

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

Instructor: Peter Donaldson

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

THE FILM EXPERIENCE

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

Instructor: Martin Marks

The Film Experience is structured as a conversation between American and Global cinema, between classical and contemporary films. We will be exploring the film medium from historical, aesthetic, economic, and political perspectives. Adopting a broadly comparative perspective, we will be paying close attention to the relationship of cinema to a range of other forms of media—from literature, theater and painting to comics, television, video games, and the web.

Format: one 90-minute lecture, one evening screening period and one discussion hour per week.

Films will be shown on Tuesday evenings; copies will be available after the screening to assist students in the writing of essays and in preparation for exams.

THE ART OF THE PROBABLE

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

Instructors: Shankar Raman and Alvin Kibel

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

We seek to broaden students’ appreciation for and understanding of how literature interacts with – both reflecting upon and contributing to – the scientific understanding of the world. We are just as centrally committed to encouraging students to regard imaginative literature as a unique contribution to knowledge in its own right, and to see literary works of art as objects that demand and richly repay close critical analysis. It is our hope that the course will serve students well if they elect to pursue further work in Literature (or in any other discipline in SHASS), and also enrich or complement their understanding of probability and statistics in other scientific and engineering subjects they may take.

SAMPLINGS

BESTSELLERS: The Memoir

21L.310

Instructor: Wyn Kelley

What is a "life" when it's written down? How does memory inform the present? Why are memoirs so popular? This course will address these questions and others, first by looking at a brief overview of the relationship between biography, autobiography, and memoir (figures like Augustine, Plutarch, Margery Kempe, Casanova, Rousseau, and Frederick Douglass). Then we will examine some recent memoirs more closely, selecting from works like Frank Conroy's *Stop-Time*, Tobias Wolff's *This Boy's Life*, Mary Karr's *Liar's Club*, Barack Obama's *Dreams From My Father*, Edwidge Danticat's *Brother, I'm Dying*, or Ayaan Hirsi Ali's *Infidel*. Students will write response journals and a brief essay: either an example of memoir writing or a critical paper.

PRIZE WINNERS: Tales of Social Trauma

21L.315

Instructor: Gene M. Moore

This course will sample prize winners by three outstanding authors. *Nostromo* is Joseph Conrad's largest canvas, a panoramic epic of colonialism and revolution set in an imaginary Colombia that inspired both Faulkner and Gabriel García Márquez. *Sanctuary*, a lurid tale of rape and abduction, brought William Faulkner early but dubious fame as an author of Southern Gothic horror fiction. Toni Morrison's *Paradise* chronicles the history and culture of a "black town" in Oklahoma in conflict with a group of traumatized and unassimilated women. Themes common to these three works include the transformation of history into myth and the corrosive influence of individual and social trauma. Writing requirements: a brief (1-2 double-spaced pages) response to some aspect of the reading, due at the beginning of each class, and a longer essay (7-10pp.) due on 6 April.

INTERMEDIATE

LITERARY STUDIES: The Legacy of England

Irony, Satire, Parody, and Silly Walks: The English Sense of Humor

21L.220 (9 Units)

21L.420 (12 Units)

Instructor: Stephen Tapscott

Verbal and visual texts

from medieval traditions

(Chaucer, from *The Canterbury Tales*),

the Renaissance

(Shakespeare, *Midsummer Night's Dream*)the 18th century(Swift, "A Modest Proposal" and *Gulliver's Travels*;

Hogarth, "Marriage à-la-mode"),

the 19th century(Austen, *Sense and Sensibility*;Lewis Carroll, *Alice in Wonderland*; photographs,Oscar Wilde, *The Importance of Being Earnest*)the 20th century(G.B. Shaw, *Pygmalion*,S. Beckett, *Waiting for Godot*,Angela Carter, *Wise Children*,Stevie Smith, *poems*,Sylvia Plath, *poems*,Stella Gibbons, *Cold Comfort Farm*,Monty Python, *Life of Brian*)the 21st century(Salman Rushdie, *Shalimar the Clown*,Ronald Searle/Oliver Parker, *St. Trinian's*)

Frequent short papers, in class presentations, discussions. No final exam.

