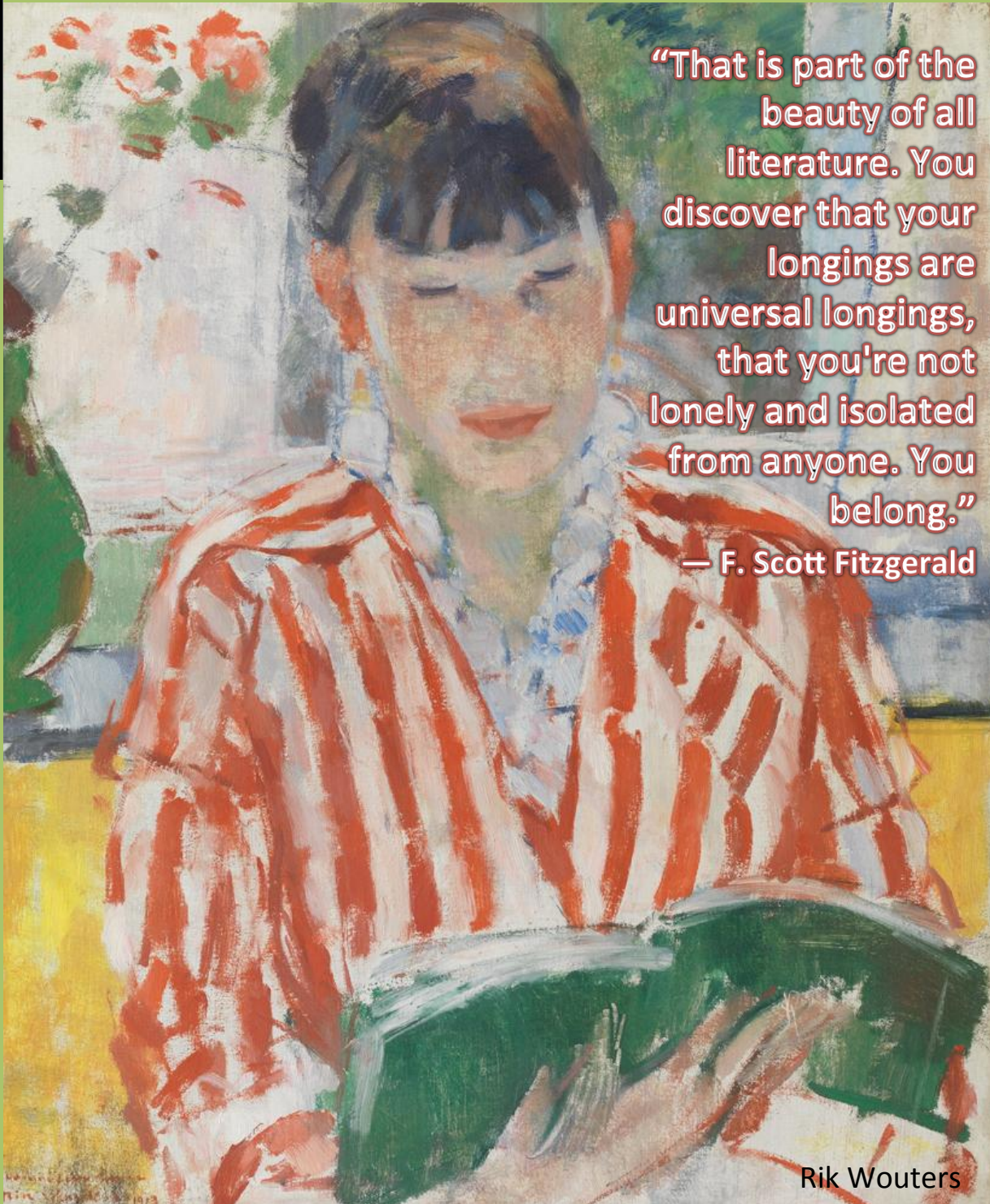




Course 21L

Spring 2014 Subjects Supplement to the Bulletin



“That is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong.”

