

FALL 2017

LITERATURE SUBJECTS

Course 21L Supplement to the Bulletin



“The human race has one really effective weapon, and that is laughter.”
— Mark Twain

Rain Rustle by Leonid Afremov



LITERATURE SECTION

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Note: Rooms and times subject to change

21L Literature Subject Descriptions - Fall 2017

21L	Units	Gets credit for	Subject Title	Fall 17 Faculty	Day	Time	Room
INTRODUCTORY							
21L.003	3-0-9	H CI-H	Short Story Masterpieces [Reading Fiction]	Thorburn, D.	MW	2-3:30	14N-325
21L.004 L1	3-0-9	H CI-H	Reading Poetry	Tapscott, S.	MW	7-8:30	2-103
21L.004 L2	3-0-9	H CI-H	Reading Poetry	Bahr, A.	MW	3:30-5	4-146
21L.005	3-0-9	A CI-H	Introduction to Drama	Fleche, A.	TR	9:30-11	5-234
21L.006	3-0-9	H CI-H	American Gothic [American Literature]	Kelley, W.	MW	1-2:30	56-191
21L.009	3-0-9	H CI-H	Shakespeare	Raman, S.	TR	9:30-11	4-253
21L.010	3-0-9	H CI-HW - same as 21W.042J	Writing with Shakespeare	Henderson, D.	TR	3:30-5	66-154
21L.011	3-3-6	A CI-H	The Film Experience (Lecture)	Brinkema, E.	T	3:30-5	3-270
			The Film Experience (Screening)	/	M	7-10	3-270
			The Film Experience (Recitation 1)		R	3	1-273
			The Film Experience (Recitation 2)		R	3	1-277
			The Film Experience (Recitation 3)		R	4	1-273
21L.013J	3-0-9	A CI-H - same as 21M.013	The Supernatural in Music, Literature, and Culture	Fuller, M.	MW	11-12:30	4-364
21L.015	3-0-9	H CI-H	Imagining Alternative Worlds [Children's Literature]	Gubar, M.	TR	11-12:30	56-167
21L.020	3-0-9	H CI-H - same as WGS.145J	Globalization: The Good, the Bad, and the in-Between	Resnick, M./ Terrones, J.	TR	3-4:30	4-249
							36-153
21L.021	3-0-9	H CI-H	Comedy	Donaldson, P.	TR	3:30-5	16-628
21L.023J	3-0-9	A CI-H - same as 21M.223	Folk Music of the British Isles and North America	Perry, R./ Donaldson, W.	TR	3:30-5	4-152
21L.024	3-0-9	H CI-H	Literature and Existentialism	Brinkema, E.	MW	1-2:30	56-169
SAMPLINGS							
21L.320	2-0-4		The Prelude [Big Books] (Ends Oct. 20)	Jackson, N.	MW	1-2:30	2-103
21L.350	2-0-4		The <i>Frankenstein</i> Project [Science and Literature] (Begins Oct. 23)	Jackson, N.	MW	1-2:30	2-103
INTERMEDIATE							
21L.433	3-0-9	H	Suspense [Film Styles and Genres]	Fleche, A.	MW	11-12:30	5-234
21L.434	3-0-9	H	Science Fiction and Fantasy [C. S. Lewis, J. R. R. Tolkien, and Phillip Pullman: Otherworld-Building and the Problem of Belief]	Bahr, A.	MW	1-2:30	1-135
21L.451	3-0-9	H	Intro to Literary Theory	Raman, S.	TR	12:30-2	4-253
21L.473	3-0-9	H same as WGS.240J	Jane Austen	Perry, R.	TR	11-12:30	2-103
21L.480J	3-0-9	H same as WGS.245	Identities and Intersections: Queer Literatures	Terrones, J.	MW	7-8:30	4-146
21L.489J	3-0-9	A meets with CMS.845; same as 21W.765	Interactive and Non-Linear Narrative	Montfort, N.	W	2-5	66-160
INTERNATIONAL LITERATURES							
21L.607	3-0-3		Greek I (Ends Oct. 20)	Colaizzi, R.	MW	7-8:30	14N-112
21L.608	3-0-3		Greek II (Begins Oct. 23)	/	MW	7-8:30	14N-112
21L.611	3-0-3		Latin I (Ends Oct. 20)	Colaizzi, R.	MW	1-2:30	14N-112
21L.612	3-0-3		Latin II (Begins Oct. 23)	/	MW	1-2:30	14N-112
21L.638	3-0-9	H same as 21G.738J	Literature and Social Conflict: Perspectives on the Hispanic World	Terrones, J.	TR	7-8:30	2-103
SEMINARS							
21L.701	3-0-9	H CI-M	Hacking the American Renaissance [Literary Methods]	Kelley, W.	MW	9:30-11	2-103
21L.702	3-0-9	H CI-M	Joyce, Woolf and the Legacy of Modernism [Studies in Fiction]	Thorburn, D.	MW	11-12:30	4-146
21L.703	3-0-9	H CI-M	American Blockbusters from <i>Uncle Tom's Cabin</i> to <i>Hamilton</i> [Studies in Drama]	Gubar, M.	TR	2-3:30	4-253
21L.704	3-0-9	H CI-M	British Romanticism: Power, Protest, and Poetry [Studies in Poetry]	Jackson, N.	MW	3:30-5	4-251
21L.706	3-3-6	H CI-M - meets with CMS.830	Remakes, Replays, Remixes [Studies in Film]	Donaldson, P.	T	7-10	16-628
21L.715	3-0-9	H CI-M - meets with CMS.871	Social Issues in American Films, Then and Now [Media in Cultural Context]	Marks, M.	TR	3:30-5	26-168

