



Course 21L

Spring 2013 Subjects

Supplement to the Bulletin

"Literature adds to reality, it does not simply describe it."

— C.S. Lewis

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

LITERATURE



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21L	Gets Credit For	Course Title	Fall 2011 Instructor	Day	Time	Room
INTRODUCTORY						
21L.000J	H/CI-HW	Writing About Literature	Alexandre, S.	TR	9:30-11a	4-253
21L.003	H/Hass-D1 / CI-H	Reading Fiction (Section 1)	Eiland, H.	MW	12:30-2p	56-162
21L.003	H/Hass-D1 / CI-H	Reading Fiction (Section 2)	Lipkowitz, I.	TR	9:30-11a	14N-112
21L.003	H/Hass-D1 / CI-H	Reading Fiction (Section 3)	Panko, J.	TR	3:30-5p	4-253
21L.004	H/Hass-D1 / CI-H	Reading Poetry (Section 1)	Fuller, M.	TR	11-12:30p	56-167
21L.004	H/Hass-D1 / CI-H	Reading Poetry (Section 2)	Jackson, N.	MW	3:30-5p	14N-325
21L.005	A,H/Hass-D3 / CI-H	Introduction to Drama	Fleche, A.	TR	2:30-4p	8-205
21L.006	H/Hass-D1 / CI-H	American Literature	Kelley, W.	MW	9:30-11a	66-148
21L.009	H/Hass-D1 / CI-H	Global Shakespeare in Performance [Shakespeare]	Donaldson, P.	TR	3:30-5p	16-654
21L.011	A/Hass-D3 / CI-H	The Film Experience (Lecture)	Marks, M.	T	3:30-5p	4-237
21L.011	/	The Film Experience (Screening)	/	M	7-10p	3-270
21L.011	/	The Film Experience (Recitation 1)	Graziano, J.	R	3-4p	56-180
21L.011	/	The Film Experience (Recitation 2)	Lauerman, K.	R	3-4p	56-191
21L.011	/	The Film Experience (Recitation 3)	Nadeau, J.	R	4-5p	56-180
21L.011	/	The Film Experience (Recitation 4)	Lauerman, K.	R	4-5p	56-191
21L.012	H/Hass-D1 / CI-H	Forms of Western Narrative	Frampton, S.	MW	9:30-11a	4-253
S A M P L I N G S- 6 Units						
21L.310		Detective Fiction [Bestsellers] (Ends March 22)	Tapscott, S.	M	7-10p	14N-112
21L.315		Literary Translation [Prizewinners] (Begins April 1)	Tapscott, S.	M	7-10p	14N-112
21L.325		C.S. Lewis & J.R.R. Tolkien [Small Wonders] (Ends March 22)	Bahr, A.	MW	7-8:30p	4-253
INTERMEDIATE						
21L.421	H/Hass-D1 / CI-H	Comedy	Thorburn, D.	TR	11:30-1p	14N-325
21L.430	H	Serial Storytelling [Popular Culture and Narrative]	Buzard, J./ Graham, E.	TR	3:30-5p	14N-325
21L.432	H	American Prime-Time -A Cultural History [Understanding Television] (Lecture)	Thorburn, D.	TR	2:30-4p	12-122
21L.432	/	American Prime-Time -A Cultural History [Understanding Television] (Screening)	Thorburn, D.	M	7-8:30pm	12-122
21L.434	H	Cyberpunk [Science Fiction and Fantasy]	Delaney, K.	T	7-10p	4-145
21L.435	H	The Vampire Fiction and Film [Literature and Film]	Donaldson, W.	R	7-10p	14N-325
21L.448J	H/Hass-D2 /CI-H	Darwin and Design	Kibel, A.	MW	3:30-5p	56-162
21L.460	H	Geoffrey Chaucer [Medieval Literature]	Bahr, A.	MW	2:30-4p	5-231
21L.470	H	Science and Imagination in the Age of Reason [Eighteenth Century Literature]	Jackson, N.	MW	11-12:30p	4-253
21L.471	H	Well Behaved Women Rarely Make History [Major English Novels]	Lipkowitz, I.	TR	11:30-1p	14N-112
21L.501J	H	Stranger and Stranger [The American Novel]	Kelley, W.	MW	2-3:30p	4-146
S E M I N A R SUBJECT TAUGHT IN SPANISH						
21L.616	H/Hass-D1/ CI-M	Speaking Across the "Pond:" Politics, Fiction and Film in 20th and 21st Century Latin America and Spain [Contemporary Hispanic Literature and Film]	Resnick, M.	TR	1-2:30p	14E-310
S E M I N A R						
21L.702	H/CI-M	Toni Morrison [Studies in Fiction]	Alexandre, S.	TR	1-2:30p	14N-325
21L.703	H/CI-M	Shakespeare & Company, Across Time & Media [Studies in Drama]	Henderson, D.	TR	3:30-5p	56-167
21L.704	H/CI-M	Reading Lyric Poetry [Studies in Poetry]	Kibel, A.	MW	11-12:30p	14N-325
21L.706	H/CI-M	Specters in Cinema [Studies in Film]	Chung, HJ.	W	7-10	26-168
21L.709	H/CI-M	Modernism: From Nietzsche to Fellini [Studies in Literary History]	Eiland, H.	MW	3:30-5p	4-146
21L.715	H	Literature, Comics, and Culture [Media in Cultural Context]	Picker, J.	TR	2-3:30p	4-146
SPECIAL SUBJECT						
21L.S94		Latin Readings [Special Subjects]	Frampton, S.	W	7-8:30p	14N-112

Time	Monday/Wednesday							
9:30	006 American Lit		012 Western Narrative					
10:00								
10:30								
11:00		470 18 th Century Lit				704 Studies in Poetry		
11:30								
12:00								
12:30	003 Reading Fiction (Sect 1)							
1:00								
1:30								
2:00					501 American Novel			
2:30				460 Medieval Lit				
3:00								
3:30	004 Reading Poetry (Sect 2)		448 Darwin & Design			709 Studies in Lit History		
4:00								
4:30								
5:00								
7:00	325 Small Wonders	011 Film Exp – Screening (M)	S94 Latin Readings	310 Bestsellers (M)	315 Prizewinners (M)	432 Understanding TV – Screening (M)	706 Studies in Film (W)	
7:30								
8:00								
8:30								
9:00								
9:30								
10:00								
Time	Tuesday/Thursday							
9:30	000J Writing About Lit	003 Reading Fiction (Sect 2)						
10:00								
10:30								
11:00	004 Reading Poetry (Sect 1)		421 Comedy	471 Major English Novels				
11:30								
12:00								
12:30								
1:00	702 Studies in Fiction				616 Cont Hispanic Lit & Film			
1:30								
2:00								
2:30	005 Intro to Drama		715 Media in Cul Context				432 Understanding TV – Lecture	
3:00								
3:30		009 Shakespeare		011 Film Exp – Lecture (T)	003 Reading Fiction (Sect 3)	011 Film Exp – R1, R2 (R)		430 Popular Culture & Narrative
4:00					011 Film Exp – R3, R4 (R)		703 Studies in Drama	
4:30								
5:00								
7:00	434 Science Fiction & Fantasy (T)		435 Lit & Film (R)					
7:30								
8:00								
8:30								
9:00								
9:30								
10:00								

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(Note: rooms and times subject to change.)

Introductory

WRITING ABOUT LITERATURE

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

T, R 9:30-11:00am Room: 4-253

Instructor: Sandy Alexandre

When a work is published, where can one go—besides the reviewer comments section on Amazon.com—to find out how it's being received by readers? What does a good, thoughtful, or formal review look like? What are the differences among a book report, a book review, and a critical analysis of a text? These are the main questions we will answer in this course. Looking at controversial, beloved, and formerly banned works of fiction, we will learn how to write about literature in a way that generates interesting discussions about literary texts, creating an atmosphere of excitement around them. Readings may include: Mark Twain's *The Adventures of Huckleberry Finn*, Dr. Seuss's *The Lorax*, E. Annie Proulx's "Brokeback Mountain," Mark Haddon's *The Curious Incident of the Dog in the Night-time*, Toni Morrison's *The Bluest Eye*, and Chinua Achebe's *Things Fall Apart*.

READING FICTION

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

Section 1

M, W 12:30-2:00pm Room: 56-162

Instructor: Howard Eiland

An introduction to the varieties of prose narrative: from fairy tales to short stories and novels. What makes a story different from a simple piece of information? What happens to stories and storytelling when we move from an anonymous oral tradition to written literature? How is the art of fiction related to its developing historical context? We will examine a spectrum of fictional modes, from the documentary realist to the expressionist and allegorical. Authors to be studied include

Austen, Gogol, Poe, Dickens, Chekhov, Joyce, Woolf, and Flannery O'Connor.

READING FICTION

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

Section 2

T, R 9:30-11:00am Room: 14N-112

Instructor: Ina Lipkowitz

Fiction: late 14c., "something invented," from L. *fictionem*, "a fashioning or feigning," from L. *figere* "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.

READING FICTION

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

Section 3

T, R 3:30-5:00pm Room: 4-253

Instructor: Julia Panko

Students will examine a variety of styles and genres of English-language fiction. As we read novels, short stories, a novella, and a graphic novel, we will ask: How do writers respond to their historical and cultural contexts, and to other fictional texts? How does the style and form of a work illuminate its meaning? The course is designed to help students read more closely and critically, in the process developing persuasive interpretations of fictional narratives. Readings include works by

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Charlotte Brontë, James Joyce, Toni Morrison, Virginia Woolf, Jhumpa Lahiri, China Miéville, and Daniel Clowes.

READING POETRY

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

Section 1

T, R 11:00-12:30pm

Room: 56-167

Instructor: Mary Fuller

How do you read a poem? In this class, we will explore a variety of tools and approaches, from the old (memorization and reading out loud) to the new (digitally enabled visualization and annotation). In the process, we will also read many key poems written in English, from Beowulf to the present; the last two weeks will be devoted to readings proposed by the class. 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 (H/Hass-D1/CI-H)

Section 2

M, W 3:30-5:00pm

Room: 14N-325

Instructor: Noel Jackson

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 (roughly) chronological, our focus will be less on names and dates than on the pleasurable encounter with language, and on cultivating skills in careful reading and effective writing. 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.

INTRODUCTION TO DRAMA

21L.005 (A, H/Hass-D3/CI-H)

T, R 2:30-4:00pm

Room: 8-205

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.

AMERICAN LITERATURE

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

M, W 9:30-11:00am

Room: 66-148

Instructor: Wyn Kelley

This class surveys the American narrative about itself, focusing on such topics as: Myths of Origin, Declarations of Independence, Realism and Satire, and Rewriting History. Although we address a wide range of authors (Poe, Emerson, Hawthorne, Melville, Thoreau, Stowe, Whitman, Dickinson, Wharton, Hurston), students also scrutinize certain core works in historical, biographical, and literary contexts: Mary Rowlandson’s *Narrative of the Captivity and Restoration*, Frederick Douglass’s *Narrative*, Mark Twain’s *The Adventures of Huckleberry Finn*, and Toni Morrison’s *Jazz*.

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Global Shakespeare in Performance

SHAKESPEARE

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

T, R 3:30-5:00pm Room: 16-654
Instructor: Peter Donaldson

We will focus on close analysis of the texts of Shakespeare's plays as well as their performance, using films and theatrical videos from across the world. Plays will include *A Midsummer Night's Dream*, *Hamlet*, *Macbeth*, *King Lear* and *The Tempest*.

THE FILM EXPERIENCE

21L.011 (A/Hass-D3/CI-H)

M 7:00-10:00pm (Screening) Room: 3-270
T 3:30-5:00pm (Lecture) Room: 4-237
R 3:00-4:00pm (Recitation1) Room: 56-180
R 3:00-4:00pm (Recitation 2) Room: 56-191
R 4:00-5:00pm (Recitation 3) Room: 56-180
R 4:00-5:00pm (Recitation 4) Room: 56-191
Instructor: Martin Marks

Almost every one likes some kinds of movies. *The Film Experience* should help you understand the why and the how of your responses. The class offers a rigorous approach to film studies, concentrating on close analysis and criticism. Students will learn basic technical vocabulary for analyzing cinematic narrative, camera work, editing, and sound. Using this vocabulary, they will develop critical methods for turning close analysis into interpretations and comparative readings of films. Along the way, various theoretical approaches to cinema studies will be introduced. The key goal is to move from an appreciation for the surface pleasures of cinema into a deeper understanding of how films construct meanings, both explicit and implicit.

We will study a wide range of works made between 1895 and 2013 with attention to different national traditions and genres (the

latter will include romantic comedy, the musical, the western, the thriller, and *film noir*). Directors will include Coppola, Eisenstein, Fellini, Godard, Griffith, Haneke, Hawks, Hitchcock, Kubrick, Kurosawa, Lang, Mizoguchi, Murnau, Spielberg, Tarantino, Truffaut, Vertov, Welles, and Zhang. Readings will include work from a wide range of film theorists and historians.

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

FORMS OF WESTERN NARRATIVE

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

M, W 9:30-11:00am Room: 4-253
Instructor: Stephanie Frampton

This course is about the power of books. From the Sumerian clay tablets of more than four millennia ago through to the spectacular emergence of the electronic text, the written word—in all its forms—has captivated the human mind, embodied our insights into the world around us, and made enduring our most profound artistic creations and scientific discoveries. This semester we journey into the history of the book by means of some of its most resonant artifacts, past and present: the *Epic of Gilgamesh*, Cervantes' *Don Quixote*, stories by Franz Kafka and Jorge Luis Borges, and contemporary novels by Italo Calvino, Salman Rushdie, and David Mitchell. Students will have the opportunity to present on their readings and to analyze course texts in both written and oral forms, including producing a final podcast—a narrative of your own making—to be presented at the end of the semester and posted to the course website.

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Samplings (6 Units)

Detective Fiction

BESTSELLERS

21L.310 (ends March 22)

M 7:00-10:00pm

Room: 14N-112

Instructor: Stephen Tapscott

This half-term subject will meet once a week for the first half of the term to spring break.

Our topic is knowing: how the desire to solve "mysteries" (whether actual crimes or the "mysteries" of experience) is both a recurrent human need (Oedipus is the first literary detective!) and the grounding of one of the most important and resilient literary genres of the last 200 years. We will read detective stories as a literary genre from its emergence in the nineteenth century (Edgar Allen Poe, Robert Browning, Wilkie Collins, Arthur Conan Doyle) through classic twentieth-century and modernist and noir-ish examples (Agatha Christie, G. K. Chesterton, Raymond Chandler) to postmodern adaptations (Jorge Louis Borges, Patricia Highsmith, and others). Along the way we have some film examples (Orson Welles, Alfred Hitchcock). The course will also consider formal, ideological and philosophical aspects of detective fiction using essays by structuralist/narratology critics (Barthes, Peter Brooks) and essays by other recent critics including Jacques Lacan and Sally Munt. We'll pay special attention to the cognitive work of "detection" and to the character of the detective: his or her social position, gender, intelligence, and wit. Speaking of which: we'll also write our own stories and solve them collectively (if possible).

Literary Translation

PRIZEWINNERS

21L.315 (begins April 1)

M 7:00-10:00pm

Room: 14N-112

Instructor: Stephen Tapscott

This half-term seminar meets one night a week starting immediately after spring break. Student proficiency in another language welcome but not required.

Studies the practice and the poetics of moving aesthetic texts from one language system to another. Some issues include:

- religious patterns: How do you edit or change a book that a divinity wrote?
 - readings of The Book of Genesis, Psalms, King James Bible.
 - the lyric moment: poems by Rainer Maria Rilke, Eugenio Montale, Robert Lowell, Cesar Vallejo, Gabriela Mistral, Langston Hughes, Czeslaw Milosz, Wislawa Szymborska and others.
 - the historically 'un-translatable'/unsayable: Paul Celan and the language of the Holocaust.
 - cultural poetics: How to move poems by Du Fu into English without Orientalizing them. Readings of Du Fu, Ezra Pound, Ernest Fenollosa, Wang Wei, and others.
 - adaptation studies: How Pablo Neruda's *One Hundred Love Sonnets* became a novella which became a stage-play which became a film which became an opera, and what happened along the way.
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C.S. Lewis & J. R. R. Tolkien

SMALL WONDERS

21L.325 (ends March 22)

M, W 7:00-8:30pm

Room: 4-253

Instructor: Arthur Bahr

In a host of ways, C. S. Lewis and J. R. R. Tolkien are aligned with both the small and the wondrous. Their most famous works are commonly regarded as mere children's literature, and diminutive characters—children and talking animals, fauns and hobbits—play outsized roles in both oeuvres. Narratively, their works are full of wonders: interdimensional wardrobes, space travel, and (of course) a certain magic Ring. The greater wonder, however, is just how prolifically, capaciously, and influentially these prominent medievalists and devout Christians wrote. In this class we will sample widely from their fantasy, science fiction, literary criticism, theological tracts, and personal letters. We will also consider their relationship with World War II and twentieth-century technological change so as to gain a fuller picture of these complex thinkers.

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Intermediate

COMEDY

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

T, R 11:30-1:00pm Room: 14N-325
Instructor: David Thorburn

The first part of the course will focus on classic comic drama of the European tradition; the second on a range of comic works by novelists and film-makers. Emphasis will fall equally on literary and on cultural matters: on comedy as an art form and as a socially-conditioned phenomenon that reflects but also challenges the moral and political assumptions of its culture. Primary authors and directors will include Aristophanes, Plautus, Shakespeare, Moliere, Beckett, Chekhov, Jane Austen, Chaplin, Keaton and probably at least one contemporary American writer or film-maker.

Serial Storytelling

POPULAR CULTURE AND NARRATIVE

21L.430 (H)

T, R 3:30-5:00pm Room: 14N-325
Instructor: James Buzard & Elyse Graham

Today, many of the stories that populate our dreams are told in the form of serials. Movies, games, generation-defining novels, Emmy-winning television—the media creations that give our culture its mythologies often take the form of narratives split up into long, architecturally elaborate installments. But what makes a serial successful as a serial? How does a writer make the tenth, or the hundredth, installment of a story develop and even illuminate the first?

This class investigates the history of serial storytelling and some of the greatest artists to work in serial form. Drawing upon critical theory, media history, and specific works in old and new media, it asks how these figures came to make seriality an integral part of their

narrative strategies and their creative vision.

Ideas that the class will explore include the history of audiences, the hero's journey, character development, world-building, ritual, the hiatus and the cliffhanger, the history of the timeline, binge viewing and other popular "gamifying" practices, media change and remediation, and the material history of texts. Creators and worlds include Dickens, Chaplin, *The Wire*, Sherlock Holmes, medieval entertainments the Marvel universe, Tennyson and the spiritual odyssey of elegy, and Goya's war reporting translated through nightmare.

American Prime-time—A Cultural History

UNDERSTANDING TELEVISION

21L.432 (H)

M 7:00-8:30pm (Screening) Room: 12-122
T, R 2:30-4:00pm (Lecture) Room: 12-122
Instructor: David Thorburn

This course will center on American television's evolution as a system of story-telling and myth-making, focusing primarily on prime-time series and movies. The early weeks will be devoted to the technological and economic history of American TV and to the theoretical perspectives from which scholars and policy-makers have perceived our television system. The remainder of the semester will be devoted to a study of the development of TV's signature genres: situation comedy, westerns, police and private-eye programs, other forms of melodrama. The course will combine anthropological and literary perspectives and will be concerned especially with these questions: What appetites or needs in American culture has television drama tried to serve and to exploit? How is the drama of our current cable era different from its ancestors in the age of the networks? What technological and cultural forces shaped the evolution of TV drama and of the TV medium more broadly? Required texts: Horace Newcomb, ed., *TV: The Critical View*; Brooks and Marsh, eds., *The*

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Complete Directory to Prime Time Network and Cable TV Shows.

Additional reading drawn from a range of media history and criticism.

Cyberpunk

SCIENCE FICTION AND FANTASY

21L.434 (H)

T 7:00-10:00pm

Room: 4-145

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 then follow developments 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*, *Ghost in the Shell*, *Tron*). Authors to be studied include William Gibson, Neal Stephenson, Philip K. Dick, Richard K. Morgan, Ernest Cline and Daniel Suarez.

The Vampire in Fiction and Film

LITERATURE AND FILM

21L.435 (H)

R 7:00-10:00pm

Room: 14N-325

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 we will pay

particular attention to F. W. Murnau's *Nosferatu*; the classic re-make of *Dracula* by Hammer Horror Productions with Christopher Lee; Joel Schumacher's *The Lost Boys*; Francis Ford Coppola's, *Bram Stoker's Dracula*; Robert Rodriguez and Quentin Tarantino's *From Dusk till Dawn*; Jaume Balagueró and Paco Plaza's *REC*; and selected episodes of *Buffy the Vampire Slayer*. Throughout, the concern will be on how texts construct meaning; and how genres are created, adapted and change. Finally, we may gain some insight into the modern preoccupation with the Vampire and what this suggests about us as a society.

DARWIN AND DESIGN

21L.448J (H/Hass-D2/CI-H)

M, W 3:30-5:00pm

Room: 56-162

Instructor: Alvin Kibel

This subject surveys a range of texts (both literary and philosophical) selected to track the history and 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 his ideas have implications that range well beyond the scope of natural history and 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 Darwin's challenge to 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,

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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? In the course of discussing these questions we shall be reading 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, Richard Dawkins, and others.

Geoffrey Chaucer

MEDIEVAL LITERATURE

21L.460 (H)

M, W 2:30-4:00pm

Room: 5-231

Instructor: Arthur Bahr

Geoffrey Chaucer had many official jobs during his long and fascinating life—diplomat, soldier, spy, engineer, courtier—but he wrote poetry mostly for fun. His poetry is still a lot of fun, and we will approach it in that spirit, reading “The Parliament of Fowls,” his Valentine's Day poem about a sort of speed dating arena for lovestruck birds (he's the first person to popularize the idea of Valentine's Day as a romantic occasion); *Troilus and Criseyde*, his epic poem about the tragic intersection of love and war, set in the waning days of the Trojan War; and selections from the *Canterbury Tales*, which features noble knights, seedy riffraff (millers, cooks, flimflam alchemists), and man-hungry widows, all telling and responding to stories on a long road trip. Like I say, a lot of fun. All readings will be done in the original, but no prior knowledge of Middle English is expected.

Science and Imagination in the Age of Reason

EIGHTEENTH-CENTURY LITERATURE

21L.470 (H)

M, W 11:00-12:30pm

Room: 4-253

Instructor: Noel Jackson

Read some of the rich imaginative literature produced during England's great age of reason, attending particularly to the interactions between literature and the sciences in this period, from the founding in the 1660s of the Royal Society of London, the earliest (and still active) public association of scientists, to 1833, when William Whewell coined the term “scientist.” We will read widely in the literature of this fascinating century and a half, including work by Jonathan Swift (*Gulliver's Travels*), Alexander Pope, Laurence Sterne, William Blake, and Mary Wollstonecraft, and Mary Shelley (*Frankenstein*), as well as popular non-fiction about the period by Lisa Jardine, Roy Porter, Richard Holmes, and others.

Well Behaved Women Rarely Make History

MAJOR ENGLISH NOVELS

21L.471 (H)

T, R 11:30-1:00pm

Room: 14N-112

Instructor: Ina Lipkowitz

“Well behaved women rarely make history,” as they say. Nor do they often make it into the pages of novels. This semester we'll read about scheming women, defiant women, abandoned women, seduced women, dangerous women—but rarely about well behaved women. As we read and discuss important examples of what has become one of, if not *the* most widely read literary genre today—the novel—we'll pay particular attention to the role played by women and consider such questions as: Why are they called “novels”? Who wrote them? Who read them? Who narrates them? What

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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, Emily Brontë, Charlotte Brontë, Elizabeth Gaskell, Wilkie Collins, Mary Elizabeth Braddon, George Eliot, Thomas Hardy, and Virginia Woolf.

Stranger and Stranger

THE AMERICAN NOVEL

21L.501J (H)

M, W 2:00-3:30pm

Room: 4-146

Instructor: Wyn Kelley

The novel is a place where strangers meet. Characters in Octavia Butler's *Kindred*, Melville's *Moby-Dick*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Twain's *Pudd'nhead Wilson*, Edith Wharton's *Age of Innocence*, William Faulkner's *Absalom! Absalom!*, and Toni Morrison's *A Mercy* meet strangers who are disturbingly kin, kin who turn out to be strangers. These often-experimental works also reflect on America as a home for strangers, and as a stranger in the global family. We will study the ways fiction can create new, undreamed-of relationships in a strange world.

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Seminar Subject Taught in Spanish

*Speaking Across the "Pond:" Politics,
Fiction and Film in 20th and 21st Century
Latin America and Spain*

CONTEMPORARY HISPANIC LITERATURE
AND FILM

21L.616 (H/Hass-D1/CI-M)

T, R 1:00-2:30pm Room: 14E-310
Instructor: Margery Resnick

This course offers students the opportunity to engage with lively and challenging films, fiction and essays from twentieth and twenty-first century Spain and Latin America. Students will become familiar with the historical, political, geographical and cultural settings that resulted in the imaginative voices we have come to identify as uniquely Hispanic. Emphasis will be given to the moments in the twentieth century during which the exchange between the New World and the Old created a wholly new way of communicating human experience. Each student will have the opportunity to do research on a topic within the course of particular interest. This subject is conducted in Spanish and all reading and writing for the course is also done in Spanish.

Seminar

(All Seminars have an enrollment limit of 12 students.)

Toni Morrison

STUDIES IN FICTION

21L.702 (H/CI-M)

T, R 1:00-2:30pm Room: 14N-325
Instructor: Sandy Alexandre

This subject provides a comprehensive and critical overview of the literary and scholarly work of the inimitable writer Toni Morrison. Morrison's novels are well known for being

stylistically dense and sometimes emotionally difficult to read and understand. But to borrow Morrison's own words, from *The Bluest Eye*, the semester-long exercise of reading, thinking, and writing about her work promises to be "a productive and fructifying pain." When we allow ourselves the opportunity to meditate on her writings, don't we inevitably open ourselves to the possibility of growing more intellectually conscious not only as readers, writers, and thinkers in the classroom, but also as compassionate citizens out in the world? Was that a leading question? Enroll, and find out why that couldn't be helped! Over the course of the semester, we will read all ten of her novels, some of her speeches, her short story "Recitatif," and critical essays about her work.

*Shakespeare & Company, Across Time &
Media*

STUDIES IN DRAMA

21L.703 (H/CI-M)

T, R 3:30-5:00pm Room: 56-167
Instructor: Diana Henderson

From John Dryden to Tom Stoppard, from Tayeb Salih to Toni Morrison, a wide array of major authors have rewritten Shakespeare's stories, just as creative artists around the world have tried to recapture his plays in new media and cultural contexts. Why this enduring fascination with popular entertainments from Elizabethan England, and how have they been understood and transformed by their movement across time and space? We will study selected Shakespeare plays in depth, in order to understand both the texts themselves and their modern performances as modes of cultural collaboration and artistic transformation. Working with old and new media, watching stage productions and speaking with guest artists, students will gain a deeper understanding of dramatic performance, scholarly methods and literary analysis, as well as a greater appreciation of Shakespeare's—and our—words. Focal texts to

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include *Henry V*, *Hamlet*, *King Lear*, *Othello*, and *The Tempest*, with special attention to modern reinterpretations by Stoppard, Laurence Olivier, Akira Kurosawa, Julie Taymor, Vishal Bhardwaj and Robert Lepage.

Reading Lyric Poetry

STUDIES IN POETRY

21L.704 (H/CI-M)

M, W 11:00-12:30pm

Room: 14N-325

Instructor: Alvin Kibel

This seminar aims to communicate something of the history of English-speaking lyric poetry since the early modern period and also to understand the nature of poetic language. To this end, we will inquire into the systems of metaphor of three groups of authors (1) poets of the Renaissance and seventeenth century, including Shakespeare, Donne, Marvell and Milton; (2) poets of the nineteenth century, including Wordsworth, Coleridge, Keats and Emily Dickinson; (3) poets of the twentieth-century, including Yeats, T.S. Eliot, Wallace Stevens, Robert Frost, Elizabeth Bishop and Phillip Larkin. Some attention will be paid as well to the use of figurative language in everyday speech and in science.

Poetry departs from the apparently straightforward sentences of narrative, exposition and argument—the stuff of everyday writing and conversation—in several ways, one of which is by its use of metaphors and other figures of speech whose meaning is often not immediately clear. Of course, metaphors and other figures of speech are not the exclusive property of poetry, and are used effortlessly in everyday life by ordinary people. It is not the presence of metaphor and other figures of speech that make for the apparent difficulty of poetry, however, but the way in which these figures are used. This subject will explore how poetry differs from straightforward or literal exposition and argument in the way that it elaborates the metaphors that we live by, not by virtue of the fact that it uses them.

Specters in Cinema

STUDIES IN FILM

21L.706 (H/CI-M)

W 7:00-10:00pm

Room: 26-168

Instructor: Hye Jean Chung

Ghosts often prowl in and around filmic spaces. As with photography, the cinematic medium itself has been described as spectral. A liminal figure that hovers between multiple spatiotemporal realms, the specter offers possible ways to consider the seemingly impossible coexistence of past and present, presence and absence, tangible and intangible, reality and imagination. To “deal with” specters, one must embark on a venture that traverses the borders of histories, cultures, and nations.

In this seminar, we will consider ways to reanimate ghostly figures and tropes of spectrality through questions of technology, visibility, materiality, mediation, and globalization in order to recognize and acknowledge ghostly presences in contemporary cinematic texts, technologies, and infrastructures. We will watch films that invoke specters (literally and figuratively) and read scholarly work that deploy the concept of spectrality as a critical framework.

Modernism: From Nietzsche to Fellini

STUDIES IN LITERARY HISTORY

21L.709 (H/CI-M)

M, W 3:30-5:00pm

Room: 4-146

Instructor: Howard Eiland

How do literature, philosophy, film and other arts respond to the profound changes in world view and lifestyle that mark the twentieth century? This course considers a broad range of works from different countries, different media, and different genres, in exploring the transition to a decentered “Einsteinian” universe in the early decades of the century as well as later on.

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We will examine works by the philosopher Friedrich Nietzsche, the painter Paul Cézanne, the composer Arnold Schoenberg, the writers Kate Chopin, Marcel Proust, James Joyce, and Franz Kafka, the film directors Fritz Lang, Jean Cocteau, and Federico Fellini, and others.

Literature, Comics, and Culture

MEDIA IN CULTURAL CONTEXT

21L.715 (H)

T, R 2:00-3:30pm

Room: 4-146

Instructor: John Picker

In this seminar, we will investigate popular culture and narrative by focusing on the relationship between literary texts and comics. Several questions shape the syllabus and provide a framework for approaching the seminar: How do familiar aspects of comics trace their origins to literary texts and broader cultural concerns? How have classic comics gone on to influence literary fiction? In what ways do contemporary graphic narratives bring a new kind of seriousness of purpose to comics, blurring what's left of the boundaries between the highbrow and the lowbrow? Readings and materials for the course range from the nineteenth century to the present, and include novels, short stories, essays, older and newer comics, and some older and newer films.

Special Subject

LATIN READINGS

21L.S94

W 7:00-8:30pm

Room: 14N-112

Instructor: Stephanie Frampton

This course is a reading and discussion of Latin poetry and prose, with attention to syntax and diction, reading fluency, and historical understanding. Authors in 2012 include Catullus and Nepos. May be repeated for credit. Will be offered in 2013. Prerequisite: Latin 1/2 or equivalent. Permission of the instructor.

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.

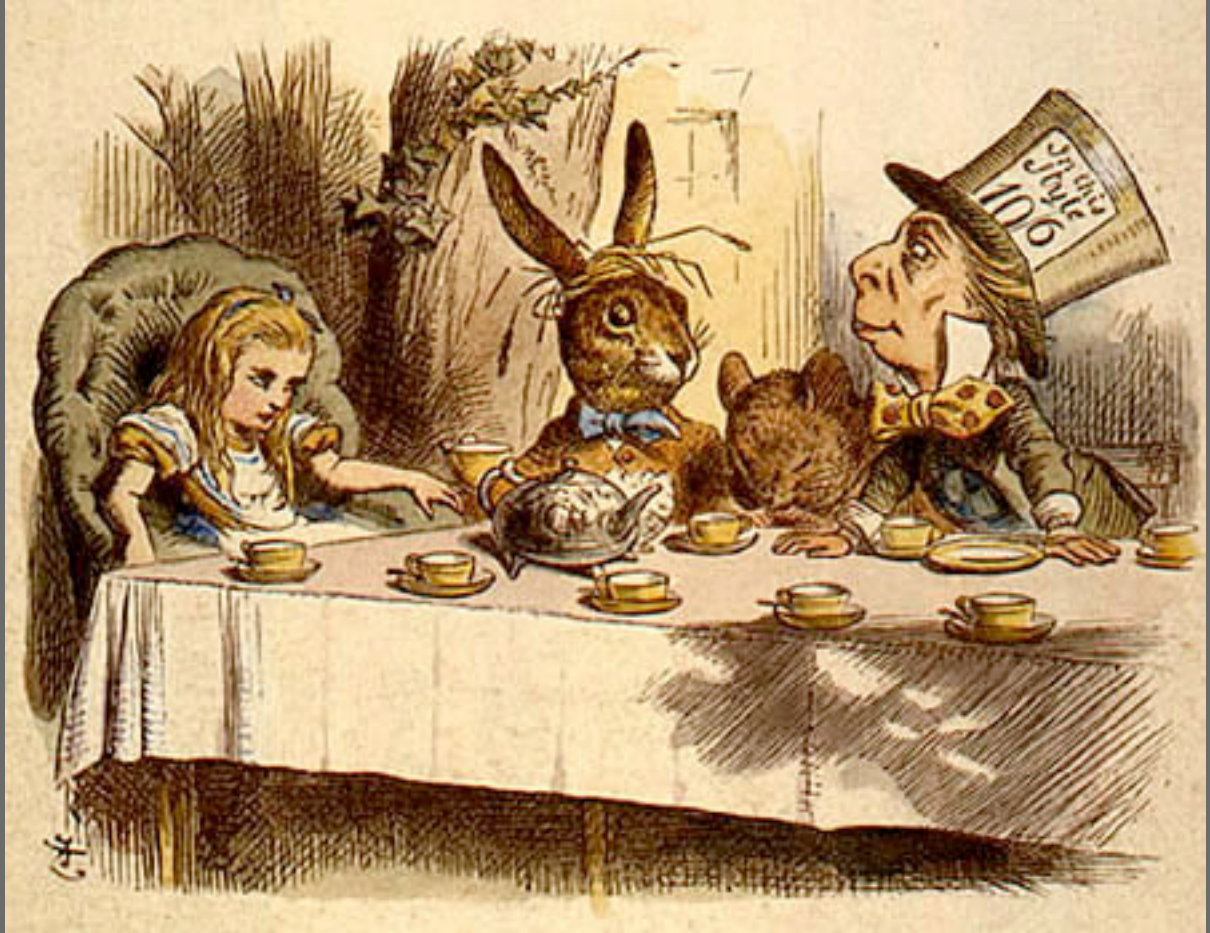
M A J O R

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.

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.**