— F. Scott Fitzgerald

Rik Wouters

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

77 Massachusetts Avenue, Building 14N-407
Cambridge, Massachusetts 02139
Phone: 617-253-3581 | e-mail: lit@mit.edu

21L	Unit Distribution	Gets Credit For	Course Title	Instructor	Day	Time	Room
INTRODUCTORY							
21L.000J	3-0-9	H Same subject as 21W.041J/CI-HW	Writing About Literature	Kelley, W.	MW	10-11:30a	4-253
21L.000J	3-0-9	H Same subject as 21W.041J/CI-HW	Writing About Literature	Alexandre, S.	TR	2-3:30p	4-144
21L.003	3-0-9	H Hass-D1 / CI-H	Reading Fiction	Panko, J.	MW	2-3:30p	56-162
21L.003	3-0-9	H Hass-D1 / CI-H	Reading Fiction	Lipkowitz, I.	TR	9:30-11a	4-146
21L.004	3-0-9	H Hass-D1 / CI-H	Reading Poetry	Jackson, N.	MW	3:30-5p	5-231
21L.004	3-0-9	H Hass-D1 / CI-H	Reading Poetry	Eiland, H	TR	12:30-2p	4-144
21L.008J	3-0-9	A/H Hass-D2/ CI-H (Same subject as 21A.125J, 21H.106J, 24.912, 21W.741J, WGS.190J)	Language and linguistics as technologies for domination or liberation---case studies from the Caribbean, especially Haiti [Black Matters: Introduction to Black Studies]	Degraff, M.	TR	1-2:30p	56-167
21L.009	3-0-9	H Hass-D1 / CI-H	Shakespeare	Donaldson, P.	TR	3:30-5p	16-676
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Lecture)	Marks, M.	T	3:30-5p	4-270
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Lecture & Screening)	/	T	7-10p	4-270
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Recitation 1)	/	R	3-4p	56-180
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Recitation 2)	/	R	3-4p	56-191
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Recitation 3)	/	R	4-5p	56-180
21L.011	3-3-6	A Hass-D3 / CI-H	The Film Experience (Recitation 4)	/	R	4-5p	56-191
21L.012	3-3-6	H Hass-D1 / CI-H	Forms of Western Narrative	Picker, J.	TR	11-12:30p	4-253
21L.014J	3-0-9	H HASS-D1/ CI-H Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies	Bahr, A/ Broadhead, W./Goldberg, E.	MW	1-2pm	4-261
21L.014J	3-0-9	H HASS-D1/ CI-H Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 1)	Goldberg, E.	T	11-12pm	56-180
21L.014J	3-0-9	H HASS-D1/ CI-H Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 2)	Broadhead, W	R	12-1pm	56-154
21L.014J	3-0-9	H HASS-D1/ CI-H Same subject as 21H.007J	Empire: Introduction to Ancient and Medieval Studies (Recitation 3)	Bahr, A	R	1-2pm	56-154
21L.018	3-0-9	H Hass-D1 / CI-H	Comedy, Irony, Satire, Farce, and Silly Walks [Introduction to English Literature]	Tapscott, S.	MW	3:30-5p	4-146
21L.021	3-3-6	H Hass-D1 / CI-H	Film, Drama, Literature [Comedy]	Kibel, A.	TR	9:30-11a	4-257
SAMPLINGS							
21L.310	2-0-4		True Gothic [Bestsellers] (Ends March 21)	Kelley, W.	MW	3:30-5p	66-148
21L.315	2-0-4		Nobelistas [Prizewinners] (Begins March 31)	Kelley, W.	MW	3:30-5p	66-148
21L.320	2-0-4		Reading <i>Paradise Lost</i> [Big Books]	Fuller, M.	T	7-8:30p	14N-325
21L.325	2-0-4		Use and Abuse of the Fairy Tale [Small Wonders] (Ends March 21)	Donaldson, W.	TR	9:30-11a	4-253
INTERMEDIATE							
21L.430	3-3-6	H Meet with CMS.920	The Sixties [Popular Culture and Narrative]	Delaney, K.	M	7-10p	4-145
21L.435	3-3-6	H HASS Meets with CMS.840	Shakespeare, Film and Video [Literature and Film]	Donaldson, P.	T	7-10p	16-676
21L.451	3-0-9	H	Feeling in Theory [Literary Theory]	Jackson, N.	MW	1-2:30p	4-146
21L.485	3-0-9	H	Modern Fiction	Eiland, H	TR	3:30-5p	4-253
21L.285	3-0-6	H	Modern Fiction	/	/	/	/
21L.504	3-0-9	H	Revolutionaries [Race and Identity in American Literature]	Alexandre, S.	R	7-10p	14N-325
SUBJECTS TAUGHT IN A FOREIGN LANGUAGE							
21L.640J	3-0-9	H Same subject as 21F.740	The New Spain: 1977 to Present	Resnick, M.	TR	1-2:30p	14E- 310
SEMINAR							
21L.703	3-0-9	H CI-M	Stoppard and Company [Studies In Drama]	Henderson, D	TR	3-4:30p	8-119
21L.704	3-0-9	H CI-M	"Word Over All": Walt Whitman and World Poetry [Studies in Poetry]	Tapscott, S. /Roholl, M.	M	7-10p	14N-112
21L.705	3-0-9	H CI-M	Old English and <i>Beowulf</i> [Major Authors]	Bahr, A	TR	7-8:30p	14N-112
21L.706	3-3-6	H CI-M Subject meets with CMS.630	American Film Genres [Studies in Film]	Kibel, A.	TR	12:30-2p	2-103
21L.707	3-0-9	H CI-M	Reading Cookbooks: From <i>The Forme of Cury</i> to <i>The Smitten Kitchen</i> [Problems in Cultural Interpretation]	Lipkowitz, I.	TR	11:30-1p	4-146
OTHER SUBJECT OFFERINGS							
21L.S88	TBD		Literature From Anywhere: An Engineer's Guide To Milton's <i>Paradise Lost</i> [Special Subjects]	Fuller, M.		TBA	
21L.S94	TBD		Latin Prose and Poetry: Petronius, Horace, & Friends [Special Subjects]	Ostrow, S.	M	3:30-5p	E51-393