Note: Rooms and times subject to change

INTRODUCTORY

Reading Fiction Short Story Masterpieces

21L.003 (H, CI-H)
M W 2:00 - 3:30 PM
Instructor: **David Thorburn**
Room: 14N-325

We'll read about thirty remarkable stories – roughly two or three each week – by a roster of great and very good writers, chosen to represent something of the formal diversity and moral and artistic complexity of the short story as a literary form. Among our authors: Nathaniel Hawthorne, James Joyce, Gabriel Marcia Marquez, Doris Lessing, Flannery O'Connor, Alice Munro, Lydia Davis.

I aim for lively discussion from everyone. In addition to reading our week's stories, I expect students to have searched online for basic general information about our authors' lives and major writings. We'll begin each class with a brief overview of our writer, and then work toward a close reading of the required story. Students must bring texts to class; we'll be reading many passages together during our discussions. In most classes we'll discuss two complex stories, so you must be truly prepared, familiar with the texts, ready to talk about them seriously.

Reading Poetry

21L.004 (H, CI-H) [Section 1]
M W 7:00 - 8:30 PM
Instructor: **Stephen Tapscott**
Room: 2-103

An introduction to poems and the traditions and forms of poetry in English. We'll read chiefly British and American poets and will concentrate on Renaissance, eighteenth-century, Romantic, and Modernist poems. 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, Wordsworth, Keats, Dickinson, Frost, Eliot, Elizabeth Bishop, Claudia Rankine. Readings: mostly poems, but also one Shakespeare play, several films, and a novel by Mary Shelley. Several evening events including readings by visiting writers.

Reading Poetry

21L.004 (H, CI-H) [Section 2]
M W 3:30 - 5:00 PM
Instructor: **Arthur Bahr**
Room: 4-146

In this class we will read and discuss a lot of poems. We will also consider why so many people, going all the way back to Plato, have distrusted poets and despised their work. Among other activities, students will translate poetry into prose to see if there is something distinctive about poetic language; explore the many meanings that common words have gained and lost over the centuries, and think about how that matters; read all 154 Shakespeare sonnets to see if they're really as good as most people seem to think (don't worry, we'll read many authors besides Shakespeare!); and find a poem they love (or hate, or otherwise feel inspired to share), assign it to the class, and lead a discussion of it. Opportunities for writing will be many and varied.

Introduction to Drama

21L.005 (H, CI-H)
T R 9:30 - 11:00 AM
Instructor: **Anne Fleche**
Room: 5-234

In this course, we'll encounter dramatic texts from the Greeks to the present, exploring their cultural and period differences, as well as the

“theatricality” of an art form experienced in three dimensions and in real time. Class members will discuss readings, write papers, review dramatic performances and have the option to perform scenes themselves. In addition to modern and contemporary plays, readings will range from Ancient Greece to Medieval England, Golden Age Spain and Classical Japan.