Students taking the subject for nine units will attend all the class sessions, do all the readings, and take all quizzes and exams; the written component of student work-expectations is reduced in the 9-unit option.

COMEDY

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

Instructor: Anne Fleche

Comedy may be funny—but it always seems to include an element of pain: physical injury, embarrassment, insult. And although Aristotle says that comedy isn't painful but only ridiculous, for him comedy is always happening to somebody else: "worse than average" people. There is even something a little macabre about the comic. Freud found in jokes a

release of dangerous emotions; Bergson's theory of laughter suggests the uncanny; and in horror films we often find ourselves laughing uproariously at terror. This course looks at comedy through the ages—as a Western tradition and as something more mysterious: an evolving social outlet for personal and collective pain.

We will study plays, films, folklore, opera, and novels, including: *The Frogs*, Aristophanes' comic homage to the tragedian Euripides; *The Second Shepherd's Play*, a medieval story about what three shepherds were doing on the night of the nativity; theories of comedy (and pain) including Aristotle's *Poetics*; Freud's *Jokes and Their Relation to the Unconscious* and *Beyond the Pleasure Principle*; Bergson's "Laughter, an Essay on the Meaning of the Comic", and Bakhtin, on the "carnavalesque"; as well as Schwitters's *Lucky Hans and other Merz Fairy Tales*; Shakespeare's *Twelfth Night*; Beaumarchais/Da Ponte and Mozart's *The Marriage of Figaro*; Voltaire's *Candide*; Hitchcock's *Strangers on a Train*; and Gibbons's *Cold Comfort Farm*.

In addition to writing papers, students will present their choice of a comic form—situation, stand-up, musical, poetry, etc., and will have a chance to collaborate on a dramatic performance.

TRAGEDY

21L.422

Instructor: Howard Eiland

This class traces the development of the literary genre of tragedy from the ancient Greeks to modern Europe. Examples of classic tragedy will include plays by Sophocles and Euripides and by Shakespeare and Racine. We will also be considering Aristotle's theory of tragedy and its various afterlives. The question of modern tragedy will be raised in connection with works by Tolstoy, Ibsen, Conrad, and Faulkner.

POPULAR NARRATIVE: The Sixties

21L.430 / Meets with SP.492, CMS.920

Instructor: Kate Delaney

We will examine various forms of American popular narrative in the 1960s, including fiction, nonfiction, poetry, film, animation, theater, and music. Works to be studied include Vonnegut's *Slaughterhouse Five*, Heller's *Catch 22*, Kesey's *One Flew over the Cuckoo's Nest*, Wolfe's *Electric Kool Aid Acid Test*,

Capote's *In Cold Blood*, Mailer's *The Armies of the Night*, music by Bob Dylan, Phil Ochs and other singer-songwriters, *Rocky and Bullwinkle*, *The Flintstones*, *The Jetsons*, *Hair*, *Woodstock* and *Easy Rider*. We will also look at nonfiction bestsellers of the '60s that inspired social movements: *Silent Spring*, *The Feminine Mystique*, and *The Autobiography of Malcolm X*.

UNDERSTANDING TELEVISION

21L.432 / Meets with CMS.915

Instructor: William Uricchio

This course focuses on television over the long haul, from its earliest forms in the 1870s to its rapidly changing state today. It considers television as a concept, a set of technologies, and as ever-changing cultural practices. It argues that television's uniqueness as a medium emerges from its ability to work across other media forms such as the telephone, radio, film, and the networked computer. The course will use television's rich history as a way to peer into its future.

FILM STYLES AND GENRES

21L.433

Instructor: Gene Moore

This course will consider various aspects of the way in which films can transform history into myth. First we'll examine a group of films that dramatize myths of national origin; then we'll speculate about a range of movies whose protagonists are mythic figures or whose stories explore mythic places and themes. Requirements: two papers (5-7 double-spaced pages each) and two in-class exams.

SCIENCE FICTION: Cyberpunk

21L.434

Instructor: Kate Delaney

We will examine the emergence of cyberpunk in the 1980s, with special attention to its links to postmodern fiction, detective fiction, and *film noir*. We will also look at some characteristic works of the 1990s, and wide-ranging student projects will bring the focus into the 21st century. In addition to short and long fiction, we will consider developments in film (*The Matrix*, *Blade Runner*, *Johnny Mnemonic*, *Max Headroom*) and music (Laurie Anderson). Authors to be studied in-

clude William Gibson, Neal Stephenson, and Philip K. Dick.

LITERATURE AND FILM:

The Vampire in Fiction and Film

21L.435 / Meets with CMS.840

Instructor: William Donaldson

The course considers how changing social and cultural values are reflected in literature and film by studying the evolution from the early 19th century onwards of the complex metaphors centered on the Vampire. The course begins with early vampire fiction including works by Byron, Polidori, and Sheridan Le Fanu and moves on through Bram Stoker's *Dracula* to a group of contemporary novels including Anne Rice's *Interview with the Vampire*, Elizabeth Kostova's *The Historian*, Stephenie Meyer's *Twilight* saga, and John Ajvide Lindqvist's *Let the Right One In*. Of vampire movies there is no end, but the focus will be on F. W. Murnau's *Nosferatu*; the classic re-make of *Dracula* by Hammer Horror Productions with Christopher Lee; Francis Ford Coppola's, *Bram Stoker's Dracula*; Robert Rodriguez and Quentin Tarantino's *From Dusk till Dawn*; and selected episodes of *Buffy the Vampire Slayer*. Throughout, the concern will be on how texts construct meaning; how genres are created, adapted and change; and why we should concern ourselves with 'popular culture' and find its contents of interest. Finally, we may hope to gain insight into the modern preoccupation with the Vampire and what this suggests about us as a society.

LITERATURE AND THE ENVIRONMENT:

Ideas of Planet Earth

21L.449

Instructor: Alvin Kibel

This subject offers a broad survey of texts, literary and philosophical, selected to trace the history of ideas about the relation of mankind to its natural environment. We can say that our modern viewpoint owes much to four views. The first harks back to ancient times and sees earth as an array of local places, neutral with respect to how it affects human life or the character of its institutions. The second, deriving from religious and classical sources in the Western tradition, sees earth as designed on the whole to favor mankind: it is fitted out to be mankind's abode, so long as civic or political life are consonant with its character. The third, which makes its appearance in the ancient world but becomes important only much

later, regards nature as antagonist, which mankind must conquer or be subjugated by. Last is the view that earth and mankind are independent entities, each with its interests and priorities, and mankind must learn to respect nature without regard to the benefits or costs that accrue thereby.

The argument underlying this subject is that notions in the Western tradition about the relation of culture to the natural environment have been imbued with these four ideas, sometimes alternatively, sometimes in combination, and that the history of ideas about nature and planet earth is a history of the varying emphases placed upon them, rather than a progress or succession in which one of these ideas triumphs upon a predecessor. The purpose of the subject is to acquaint the student with some of the classic texts embodying these ideas and to show their contemporary relevance to an exclusively contemporary notion, unconsidered before the twentieth century—namely that nature is not an enduring, self-sustaining resource but something that the global footprint of humanity can damage or destroy. Our conflicting ideas about the natural environment will be exemplified in poetry, in narrative fiction, and in discursive arguments from ancient times to the present. Among authors read will be Aristotle, Shakespeare, Defoe, David Hume, Rousseau, Wordsworth, Thoreau, Darwin, and William Faulkner.

INTRODUCTION TO LITERARY THEORY

21L.451

Instructor: Shankar Raman

This subject examines the ways in which we read. It introduces you to different strategies of reading, comprehending and engaging with literary texts developed in the twentieth century, paying special attention to post-structuralist theories and their legacy. (What post-structuralism means will be discussed often in this course, so don't worry if you don't know what it means right now!) The literary texts and films accompanying the theoretical material will serve as concrete cases that allow us to see theory in action. So, each week will pair a text or film with a particular interpretative approach, using the former to explore the latter. Rather than attempting a definitive or full analysis of the literary or filmic work, we will exploit it (unashamedly—and indeed often reductively) to understand better the theoretical reading it accompanies.

MAJOR ENGLISH NOVELS

21L.471

Instructor: Ina Lipkowitz

In this course we will read and discuss important examples of what has become one of, if not *the* most widely read literary genres today: the novel. We will begin in the early eighteenth century and make our way up to the twentieth, considering such questions as: Why are they called “novels”? Who wrote them? Who read them? Who narrates them? What are they likely to be about? Do they have distinctive characteristics? What is their relationship to the time and place in which they appeared? And, most of all, why do we like them so much? Authors might include: Daniel Defoe, Frances Burney, Jane Austen, Walter Scott, Emily Brontë, Charlotte Brontë, Charles Dickens, Elizabeth Gaskell, Wilkie Collins, Mary Elizabeth Braddon, George Eliot, Thomas Hardy, Virginia Woolf, Samuel Beckett, and Penelope Fitzgerald.

JANE AUSTEN

21L.473J / SP.513J

Instructor: Ruth Perry

We will study the full range of Jane Austen's work, reading not just her novels, but her earlier juvenilia, several unfinished fragments, and her wonderful letters to her sister Cassandra. This great writer's work will be examined in relation to both biography and history. We will learn to analyze Austen's characteristic style and techniques, thereby gaining an enhanced appreciation of her writing—its intelligence, its wit, its themes—and of the times that produced it.

MODERN DRAMA: Unlimited tragical-comical-historical-pastorals: Plays that won't stay put

21L.486 (Meets with 21L.286)

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 individable, 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*).

Short papers, in-class performances. Much discussion, no final exam.

Meets with 21L286 (9 units). Students taking the subject for nine units will attend all the class sessions, do all the readings, and take all quizzes and exams; the written component of student work-expectations is reduced in the 9-unit option.

SEMINARS

LITERARY INTERPRETATION:

The Development of the American Short Story

21L.701 / Meets with SP.510 (CI-M)

Instructor: John Hildebidle

The short story occupies an unusually central place in the canon of American writing. We will explore some of the masters of the form—Hawthorne, Melville, Hemingway, Anderson, Carver, and Welty. We will also confront some formal issues—what constitutes a “short story” (as opposed to a “sketch”), and at what point does a story become something larger—a novella or a full novel built of separable parts. There our test cases will be Henry James and Louise Erdrich.

STUDIES IN FICTION:

James Joyce and the Legacy of Modernism

21L.702 (CI-M)

Instructor: James Buzard

Study of Joyce’s challenging and powerful works *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, in relation to their literary and cultural contexts. Students will write 3 essays and be asked to give 1 or 2 brief oral reports on relevant literary or historical topics. Literature majors will have the option of writing a substantial research paper in place of one of the shorter essays.

STUDIES IN POETRY: Virgil, Spenser, Milton

21L.704 (CI-M)

Instructor: Mary Fuller

This semester, we will read three great narratives in verse: Virgil’s *Aeneid* (ca. 20 BCE), Edmund Spenser’s *Faerie Queene* (1596), and John Milton’s *Paradise Lost* (1674). (We’ll read substantial selections from *The Faerie Queene*, but the complete text of the two other poems). In many ways, Virgil provided later European writers with a model for what a poet should be and do: his powerful and haunting account of the Roman empire’s origins in the struggles of fugitives from the Trojan war crowned his career and provided his fellow citizens with an epic of national foundation. Early modern poets absorbed and contended with Virgil and his epic in rich and diverse ways. Shuttling between comedy and moral seriousness, Spenser crafted a family history for his Queen that connected her with Virgil’s hero, by way of King Arthur and Fairyland; all this as his knights and ladies

fought off giants, Amazons, overprotective mothers and lecherous lumberjacks. More than half a century later, Milton considered and rejected King Arthur as the subject of his own long-planned epic; instead, he rendered in epic form a story that he believed both predated the Trojan legend and superseded it, the “higher argument” of Adam and Eve’s creation, transgression, and expulsion from Eden.

MAJOR AUTHORS:

Twain and the Search for an American Voice

21L.705 / Meets with SP.512 (CI-M)

Instructors: Wyn Kelley and Ricardo Pitts-Wiley

“Speak the speech, I pray you,” says Hamlet in his advice to the Players, but more often in a Literature class we *read* the speech and thereby miss an opportunity to hear voices in a literary text. In the case of Mark Twain, an accomplished orator, performer, humorist, and oral storyteller, these voices may include the Western dialects of African slaves, white farmers, itinerant preachers, con men, homeless children, and ruffians; the Eastern twang of Yankees; the cultured tones of actors, lawyers, doctors, and young ladies; and the sounds of Malory, Shakespeare, Cervantes, the Bible, Harriet Beecher Stowe, Frederick Douglass, P. T. Barnum, Abraham Lincoln, and Walt Whitman. In this class, students will study the language of Twain’s novels and Twain’s America by tracing its oral and written sources; by listening to songs, stories, oral histories, and dramatic adaptations and monologues; by practicing public speaking, theatrical performance, and reading aloud; and by researching the cultural texts that inspired Twain’s writing and which he re-mixed and adapted in works like *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur’s Court*, and *Pudd’nhead Wilson*. We will address such questions as: What are the assumptions we make about characters on the basis of how they speak? Who gets to speak for and in America? How are dialects efficient, comic, or meaningful? How does Twain’s language survive and get read in the twenty-first century? How do we evaluate writers who adapt and adopt the speech patterns of others? Can they (rightfully, accurately, ethically) speak their speech?

Ricardo Pitts-Wiley, Martin Luther King Visiting Scholar in Literature and director of Mixed Magic Theatre in Rhode Island, has extensive experience with adapting literary texts for contemporary community theater. You can find out more about him at <http://www.mixedmagictheatre.org/>. Wyn Kelley works

in nineteenth-century American literature and media studies, with a particular emphasis on literary appropriation and borrowing across media.

Students will write both creative and critical responses to the material, develop research projects, and work collaboratively on presentations and in workshops. No prior expertise necessary, but anyone interested in theater welcome.

STUDIES IN FILM: Remakes, Replays, Remixes: Film Adaptations of Novels, Plays and Films

21L.706 / CMS.830 (CI-M)

Instructor: Peter Donaldson

Films will include *film noir* adaptations of detective novels and stories, films made from plays, especially those of Tennessee Williams, Chekhov and Shakespeare, films based on other films, and avant-garde takes on literary classics. Examples: Visconti's *L'ossessione* and the two versions of *The Postman Only Rings Twice* (1947, 1981); *Mrs. Dalloway* and *The Hours*, *Double Indemnity*, *Psycho*, *The Man Who Knew Too Much* (1934, 1956), *Streetcar Named Desire*, *The Fugitive Kind*, *Vanka on 42nd Street*, *Prospero's Books*, and Jean-Luc Godard's *King Lear*.

MEDIA IN CULTURAL CONTEXT:

Sound Studies: Literature, History, Media

21L.715 / Meets with CMS.871, SP.493

Instructor: John Picker

This seminar will examine the field of auditory culture and consider the implications of this work for literary studies. What part does the massive technological and industrial investment in sound play in the way that modern life is represented on the page? Topics may include voice and subject formation, the impact of recording and broadcast technologies, shifting conceptions of silence and noise, and the relation of sound to identity (including but not limited to race, class, and gender). Readings in nineteenth- and twentieth-century fiction, poetry, and drama, and the history and theory of sound practices and media.

WE WEAR THE MASK:

Special Topics in Literature

21L.992

Instructor: Ricardo Pitts-Wiley

We Wear the Mask is a combined literature and performance class that will study the roles that have created or defined the Black Male image in theatre, literature, films and pop culture. Students will study, discuss and present in class scenes from various sources that range from Othello, to A Raisin in the Sun to Superfly. It will also include the speeches of Malcolm X, Martin Luther King, Booker T. Washington and W.E.B. Dubois and dialogue from novels such as Invisible Man, Uncle Tom's Cabin, Things Fall Apart, Huckleberry Finn and Manchild in the Promised Land. Additional study will include the poetry and lyrics of Langston Hughes, Imiri Baraka Tupac, JayZ, Mos Def and others. This course will pay special attention to how language combined with historical circumstance, mythology and racism have glorified, denigrated or misrepresented Black men. The class will be open to all people interested in this subject, but the focus will be on giving voice to Black men throughout the African Diaspora.

21 Literature Section

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Come to Monday Tea!

Every Monday during the semester except holidays.

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

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