Introductory

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

Section 1
M, W 10:00-11:30a Room: 4-253
Instructor: Wyn Kelley

Students, scholars, bloggers, reviewers, fans, and book-group members write about literature, but so do authors themselves. Through the ways they engage with their own texts and those of other artists, writers reflect on and inspire questions about the creative process. We will examine Mary Shelley's shaping of *Frankenstein* (1818) from the dark materials of Milton's *Paradise Lost*, German fairy tales, tales of scientific discovery, and her husband's poems; Melville's redesign of a nautical travel adventure into a Gothic novella in *Benito Cereno* (1856); and Alison Bechdel's rewriting of Oscar Wilde's *The Importance of Being Earnest* (1895) in her graphic novel *Fun Home* (2006).

Section 2
T, R 2:00-3:30p Room: 4-144
Instructor: Sandy Alexandre

How do elements of surprise in a work of fiction make us more aware of our position as readers? What can those elements of surprise teach us about ourselves? Can a shift in how we read texts inside the classroom reverberate through our experiences with processing reading materials outside of the classroom? If these surprises help to breathe new life into our reading experiences, then how exactly do they do that? In this course, we will attempt to answer these questions by exploring at least three different ways in which the element of surprise can take shape: Through 1. plot twists; 2. story endings; and 3. experiments with narrative style. The texts for the class may include the following: Herman Melville's "Benito Cereno," some poems by Emily Dickinson, Gertrude Stein's "Melanctha," William Faulkner's *As I Lay Dying*, three short stories by Flannery O'Connor, Toni Morrison's "Recitatif," Mark

Haddon's *The Curious Incident of the Dog in the Night Time*, M. Night Shyamalan's *Sixth Sense*, and Ian McEwan's *Atonement*.

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

Section 1
M, W 2:00-3:30p Room: 56-162
Instructor: Julia Panko

This course introduces students to a variety of styles and genres of English-language fiction. As we read novels and short stories, we will ask: How do writers respond to their historical and cultural contexts, and to other fictional texts? How can 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. Course readings include works by James Joyce, Toni Morrison, Virginia Woolf, Jhumpa Lahiri, Ian McEwan, and China Miéville.

Section 2
T, R 9:30-11:00a Room: 4-146
Instructor: Ina Lipkowitz

Fiction: (late 14c.) "something invented," from L. *fictionem*, "a fashioning or feigning," from L. *fingere*, "to shape, form, devise, feign," originally "to knead, form out of clay."

So what is fiction? Something invented or something formed out of clay—or out of one's life, one's historical moment, or even someone else's fiction? In this class, we'll consider what fiction is, the difference between historical truth and fictional truth, and have fun looking at some of the many ways writers have formed their fictions out of the materials at hand. Authors might include: E.M. Forster, Jhumpa Lahiri, Mary Shelley, Kazuo Ishiguro, Tim O'Brien, Toni Morrison, Kate Chopin, Jon Krakauer, Edgar Allan Poe, & Arthur Conan Doyle.

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Note: rooms and times subject to change.

READING POETRY

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

Section 1

M, W 3:30-5:00p

Room: 5-231

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 chronological, our focus will be less on names and dates than 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.

Section 2

T, R 12:30-2:00p

Room: 4-144

Instructor: Howard Eiland

An introduction to British and American poetry from the Renaissance to the present day. We will consider what is meant by the classical, the romantic, and the modern in poetry. Poets to be studied include Shakespeare, Donne, Marvell, Wordsworth, Keats, Whitman, Dickinson, Yeats, Eliot, Lowell, and Bishop. Emphasis is on close reading together with consideration of historical context.

Language and linguistics as technologies for domination or liberation—case studies from the Caribbean, especially Haiti.

BLACK MATTERS: INTRODUCTION TO

BLACK STUDIES

21L.008J (A/H, Hass-D2/CI-H)

T, R 1:00-2:30p

Room: 56-167

Instructor: Michel Degraff

This subject examines a succession of pivotal events that came to define Haiti and its Caribbean neighbors, in which language was often used as "technology for domination or liberation." Haiti will serve as a starting point for larger questions regarding Africa and the African diaspora, especially in the Caribbean. One such question is: What do theories about languages (and cultures) of the Caribbean reveal about the making of race- and class-related hierarchies of power throughout the world? Attending to linguistic usages, we will also touch upon education, history, music, religion, literature, etc., to examine how theories and concomitant attitudes about Caribbean languages (and cultures) have shaped, and have been shaped by, global events through struggle, rebellion, critique, and innovation.

SHAKESPEARE

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

T, R 3:30-5:00p

Room: 16-676

Instructor: Peter Donaldson

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

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Note: rooms and times subject to change.

THE FILM EXPERIENCE

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

T 3:30-5:00p (Lecture)	Room: 4-270
T 7:00-10:00p (Screening)	Room: 4-270
R 3:00-4:00p (Recitation 1)	Room: 56-180
R 3:00-4:00p (Recitation 2)	Room: 56-191
R 4:00-5:00p (Recitation 3)	Room: 56-180
R 4:00-5:00p (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 an understanding of deeper meanings, both explicit and implicit.

We will study a wide range of works, culled from different national traditions and genres. The latter will include romantic comedy, the musical, the western, the thriller, and/or *film noir*. Directors will include several, though not all, of the following leading figures: Coppola, De Sica, Eisenstein, Fahrhadi, Fellini, Ford, Godard, Hawks, Hitchcock, Huston, Kubrick, Kurosawa, Lang, Malick, Minnelli, Polanski, Preminger, Sturges, Tarantino, Truffaut, Varda, Welles, Woo, and/or Zhang. Readings will be drawn from the works of a wide range of film theorists and historians, as well as portions of the latest edition of *Film Art*, a textbook by Bordwell and Thompson.

FORMS OF WESTERN NARRATIVE

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

T, R 11:00a-12:30p	Room: 4-253
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Instructor: John Picker

“Once upon a time...” This course tells a story about stories themselves—how and why they appear and endure across different eras and formats. We’ll consider a range of narratives, from classical through contemporary, and their genres and media, from oral performance through fairy tales, novels, short stories, film, and comics. Several questions will help guide us: What’s the point of narratives, anyway? What conventions do they establish? What subversions do they invite? And how and why do some of them get retold, refashioned, or repurposed? Topics likely covered include beginnings, narrators (reliable, unreliable, multiple, absent), plot, time (and time travel), media history, metanarrative, voice, childhood (and parenting), authorship, the role of the reader, and happy/unhappy endings. Readings by some or all of: Homer, Cervantes, the Grimm brothers, Mary Shelley (*Frankenstein* likely will be a central text), Edgar Allan Poe, H. G. Wells, Franz Kafka, Mikhail Bulgakov, Jorge Luis Borges, Julio Cortazar, Jon Stone (*The Monster at the End of This Book*), Art Spiegelman, Marjane Satrapi, and Twitter fiction writers, as well as films such as *The Usual Suspects*, *Groundhog Day*, and *The Eternal Sunshine of the Spotless Mind*.

EMPIRE: INTRODUCTION TO ANCIENT AND MEDIEVAL STUDIES

21L.014 J (H, Hass-D/CI-H)

M, W 1:00-2:00p (Lecture)	Room: 4-261
T 11:00-12:00p (Recitation 1)	Room: 56-180
R 12:00-1:00p (Recitation 2)	Room: 56-154
R 1:00-2:00p (Recitation 3)	Room: 56-154

Instructors: Arthur Bahr, Will Broadhead, Eric Goldberg

Interdisciplinary and comparative investigation of the Roman empire of Augustus, the Frankish empire of Charlemagne, and the English empire

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in the age of the Hundred Years' War. Focuses on how large, multi-ethnic empires were created, sustained, legitimated, and contested through conquest, government, literature, art, and economic organization. Students examine different types of evidence, read across a variety of disciplines, and develop skills to identify continuities and changes in ancient and medieval societies.

Comedy, Irony, Satire, Farce, and Silly Walks

INTRODUCTION TO ENGLISH LITERATURE
21L.018 (H, Hass-D1/CI-H)

M, W 3:30-5:00p Room: 4-146
Instructor: Stephen Tapscott

Readings in British Literature, chiefly (but not exclusively) from the 19th, 20th, and 21st centuries. Studies how modes of verbal and visual humor inform ideologies, construct social identities, mock deviants and encourage deviance, tell the truth and expel the truth-teller, topple monarchs and enforce social order.

Satire! Irony! Farce! Parody! Silly walks!
Performance art!

Including works by: Geoffrey Chaucer, William Shakespeare, Jonathan Swift, William Hogarth, William Blake, Jane Austen, Robert Browning, George Bernard Shaw, Oscar Wilde, Aubrey Beardsley, Samuel Beckett, W. H. Auden, Barbara Pym, Lucian Freud, Phillip Larkin, Tom Stoppard, Sue Townsend, John Cleese and the Monty Python Troupe, Jeanette Winterson, Tracy Emin, and Bansky

Film, Drama, Literature

COMEDY
21L.021 (H, Hass-D1/CI-H)

T, R 9:30-11:00a Room: 4-257
Instructor: Alvin Kibel

This class considers comedy in drama, narrative, and film spanning more than 2000 years, drawing examples from narrative or dramatic works of literature and pairing them as well as we can with examples drawn from film. We will investigate the romantic comedy of Jane Austen's *Pride and Prejudice* and Howard Hawks's film, *Bringing Up Baby*; study the comedy of humors in Moliere's *The Misanthrope* and Bill Murray's *Groundhog Day*; try to understand the uneasy relationships between farce and romantic love in Shakespeare's *As You Like It* and Billy Wilder's film *Some Like It Hot*; analyze the comedy of the grotesque in Rabelais's *Gargantua* and Carl Reiner's film *All of Me*; look into the workings of satire in Swift's *Gulliver's Travels* and Stanley Kubrick's *Dr. Strangelove*; consider the anarchy of screwball comedy in Shakespeare's *Henry IV, part I* and the Marx Brothers in *Duck Soup*. We will touch upon the connections between violence and redemptive humor, satire and festivity, while noting certain fundamentals: an interest in the body as object and source of rebellious pleasure; a pattern of transgression against social norms corrected and reordered through laughter; a fascination with the possibilities and limits of verbal play; a concern with real and mistaken identity; an opportunity for political protest and social reform. As the class develops, we will note the ways writers appropriate and reshape comic plots and structures from the past for new uses, and we will read and discuss philosophic investigations of the sources of comic effect in works by Aristotle, Henri Bergson, Sigmund Freud, Northrop Frye, and others.

Samplings (6 Units)

True Gothic

BESTSELLERS

21L.310 (ends March 21)

M, W 3:30-5:00p

Room: 66-148

Instructor: Wyn Kelley

What makes *your* blood curdle? This class will examine a wide range of Gothic fictions by women authors like Ann Radcliffe, Mary Shelley, the Brontes, Jean Rhys, Margaret Atwood, Toni Morrison, and Sarah Waters, with particular attention to the social conditions and literary artistry that produced this body of work.

Nobelistas

PRIZEWINNERS

21L.315 (begins March 31)

M, W 3:30-5:00p

Room: 66-148

Instructor: Wyn Kelley

Would you have given these women writers the Nobel Prize in Literature? Alice Munro, Herta Muller, Doris Lessing, Elfriede Jelinek, Toni Morrison, and Nadine Gordimer are among the relatively small number of female Nobelists in the last century. We'll talk about the history of the prize, sample their work, and consider the influence of the prize on their careers and reputations.

Reading Paradise Lost

BIG BOOKS

21L.320

T 7:00-8:30p

Room: 14N-325

Instructor: Mary Fuller

Overturn the government. Invent your own belief system. Go blind. Then rewrite "Genesis," and reimagine the origins of everything: culture, knowledge, gender, human beings, and the

universe. That's the story behind John Milton's *Paradise Lost*: the greatest epic poem written in English.

The focus of the class will be on reading and discussion of Milton's text. We will also use and interact with supporting materials generated by students in the concurrent subject, Literature from Anywhere: an Engineer's Guide to "Paradise Lost" (21L.S88). Work will include frequent, informal writing, leading discussions, one or two short quizzes, and user feedback on the Engineer's Guide materials.

Use and Abuse of the Fairy Tale

SMALL WONDERS

21L.325 (ends March 21)

T, R 9:30-11:00a

Room: 4-253

Instructor: William Donaldson

This course will take a brief look at a big subject, beginning with the question: where do Fairy Tales come from? We will consider global distribution; movement from China to Middle East to Europe and back again, and go on to survey the work of the most famous of the collectors: the Brothers Grimm. How did they set about their task? Who did they collect from? How did they present their findings? Can we rely on what they tell us? We look at the structure of Fairy Tales, and the seminal work of Vladimir Propp on their deep roots in oral tradition. Then we consider meaning. Are Fairy Tales just for children, or do they have some deeper, perhaps darker, meaning? We consider Freudian interpretations by Bruno Bettelheim from his book *The Uses of Enchantment*. Then follow two case studies of the abuse of Fairy Tales: firstly by the Nazis in 1930s Germany; secondly, by Walt Disney in the famous series of animated movies starting with *Snow White and the Seven Dwarves* in 1937. Detailed study of two modern literary texts complete the course: the poem sequence "The Grimm Sisters" (1981) by Liz Lochhead and short stories by Angela Carter from her collection *The Bloody Chamber and other stories* (1979).

Intermediate

The Sixties

POPULAR CULTURE AND NARRATIVE
21L.430 (H)

M 7:00-10:00p Room: 4-145
Instructor: Kate Delaney

We will examine various forms of American popular narrative in the 1960s, including fiction, nonfiction, poetry, film, animation, art, and music. Works to be studied include novels by writers such as Vonnegut, Roth, Pynchon, Heller, and Kesey; music by Bob Dylan, Phil Ochs, and other singer-songwriters; and art by Andy Warhol and other “Pop” artists. We will also look at nonfiction bestsellers of the '60s by Wolfe, Capote, and Thompson and innovations in film and animation (*Rocky and Bullwinkle*, *The Flintstones*, *The Jetsons*, *Dr. Strangelove*, *Bonnie and Clyde*, *MASH*, and *Easy Rider*).

Shakespeare, Film and Video

LITERATURE AND FILM
21L.435 (H)

T 7:00-10:00p Room: 16-676
Instructor: Peter Donaldson

Filmed Shakespeare began in 1899, with Sir Herbert Beerbohm Tree performing the death scene from *King John* followed by Sarah Bernhardt in the duel scene for the Paris Exposition of 1900. In the era of silent film, several *hundred* Shakespeare films were made: even without the spoken word, Shakespeare was popular in the new medium. The first half-century of sound included many of the most highly regarded Shakespeare films, among them—Laurence Olivier's *Hamlet* and *Henry V*; Orson Welles' *Othello* and *Chimes at Midnight*; Kurosawa's *Throne of Blood*; Polanski's *Macbeth*; Kozintsev's *Hamlet* and *King Lear*; and Zeffirelli's *Romeo and Juliet*. Another extremely rich and varied period for Shakespeare on film began with

the release of Kenneth Branagh's *Henry V* in 1989 and includes such films as Richard Loncraine's *Richard III*, Julie Taymor's *Titus*, Zeffirelli and Almereyda's *Hamlet* films, Baz Luhrmann's *William Shakespeare's Romeo + Juliet*, and *Shakespeare in Love*. This period has also seen an extraordinary growth of films as well as theatrical performances of Shakespeare in Asia and other regions of the world, including India (*Maqbool*, *Omkara*), East Asia (major work in theater now available by directors such as Ong Keng Sen, Yukio Ninagawa, the Ryutopia Company, Wu Hsing-kuo, and many others).

Shakespeare on film and video raises many questions for literary and media studies about adaptation, authorship, the status of “classic” texts and their variant forms, the role of Shakespeare in popular culture, the transition from manuscript, book, and stage to the modern medium of film and its recent digitally enhanced forms, and the implications of global production and distribution of Shakespeare on film in the digital age.

This term we will emphasize international films and performance videos from Russia, Japan, Taiwan, and Singapore, along with British and American works.

Feeling in Theory

LITERARY THEORY
21L.451 (H)

M, W 1:00-2:30p Room: 4-146
Instructor: Noel Jackson

The fields of aesthetics and literary theory have long concerned themselves with the question of how artworks move us and with the subject of literary or artistic experience most broadly. This subject will examine how aesthetic critics (from ancient Greeks to nineteenth-century Europeans) and literary theorists of the 20th and 21st centuries theorize the body and feeling in relation to texts and practices of reading. Along the way we will read some major exponents of reader-response theory; post-structuralism; historicism;

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psychoanalysis; cultural criticism; and media theory. This subject aims to acquaint you with some major modes of evaluation and interpretation by literary critics of the past and present.

MODERN FICTION
21L.485/285 (H)

T, R 3:30-5:00p Room: 4-253
Instructor: Howard Eiland

This class considers representative novels and short stories from the late nineteenth and early twentieth centuries. A chief concern will be what is meant by the notion of the “modern,” and how this historical question—presupposing a crisis of tradition—impacts the literary work’s form and content, its mode of narration, and its conception of character. What is the role of mimesis (realistic rendering of the human) in modern fiction, with its imperative of experiment? Authors to be studied include Chopin, James, Chekhov, Conrad, Lawrence, Joyce, Proust, Kafka, Mann, Forster, Woolf, and Faulkner. 21L.485 and 21L.285 when offered concurrently; students taking the 12-unit version (21L.485) complete additional assignments.

Revolutionaries
RACE AND IDENTITY IN AMERICAN
LITERATURE
21L.504 (H)

R 7:00-10:00p Room: 14N-325
Instructor: Sandy Alexandre

What can stories by and about the so-called “game changers” of America’s history of race relations teach us about how to change the world today? What are the various kinds of difficulties that one can expect to encounter in attempting to make the world a better place to live in, and how does the structure of a work of literature complement and supplement those real-life

encounters with conflict, revelation, and turning points? How can a revolutionary’s life story—real or even fictionalized—serve as a blue print for a reader’s action in the real world? These are some of the questions that we will attempt to answer as we analyze the following readings during the course of the term: James Baldwin’s *Go Tell it on the Mountain*, Malcom X’s *The Autobiography of Malcolm X*, Audre Lorde’s *Zami*, Angela Davis’s *An Autobiography*, Kate Bornstein’s *Gender Outlaw*, songs by Janelle Monae, and several of the writings from the anthology titled *This Bridge Called My Back: Writings By Radical Women of Color*.

Subject Taught in a Foreign Language

THE NEW SPAIN: 1977 TO PRESENT
21L.640J (H)

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

This course examines the vast changes in Spanish life that emerged during the transition to democracy that followed Franco's death in 1975. We will focus on the new freedom from censorship: cinema, literature—including fiction and theater—educational reforms, the re-emergence of movements for regional autonomy, and changes in daily life: gender roles, work, and family that accompanied this transition. Course materials include documentaries, a *telenovela*, as well as DVDs produced in Spain that chronicle the *Transición* from dictatorship to democracy. The class uses the Spanish newspaper, *El País*, to discuss the way contemporary Spaniards view their own and international politics. In March, each student chooses a topic to research throughout the semester. The topics can include any theme of the course that is of special interest. The final project for the class will be based on that research and will be presented in class and in writing. The class is conducted in Spanish and all the readings, with the exception of Giles Tremlett's history of the transition, are in Spanish.

Seminar

Stoppard and Company

STUDIES IN DRAMA

21L.703 (H, CI-M)

T, R 3:00-4:30p

Room: 8-119

Instructor: Diana Henderson

Taking as its starting point the works of one of today's most respected, prolific—and funny—dramatists, this seminar will explore a wide range of knowledge in fields such as math, philosophy, politics, history, and art. The careful reading and discussion of plays by (Sir) Tom Stoppard and some of his most compelling contemporaries (including Caryl Churchill, Howard Barker, Tony Kushner, and Anna Deveare Smith) will allow us to time-travel and explore other cultures. Some will report on earlier plays that influenced these writers, others will research everything from Dadaism to the poetry of Lord Byron, from seventeenth-century antiquarianism to 1970s feminism, from the Battle of Lepanto to the bridges of Königsberg. Employing a variety of critical approaches (both theoretical and theatrical) we will consider what post-modernity means, as applied to these plays. In the process, we will analyze how drama connects with both the culture it represents and that which it addresses in performance. We will also consider the wit and verbal energy of these contemporary writers...not to mention how Fermat's theorem, futures trading, and chaos theory become the stuff of stage comedy.

"Word Over All": Walt Whitman and World Poetry

STUDIES IN POETRY

21L.704 (H, CI-M)

M 7:00-10:00p

Room: 14N-112

Instructor: Stephen Tapscott, Marja Roholl

A seminar in which we read a swatch of Walt Whitman's poems and then follow how his reputation has spread across the world. We

consider why he's a heterosexual hero to New York women in 1890, a gay hero to Oscar Wilde in 1895, a nationalist patriot in Russia in the 1920s, a communist sympathizer in America's Dust Bowl in the 1930s, an Incan stone-cutter in Peru in the 1940s, a mystic in Buenos Aires, and a dirty old man in Berkeley. Several short papers and presentations. Enrollment strictly limited to 12 students.

Walt Whitman, Oscar Wilde, Thomas Mann, William Carlos Williams, Anna Akhmatova, Pablo Neruda, Jorge Luis Borges, John Steinbeck, Allen Ginsburg, and Grace Paley

Old English and Beowulf

MAJOR AUTHORS

21L.705 (H, CI-M)

T, R 7:00-8:30p

Room: 14N-112

Instructor: Arthur Bahr

Hwæt we Gar-Dena in gear-dagum þeodcyninga þrym gefrunon.... Those are the first words of the Old English epic *Beowulf*, and in this class you will learn to read them.

Old English (also called Anglo-Saxon) is a language of long, cold, and lonely winters; of haunting beauty found in unexpected places; and of unshakable resolve in the face of insurmountable odds. It is, in short, the perfect language for MIT students. (It is also the language of the people of Rohan in the novels of J.R.R. Tolkien, one of the twentieth century's most influential Anglo-Saxonists.) We will read not just excerpts from the great *Beowulf* but also heartrending laments (*The Wanderer*, *The Wife's Lament*), an account of the Crucifixion as narrated by the Cross itself (*The Dream of the Rood*), and a host of riddles whose solutions are variously obscene, sacred, and everyday but always ingenious. We will also try our hand at composing our own sentences—and maybe even poems—in Old English.

American Film Genres

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

T, R 12:30-2:00p
Instructor: Alvin Kibel

Room: 2-103

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

To get a handle on generic similarity, we will begin with two films which would seem to have the same kind of overt narrative premise and which yet do not belong to the same genres (as, say, a movie with all the trappings and plot-devices of science-fiction can have closer affinities to Westerns than to other Science-Fiction movies) and then move on to examine several popular American genres, such as Westerns, Detective Films, Screwball Comedies, Gangster movies, Romances, and also a nameless genre: films about the relation of the cinematic medium to reality. Directors whose films will be examined include Buster Keaton, Alfred Hitchcock, Howard Hawks, John Ford, Francis Ford Coppola, Leo McCarey, John Houston, Roman Polanski, and Clint Eastwood. In addition to viewing films, we will also read some literary or dramatic texts or portions thereof to compare the treatment of similar narrative patterns in two different media, and we will take a glance at some theory of narrative—not just film narrative—as well.

Reading Cookbooks: From The Forme of Cury to The Smitten Kitchen

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

T, R 11:30a-1:00p
Instructor: Ina Lipkowitz

Room: 4-146

Iron chefs, molecular gastronomy, and the Mediterranean Diet: contemporary food trends reveal a lot about us, but as they say, “There’s nothing new under the sun.” Iron chefs have nothing on the renaissance chefs who competed to outdo each other’s sumptuous banquets; molecular gastronomy continues the work of 19th-century chemists who applied their experiments in hydrolysis and acid-base reactions to the culinary world; and the Mediterranean Diet has been regarded as superior to the northern carnivorous one since the days of the Roman Empire. In this course, we’ll read English cookbooks from the late 14th century to the present not just for the recipes they provide, but also to learn about the worlds that produced them, about what has been considered good to eat and why, and about what today’s food choices and preferences reveal about us.

Other Subject Offerings

Literature From Anywhere: An Engineer's Guide to Milton's Paradise Lost

SPECIAL SUBJECTS
21L.S88

Time: TBA
Instructor: Mary Fuller

This experimental subject combines a short, intensive seminar segment held during IAP with a longer segment that will meet only virtually. This semester, the class will focus on John Milton's *Paradise Lost* (see 21L.320).