American Literature

American Gothic

21L.006 (H, CI-H)
 MW 1:00 - 2:30 PM
 Instructor: **Wyn Kelley**
 Room: 56-191

At the dark heart of American literature lies a fascination with all that is wild, alien, and deeply disturbing. From nightmarish Puritan sermons and Indian-captivity narratives, to the fever dreams of Nathaniel Hawthorne and Herman Melville, to profound meditations on national sin (Frederick Douglass, Harriet Jacobs, Emily Dickinson, Octavia Butler) to fixations on the precarious self in a world of horrors (Mark Twain, Henry James, Charlotte Perkins Gilman, William Faulkner, Flannery O'Connor, Louise Erdrich, Toni Morrison), American authors have found creative inspiration in Gothic imaginings. In this CI-H class, with close attention to writing and communication skills, students will explore a range of forms—stories, poems, memoir, novels, film—through class discussion, essays, oral presentations, and a final project.

Shakespeare

21L.009 (H, CI-H)
 T R 9:30 - 11:00 AM
 Instructor: **Shankar Raman**
 Room: 4-253

We will focus on four or five plays by Shakespeare, drawn from different genres. While

close readings of his plays will be our focus, we will also explore how they have been adapted and performed around the world, on film and in theatre. We may also attend one or more theatrical performances, depending on what is available in the Boston area. Plays selected will include *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Hamlet*.

Writing with Shakespeare

21L.010J (H, CI-HW) [Same subject as 21W.042J]
 T R 3:30 - 5:00 PM
 Instructor: **Diana Henderson**
 Room: 66-154

William Shakespeare didn't go to college. If he could time-travel like Dr. Who, he would be stunned to find his words on a university syllabus. But he would not be surprised at the way we will be using those words in this class, because the study of rhetoric was essential to all education in his day. We too will focus on communication using words, with Shakespeare as a capacious model and inspiration for dialogue, self-presentation, and writing.

By writing “with” Shakespeare—creatively, critically, in groups, and in a variety of media—you will have ample opportunity to explore the elements and occasions that shape effective, meaningful communication. In addition to famous speeches and sonnets, we will analyze film versions of *King Lear* and the comedy of *Twelfth Night*. We will perform scenes from what is now a “problem play,” *The Merchant of Venice*, and attend a professional production of *Julius Caesar*. In all these cases, we will examine the reasons for Shakespeare's enduring power and performance around the globe. Nevertheless, our aim is less to appreciate Shakespeare as an end in itself than to draw on his remarkable drama (its vocabulary, variety, and verbal command) in order to help you improve your own writing, speaking, analytic thinking, use of resources, and understanding of media today.

The Film Experience

21L.011 (H, CI-H)

T 3:30 - 5:00 PM - Room 3-270

M 7:00 - 10:00 PM - Room 3-270

R 3:00 PM - 4:00 PM Room 1-273

R 3:00 PM - 4:00 PM Room 1-277

R 4:00 PM - 5:00 PM Room 1-273

R 4:00 PM - 5:00 PM Room 1-277

Instructor: **Eugenie Brinkema**

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

The Film Experience serves as an introduction to film studies, concentrating on close analysis and criticism. Students will learn the technical vocabulary for analyzing the cinematic narrative, frame, and editing; develop the critical means for turning close analysis into interpretations and comparative readings of films; and explore theoretical issues. 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.

We will study a wide range of works made between 1895 and 2010, including films 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. Readings will include work from film theorists including Bazin, Bellour, Bordwell, Doane, Gunning, Metz, Mulvey, Williams, and Wollen.

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

The Supernatural in Music, Literature, and Culture

21L.013J (H, CI-H) [Same subject as 21M.013]

MW 11:00 - 12:30 PM

Instructor: **Mary Fuller**

Room: 4-364

In this subject, we investigate the ways that broadly held ideas about the supernatural made their way into works of literature and some key symphonic and operatic works based on them, over a period spanning 1600 to 1960. We'll study three aspects of the topic in roughly chronological order: Witches, Learned Magic, and Spiritualism. