



Spring 2011 Subjects

Supplement to the Bulletin

LITERATURE

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



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21L	Gets Credit For	Course Title	Spring 2011 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	The Making of the Modern World [Foundations of Western Culture]	Buzard, J.	TR	3:30-5	14N-112
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 1)	Thorburn, D.	TR	11-12:30	14N-325
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 2)	Alexandre, S.	TR	9:30-11	56-162
21L.003	Hass-D1 / CI-H	Reading Fiction (Section 3)	Delaney, K.	MW	3:30-5	1-277
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 1)	Tapscott, S.	TR	2:30-4	56-169
21L.004	Hass-D1 / CI-H	Reading Poetry (Section 2)	Jackson, N.	MW	3:30-5	56-167
21L.006	Hass-D1 / CI-H	American Literature	Kelley, W.	MW	9:30-11	4-253
21L.007	Hass-D1/CI-H	World Literatures	Braithwaite, A.	MW	2:30-4	4-146
21L.009	Hass-D1 / CI-H	Shakespeare	Donaldson, P.	TR	2:30-4	14N-217
21L.011	Hass-D3 / CI-H	The Film Experience (Lecture)	Brinkema, E.	T	3:30-5	56-114
21L.011	Hass-D3 / CI-H	The Film Experience (Screening)	/	M	7-10	56-114
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 1)	/	R	3-4	2-142
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 2)	/	R	3-4	4-159
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 3)	/	R	4-5	2-142
21L.011	Hass-D3 / CI-H	The Film Experience (Recitation 4)	/	R	4-5	4-159
SAMPLINGS - 6 Units						
21L.310		Memoir [Bestsellers] (First half of the semester only)	Kelley, W.	MW	1-2:30	66-148
21L.320		Clarissa [Big Books] (First half of the semester only)	Perry, R.	TR	3:30-5	4-144
INTERMEDIATE						
21L.421	Hass-D1 / CI-H	Comedy	Eiland, H.	MW	1-2:30	1-135
21L.430	Meets with SP.492, CMS.920	The Sixties [Popular Culture and Narrative]	Delaney, K.	M	7-10	66-160
21L.432	Meets with CMS.915	Understanding Television	Burges, J.	MW	3:30-5	2-132
21L.433		Realism and Beyond [Film Styles and Genres] (Screening)	Thorburn, D.	M	7-9	2-139
21L.433		Realism and Beyond [Film Styles and Genres] (Lecture)	/	TR	1-2:30	2-139
21L.434		Science Fiction and Fantasy	Donaldson, W.	TR	9:30-11	4-253
21L.435		At the Limit: Violence and Contemporary Representation [Literature and Film]	Brinkema, E.	W	7-10	8-119
21L.455		Transforming the Classical Corpus [Classical Literature]	Bahr, A.	MW	2:30-4	56-169
21L.458		The Bible	Lipkowitz, I.	TR	9:30-11	4-144
21L.471		Major English Novels	Picker, J.	TR	2-3:30	1-379
21L.472		Major European Novels	Eiland, H.	MW	3:30-5	4-251
21L.488		Elements of Style [Contemporary Literature]	Braithwaite, A.	W	7-10	4-146
21L.512	Meets with SP.517	American Trilogies [American Authors]	Alexandre, S.	TR	2:30-4	1-273
SEMINAR						
21L.702	CI-M /	Jane Austen's Reading List [Studies in Fiction]	Perry, R.	TR	1-2:30	14N-112
21L.703	CI-M /	Oscar Wilde and Friends [Studies in Drama]	Tapscott, S.	T	7-10	14N-112
21L.704	CI-M /	Songs, Sonnets and the Story of English [Studies in Poetry]	Henderson, D.	TR	3:30-5	4-251
21L.705	Meets with SP.512	Chaucer's Canterbury Tales [Major Authors]	Bahr, A.	M	7-10	4-144
21L.706	CI-M / Meets with CMS.830	Remakes, Replays, Remixes: Film adaptations of novels, plays and films [Studies in Film]	Donaldson, P.	T	7-10	16-644
21L.707	CI-M	On Beauty [Problems in Cultural Interpretation]	Jackson, N.	M	7-10	4-253

Time	MONDAY / WEDNESDAY (unless otherwise noted)						
8:30							
9:00							
9:30	006						
10:00	American						
10:30	Literature						
11:00							
11:30							
12:00							
12:30							
1:00	310	421					
1:30	Bestsellers	Comedy					
2:00	(1st 1/2 sem)						
2:30							
3:00			007		455		
3:30	003	004	World		Classical		
4:00	Reading Fic	Read Poetr	Literatures	432	Literature	472	
4:30	Sec 3	Sec 2		Understand		Major Euro	
				TV		Novels	
7:00	430	433	488	011	705	707	
7:30	Popular	Film Styles	Contempor	Film Exp	Major	Problems	
8:00	Culture and	(Screening)	Literature	(Screening)	Authors	in Cultural	
8:30	Narrative	(M)	(W)	(M)	(M)	Interpret	
9:00	(M)					(M)	
9:30							

Time	TUESDAY / THURSDAY (unless otherwise noted)						
9:30	003	434	458				
10:00	Reading Fic	Sci Fi and	The Bible				
10:30	Sec 2	Fantasy					
11:00	003						
11:30	Reading Fic	000					
12:00	Sec 1	Writing					
12:30		About Lit					
1:00	433	702					
1:30	Film Styles	Studies in					
2:00	(Lecture)	Fiction					
2:30	004	009	471				
3:00	Read Poetr	Shakes-peare	Major Engl			512	
3:30	Sec 1		Novels		011 Film Ex	American	
4:00			002	011	Rec 1, 2 (R)	Authors	704
4:30			Found'ns of	Film Exp	011 Film Ex	320	Studies in
			W. Culture	(Lecture) (T)	Rec 3, 4 (R)	Big Books	Poetry
					(1st 1/2 sem)		
7:00	435	703	706				
7:30	Literature	Studies in	Studies in				
8:00	and Film	Drama	Film				
8:30	(R)	(T)	(T)				
9:00							
9:30							

INTRODUCTORY

WRITING ABOUT LITERATURE

21L.000/21W.734J CI-HW Ina Lipkowitz
TR 11:30-1

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, Jhumpa Lahiri; plays by Shakespeare, Oscar Wilde, or Samuel Becket; 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: James Buzard

TR 3:30-5

A survey of major European literary and philosophical texts ranging from about 1600 to contemporary times. A leading question for the class will be "what does it mean to be 'modern'?" We will pursue the question by considering the waning of religious authority, the rise of secular science, the rise of the modern nation-state, the rise of free-market capitalism, concepts of liberal humanism or individualism - as well as reactions to all of these. Toward the end of the term we will break out of the "Western" framework and ask whether being modern is a singular or a plural phenomenon, following one model or adaptable to a host of different cultural environments around the world.

Works to be studied may include those by the following: Shakespeare, Cervantes, Descartes, Hobbes, Locke, Rousseau, Austen, Balzac, Mill, Dostoevsky, Nietzsche, Kafka, Woolf, T.S. Eliot, Satyajit Ray.

READING FICTION

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

Section 1

Instructor: David Thorburn

TR 11-12:30

A general introduction to the art of fiction, centered on stories and longer fiction by such writers as Chekhov, Joyce, Kafka, Isaac Babel, Conrad, Katherine Anne Porter, Doris Lessing, Arundhati Roy, Anne Tyler.

Section 2

Instructor: Sandy Alexandre

TR 9:30-11

Through close reading, controlled analysis, intelligent discussion, and essay writing, students in this course will learn how to engage actively with various genres of fiction in order to enrich their reading experience. This course presents an opportunity to think differently, to be challenged, to be mentally stimulated, and to understand the pleasures and struggles of reading literature. By learning how to become good literary critics, students will understand how to voice and how to stand by their own opinions about literary texts. Writers may include the following: Flannery O'Connor, Edwidge Danticat, Virginia Woolf, Zora Neale Hurston, Ernest Hemingway, James Joyce, James Baldwin, and Arundhati Roy.

Section 3

Instructor: Kate Delaney

MW 3:30-5

In this course we will read longer and shorter classics of nineteenth-, twentieth-, and twenty-first-century fiction. Readings include novels by Jane Austen, Henry James, Virginia Woolf, Michael Cunningham, and Kurt Vonnegut as well as short stories and a graphic novel. The course is designed to teach students to read better and more closely, with greater attention to literary effects. We will also examine the works' social, historical, and cultural contexts. Students will be asked to reflect

on how the works assigned relate to each other and to other cultural forms, including film. The class format is group discussion. Required oral presentations involve group projects for small teams.

READING POETRY

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

Section 1

Instructor: Stephen Tapscott

TR 2:30-4

An introduction to poetry in English. We will explore poems written during several periods and in several genres (nature-poems, narratives, the epic, sonnets, odes, experimental forms.) Our focus will be less on names and dates than on tactics of analytic reading. Poets whose work we'll read include William Shakespeare, John Keats, Robert Frost, Langston Hughes, Elizabeth Bishop, Li-young Lee, and many others. 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.

Section 2

Instructor: Noel Jackson

MW 3:30-5

An introduction to poetry in English, chiefly by British and American poets. We will explore the Renaissance, Romanticism, and Modernism in particular detail. Though the organization of the subject is chronological, our focus will be less on names and dates than on tactics of analytic reading. Poets to be read may include Shakespeare, Sidney, Wordsworth, Keats, Dickinson, Frost, Eliot, and Elizabeth Bishop. Special course-related events (readings, lectures, film screenings) will take place on selected evenings throughout the term. Regular classroom hours will be reduced in the weeks for which special events are scheduled.

AMERICAN LITERATURE

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

Instructor: Wyn Kelley

MW 9:30-11

The vision of "America" has undergone significant revision as it has developed different meanings over time: New World, New Holland, New England,

United States, the Americas. In this class we engage with ongoing debates over those meanings in the dynamic field we call "American Literature." Writers from the early years of American self-consciousness, like William Bradford, Mary Rowlandson, and Benjamin Franklin, articulated and then, in the face of political and social realities, rethought their vision of a New World. Nineteenth-century authors like Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, Frederick Douglass, Walt Whitman, Emily Dickinson, and Samuel Clemens made their own declarations of independence, while recognizing the perils of a divided nation. Late nineteenth-century realists—Rebecca Harding Davis, Henry James, Edith Wharton—and early twentieth-century writers of the Harlem Renaissance—Zora Neale Hurston, Langston Hughes, Richard Wright—experimented with new forms that might do justice to a rapidly changing culture. We will read short works by these writers—stories, essays, poems—and two novels that reconsider the American enterprise from different perspectives: Clemens's *The Adventures of Huckleberry Finn* and Toni Morrison's *Jazz*.

WORLD LITERATURES

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

Instructor: Alisa Braithwaite

MW 2:30-4

World Literatures will focus on the concept of the contact zone. What happens when cultures with different ideologies and norms come into contact with each other through exploration and colonization? We will examine how the complex issues surrounding race, gender, language and power are represented in literature from African, Caribbean and South Asian perspectives. Our discussions will focus on not only the historical situations that these texts represent, but also the literary conventions these writers use to express these unique stories.

SHAKESPEARE

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

Instructor: Peter Donaldson

TR 2:30-4

We will focus on close reading of the Shakespeare text and its adaptation and performance on film. Roughly the first half of the term will be devoted to close analysis of specific scenes and passages in the text, while the second half will be spent in

equally close analysis of film in relation to text. Plays will include *Midsummer Night's Dream*, *Romeo and Juliet*, *Henry IV*, pt. 1, *Macbeth*, *King Lear*, and *The Tempest*.

THE FILM EXPERIENCE

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

Instructor: Eugenie Brinkema

T 3:30-5 (lecture)

M 7-10 (screening)

R 3-4 or R 4-5 (recitation)

Films are familiar to you; this course should make them strange again.

The Film Experience serves as an introduction to film studies, concentrating on analysis and criticism. Students will learn the technical vocabulary for analyzing films closely; develop the critical means for turning close analysis into interpretations and comparative readings of films; and explore theoretical issues related to spectatorship. We will look beyond the surface pleasures of cinema to ask how films are put together; what choices are made formally, narratively, and politically in the constructions of different types of films; and how films have changed historically and in different production and national contexts. Readings will include work from film theorists including Bazin, Bellour, Bordwell, Doane, Gunning, Metz, Mulvey, Williams, and Wollen.

We will study a wide range of films, including works from the early silent period, documentary and avant-garde films, European art cinema, and contemporary Hollywood fare. Directors will include Coppola, Dreyer, Eisenstein, Fellini, Godard, Griffith, Haneke, Hawks, Hitchcock, Kubrick, Kurosawa, Lang, Resnais, Spielberg, Tarantino, Vertov, Welles, and Zhang.

**SAMPLINGS
(6 UNITS)**

BESTSELLERS: The Memoir

21L.310

Instructor: Wyn Kelley

MW 1-2:30 (First half of the semester only)

What is a "life" when it's written down? How does memory inform the present? Why are memoirs popular? This course will address these questions and others, considering the forms of biography, autobiography, and memoir, as well as the relationship between personal and social themes. Choices vary from semester to semester, but we will select from such possibilities as: *Narrative of the Life of Frederick Douglass*, Tobias Wolff's *This Boy's Life*, Eudora Welty's *One Writer's Beginnings*, Art Spiegelman's *Maus*, Marjane Satrapi's *Persepolis*, Mary Karr's *The Liars' Club*, and Edwidge Danticat's *Brother, I'm Dying*.

BIG BOOKS: Clarissa

21L.320

Instructor: Ruth Perry

TR 3:30-5 (First half of the semester only)

Samuel Richardson's *Clarissa; or the History of a Young Lady* (1747-48) was probably the most influential novel of the eighteenth century, translated immediately into French (in which language the Russians read it), German, Spanish, and Italian. It had a vogue in England and Scotland as well as the rest of the English speaking world. An epistolary novel about the tragedy of a cultivated, intelligent, morally and philosophically informed young woman who is inveigled into leaving her father's house and finds herself in the hands of an unscrupulous aristocrat, this book must be read for its intelligent sentiments rather than for plot. This lengthy novel had many imitators in its own day and many critical studies in our own. Prepare to be immersed in the world of *Clarissa*.

INTERMEDIATE

COMEDY

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

Instructor: Howard Eiland

MW 1-2:30

The class begins with the ancient Greeks. Aristophanes' comic revel, *Lysistrata*, allows for consideration of some basic tendencies of the genre: its utopian moment (progression through blockage and discord to resolution and the vision of a more harmonious society), its nihilistic moment (the dispelling of illusion and the experience of chaos), its eye for the domestic and everyday, and for the bodily life, its festive character, etc. We then move to various types of comedy – including satire, farce, comedy of manners, screwball comedy, tragic-comedy – as exemplified in works by modern authors and film directors like Shakespeare, Cervantes, Molière, Austen, Wilde, Beckett, Chaplin, and Cukor. The class format is group discussion and group readings from the texts, with student presentations and informal lectures by the instructor.

POPULAR CULTURE AND NARRATIVE: The Sixties

21L.430 (Meets with SP.492, CMS.920)

Instructor: Kate Delaney

M 7-10

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*, *Bonnie and Clyde*, *MASH*, and *East 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: Joel Burges

MW 3:30-5

Since the 1950s, television has come to occupy a central place in life across the globe. In fact,

television in the 1950s was not unlike the iPod today—a technology that rapidly saturated everyday life, engendering a sea-change in the media aesthetics of the post-1945 period. In this class we will explore those aesthetics formally, historically, and theoretically. What is the history of television as a technology? How does television compare to other media—film, literature, radio, computers—and what impact do those media have on the stories television tells, the genres it tends toward, and the aesthetics it adopts? What are some of the major and minor generic modes and aesthetic experiences offered by television to its viewers? How do those modes and experiences help viewers negotiate the experience of modernity since 1945? Answering these questions means not only reading scholarship and viewing series, but also drawing on our own fluency in TV as generations raised with the tube. We will consider a wide range of genres and shows in doing so, framing much of our discussion with reference to post-1980 series that we will put in historical perspective through comparison to earlier shows. Possible starting points in the post-1980 period for opening up the technological, aesthetic, and medial history of TV include *Battlestar Galactica* and *Lost*, *Deadwood*, *The Wire*, *Generation Kill*, *thirtysomething* and *Twin Peaks*, *Grey's Anatomy*, *Modern Family*, *The Simpsons*, *True Blood*, *Law and Order*, and *Mad Men*.

FILM STYLES AND GENRES: Realism and Beyond

21L.433

Instructor: David Thorburn

TR 1-2:30 (lecture)

M 7-9 (screening)

A course about the line of realism in movies and about a director, Fellini, whose films begin in realism and test its limitations. Each class will focus on a range of short films or on a single feature film by the following directors: Chaplin, Jean Vigo, Renoir, Rossellini, DeSica, Fellini and Truffaut.

Students will be required to read a selection of historical, biographical and interpretive scholarship averaging 30-50 pages per week. Exams will assume a knowledge of this material as well as our required films.

SCIENCE FICTION AND FANTASY

21L.434

Instructor: William Donaldson

TR 9:30-11

Science Fiction and Fantasy is an extensive field whose roots go back to Classical antiquity and beyond. The present course will concentrate on developments in the 20th century, however, and aim to include such classic texts as Asimov's Foundation Trilogy and James Blish's Black Easter, while considering one particular strand within the tradition studying Scottish authors Arthur Conan Doyle's *The Lost World*, David Lindsay's *Voyage to Arcturus*, Neil Gunn's *The Green Isle of the Great Deep*, Alasdair Gray's *Lanark*, Iain Banks's *The Bridge*, and Ken MacLeod's *The Star Fraction*.

LITERATURE AND FILM:**At the Limit:****Violence and Contemporary Representation**

21L.435 (Meets with CMS.840)

Instructor: Eugenie Brinkema

W 7-10

"*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. Throughout the course, we will ask about the *ethics* of representation at the limit.

Theoretical readings from Arendt, Artaud, Bataille, Bazin, Benjamin, Blanchot, Deleuze, Foucault, Nancy, Scarry, Seltzer, Shaviro, 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 in relation to the serial killer. Novels include Bret

Easton Ellis' *American Psycho*, Chuck Palahniuk's *Fight Club*, Dennis Cooper's *Frisk*, Cormac McCarthy's *No Country for Old Men*, and Frédéric Beigbeder's *Windows on the World*. Films will include *À ma soeur*, *American History X*, *Audition*, *Baise-moi*, *Dans ma peau*, *Funny Games*, *Henry: Portrait of a Serial Killer*, *Hostel*, *Ichi the Killer*, *Irréversible*, *Natural Born Killers*, *Man Bites Dog*, *Reservoir Dogs*, *Se7en*, *Tesis*, and *29 Palms*.

CLASSICAL LITERATURE: Transforming the Classical Corpus

21L.455

Instructor: Arthur Bahr

MW 2:30-4

The corpus of texts that collectively make up the classical literary tradition have been subject to an extraordinarily rich and diverse set of transformations over the many centuries since their initial composition and reception. These literary transformations will constitute a key node of inquiry for us: in addition to plays, poems, and epics from Greek and Roman Antiquity, we will consider a Shakespeare play, a Purcell opera, and a range of twentieth-century forms that re-imagine classical antecedents. These literary transformations aside, classical mythology also abounds with stories of physical bodies literally transformed by the gods, and the most famous collection of these stories, Ovid's *Metamorphoses*, will serve as our touchstone throughout the semester; a research paper on the context and afterlives of one such metamorphosis (Acteon, Narcissus, Arachne, Io ... the possibilities are nearly endless) will be the culminating assignment in the course.

THE BIBLE

21L.458

Instructor: Ina Lipkowitz

TR 9:30-11

The Bible – both Hebrew Bible and New Testament – is a complex and fascinating text, written by many people, in different languages, over a vast period of time, yet still displaying an overarching unity. Our purpose in this course is to consider the Bible as both a collection of disparate books and as a unified whole. Of course it is impossible to discuss the Bible without reference to religion, but religious interpretation -- whether Jewish or Christian -- is not our primary concern. Rather, we will explore the Bible's literary techniques and its enormous variety of genres--everything from myth to history,

from genealogy to poetry--as well as the historical periods that produced and are reflected in it. We will also consider issues arising from the history of the translation of the Bible from its original Hebrew and Greek. We will read Genesis, Exodus, selections from Leviticus, Numbers, and Deuteronomy, 1 and 2 Samuel, Isaiah, Job, Daniel, the Gospels, Acts, Pauline Epistles, and Revelation.

MAJOR ENGLISH NOVELS: Iconic Characters from Crusoe to Bond

21L.471

Instructor: John Picker

TR 2-3:30

You know their names. Now read their books.

In this survey of English fiction, we will consider novels whose larger-than-life characters have become household names, even among those who don't read novels. Beginning with the original survivor--and the hero, coincidentally, of what is generally considered the first English novel--and ending with the preeminent secret agent, we will explore the contours of the fictional worlds these and other renowned figures inhabit. What kinds of textual details, histories, and ideologies, having fallen away in perpetual adaptation, are there to be rediscovered? Readings will include influential and popular works by Daniel Defoe, Mary Shelley, Charles Dickens, Charlotte Bronte, Robert Louis Stevenson, and Arthur Conan Doyle, among others.

MAJOR EUROPEAN NOVELS

21L.472

Instructor: Howard Eiland

MW 3:30-5

This class considers the novel's form of storytelling in relation to the idea of genre (e.g., tragedy and comedy) and in relation to earlier forms of narrative like the fairy tale. The comparison makes evident the relative open-endedness of the novel form and its relative freedom vis-à-vis plot, and at the same time it makes evident the novel's distinctive capacity for reflecting individual experience and the individual's relation to a specific social and historical context. Tied up with this is the novel's tendency to reflect on itself as novel. We will read works by European authors: Cervantes, Balzac, Flaubert, Dostoevsky, Tolstoy, Thomas Mann, Kafka, and Proust. The class format is group

discussion, with student presentations and informal lectures by the instructor.

CONTEMPORARY LITERATURE: Elements of Style

21L.488

Instructor: Alisa Braithwaite

W 7-10

Hipster, Preppy, Gangsta, Classic, Postmodern, Magical Realist, Dystopian, Stream-of-Consciousness. The word that unites all of these terms is Style. Whether it's personal style or literary style, we use our creativity to either set ourselves apart from or align ourselves with various cultural movements. This course will examine how self-fashioning and literary fashioning come together in the creation of narrative. How do our clothes participate in the narratives that we tell others about ourselves and our cultural experiences? How do authors put on and take off literary styles in order to distinguish their novels from the uniformed masses? What are the new personal and literary styles that may define us in the future?

AMERICAN AUTHORS: American Trilogies

21L.512 (*Meets with SP.517*)

Instructor: Sandy Alexandre

TR 2:30-4

Has *The Lord of the Rings* completely monopolized our understanding of the novelistic trilogy format? There were other trilogies, you know! American authors wrote many of these little-known trilogies, and they were, I daresay, just as gripping. What does "a trilogy" mean in an American context? Why do these American authors consider a trilogy the appropriate format in which to relate their stories? If brevity is proverbially "the soul of wit," then of what attribute can we conclude a trilogy is the essence? What exactly sustains interest in the stories for these authors and for us as readers? Do we gain anything (new, different, or useful) from such steady attention to a trilogy versus what we gain from reading a single stand-alone novel apart from the trilogy to which it belongs? Is a trilogy just a meaningless convention, if a person can, in fact, read one novel in the trilogy without reading the other two? These are just some of the questions we will attempt to answer in reading the following texts:

William Faulkner's trilogy: *The Hamlet* (1940), *The Town* (1957), and *The Mansion* (1959)

Toni Morrison's trilogy: *Beloved* (1987), *Jazz* (1992), and *Paradise* (1997)

Cormac McCarthy's trilogy: *All the Pretty Horses* (1992), *The Crossing* (1994), and *Cities of the Plain* (1998)

Louise Erdrich's trilogy: *Love Medicine* (1984), *The Beet Queen* (1986), and *Tracks* (1988)

SEMINARS

STUDIES IN FICTION: Jane Austen's Reading List

21L.702 (CI-M)

Instructor: Ruth Perry

TR 1-2:30

The novels in this subject, all written in the second half of the eighteenth-century, were the fiction that Jane Austen grew up on. We will read novels by Henry Fielding, Charlotte Lennox, Oliver Goldsmith, Frances Burney, Tobias Smollett, Maria Edgeworth, Robert Bage, and Mary Wollstonecraft. These were the novels that shaped English fiction and bequeathed the genre as we know it to the nineteenth century.

STUDIES IN DRAMA: Oscar Wilde and Friends

21L.703 (CI-M)

Instructor: Stephen Tapscott

T 7-10

Oscar Wilde not only represents the transition from late-19th century values to those of the 20th century. Increasingly, he seems to be that transition. That is, he transvalues late 19th century Aestheticism into a mode of early Modernism. He takes the moral seriousness of cultural politics into satire, performance, and play. He starts in dreamy poems, moves through giddy plays, and ends in requiem. He's the son of an Irish nationalist who makes a great success, then a great scandal, in England. He is parodied by Gilbert and Sullivan, lionized in America [where he meets Walt Whitman], and jailed for gross indecency. He writes plays [especially "The Importance of Being Earnest"] that are silly and frivolous... and the most-produced of any English-language playwright after Shakespeare.

This seminar reads Wilde's poems and plays and the court-room transcripts of his trials. We contextualize Wilde's work and career with readings of texts by his friends and contemporaries,

including John Ruskin, Walter Pater, W B Yeats, Augusta Gregory, "Speranza," Aubrey Beardsley, George Bernard Shaw, Alfred Douglas, Arthur Conan Doyle, Gilbert and Sullivan, Henry James, Walt Whitman, Edward Carpenter, A E Housman.

Supplementary works include a play by Tom Stoppard, wallpaper by William Morris, the graphic novel version of "Earnest" by Tom Boudin, a dramatization of the trials by Moises Kaufman, and other texts.

STUDIES IN POETRY: Songs, Sonnets and the History of English

21L.704 (CI-M)

Instructor: Diana Henderson

TR 3:30-5

Sex, death, God, and rock 'n' roll: from the first century of Modern English until today, the sonnet and other seemingly simple lyric forms have told of enduring obsessions and social change, of politics, gender, and religion. We will explore a range of these poems, as well as theoretical and critical analyses, in order to understand and test the limits of poetic form, genre, and tradition.

Our attention will move between past and present, sound and sight, creativity and communication. Readings will include some of the great Elizabethan sonnet sequences, the heart-rending meditations of Milton, Keats, and Lady Mary Wroth, nineteenth-century exposés of moral and political corruption from Wordsworth to George Meredith, and twentieth-century women's and men's expansions of poetic authority and form across class, race, and nations. Song will vie with written verse, but the surprising range of sonnets in English will provide our anchor as we consider why lyrics, the metaphor of poetic voice, and the legacy of the past remain so compelling – and important – in the modern world of innovation where talk is cheap.

MAJOR AUTHORS: Chaucer's *Canterbury Tales*

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

Instructor: Arthur Bahr

M 7-10

In this course we will read Chaucer's *Canterbury Tales*, a narrative and poetic collection that is variously stately, bawdy, moving, disturbing, and hilarious; and almost always thought-provoking and beautiful. We will read about (among others) drunken millers, man-hungry serial monogamists,

alchemists who enjoy blowing things up, glad-handing social climbers, bitter provincial bureaucrats, and cooks with frighteningly lax standards of personal hygiene. These characters will in turn tell stories of (among others) how nerdy scholars can get the girl while simultaneously humiliating thuggish rivals; why crows are black and can no longer speak; what one thing all mortal women most desire; and whether you can seek out Death without dying yourself. No background in medieval literature or Middle English is expected; enthusiasm for challenging but rewarding material definitely is.

and criticism, from the ancient Greeks to the present.

STUDIES IN FILM:

Remakes, Replays, Remixes:

Film adaptations of novels, plays and films

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

Instructor: Peter Donaldson

T 7-10

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 (1934 and 1956), North By Northwest 1959, The Passenger [Professione: Reporter], Prospero's Books, King Lear [Godard].*

STUDIES IN CULTURAL INTERPRETATION: On Beauty

21L.707 (CI-M)

Instructor: Noel Jackson

M 7-10

What is beauty, and why does it exist? Why are beautiful objects beautiful, and what is the nature of the pleasure that we take in them? What difference if any does beauty make? Our subject will in the course of exploring some texts and images of surpassing beauty ask some fundamental questions about beauty and the aesthetic sense. Readings will extend widely across literary and non-literary genres, including lyric poetry and the novel, philosophical prose and essays. The class will orient itself in readings from mainly British literary authors of immortal renown; we will supplement this literature with reading from foundational texts in aesthetic philosophy, theory,

21L LITERATURE

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

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

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

M I N O R

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

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

M A J O R

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

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

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

21 Literature Section

<http://lit.mit.edu/>

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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.