Class begins in week 2 of Sp14, picking up where the IAP course left off (refer to IAP website for details). During the next nine weeks of the semester, students will progress through reading the rest of *Paradise Lost*. Each week's reading will be introduced by a short video, followed by online office hours (archived for reference). Participants will synthesize and record their questions and understandings about the text and produce materials for use and comment by on-campus students in 21L.320, Big Books: Reading *Paradise Lost*. Materials might include: video or audio recording of a key passage being read out loud; written or recorded commentary; storyboards of key scenes or plot segments; a wiki of FAQs and useful resources. The process will include feedback and discussion among the group and with the course TA before materials are "published" to the 21L.320 group.

The final four weeks of the semester will be devoted to a reflective project in the form of a short video organized around two questions: What was most important for you from the process of reading and engaging with this poem? How would you explain and teach it to others?

Latin Prose and Poetry: Petronius, Horace, & Friends

SPECIAL SUBJECTS
21L.S94

M 3:30-5:00p Room: E51-393
Instructor: Steven Ostrow

The course offers reading and discussion of Latin prose and poetry, with attention to syntax and diction, reading fluency, and historical understanding. Authors include Petronius, Horace, perhaps others (depending on the interests and Latin background of student participants).

Prerequisite: Latin I and II 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.

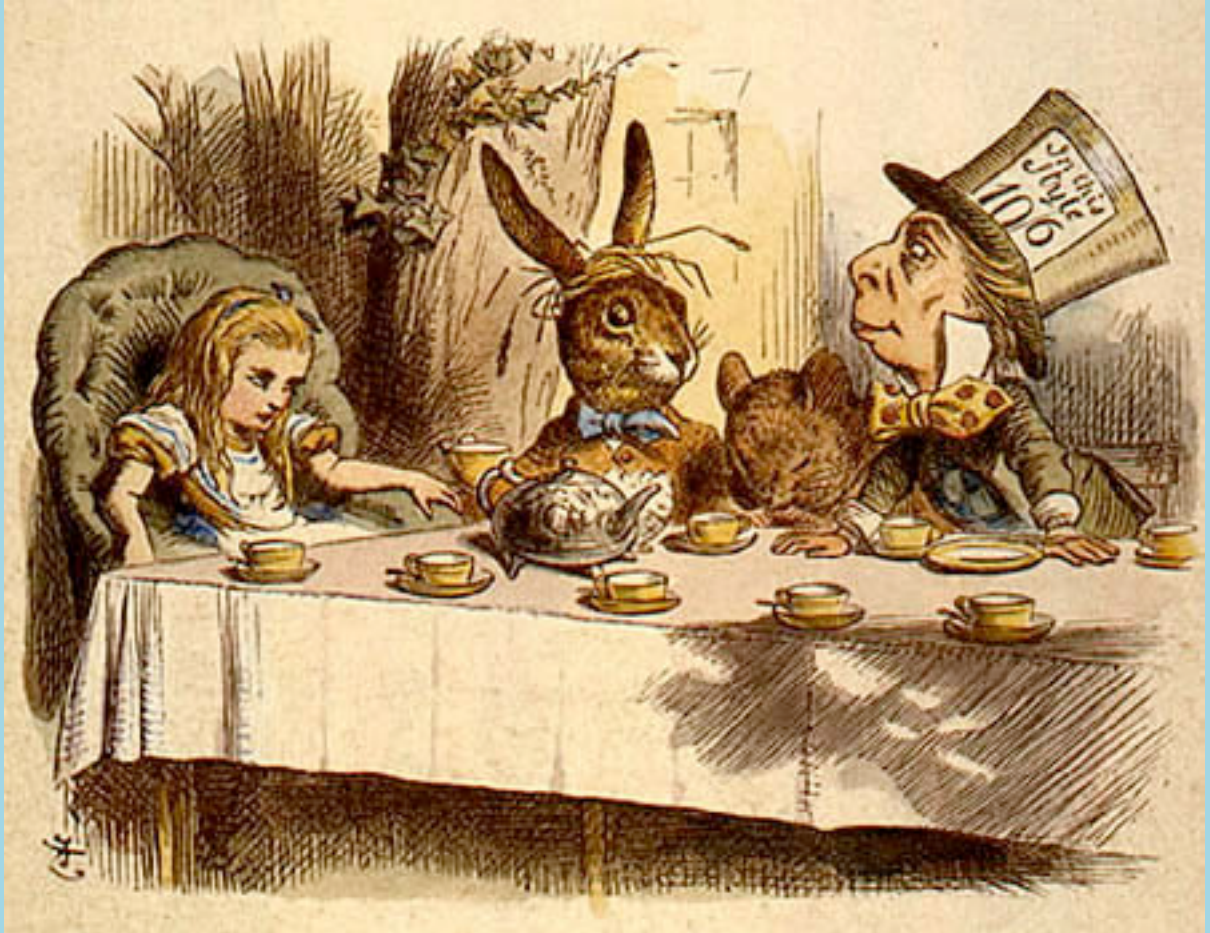
M A J O R

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.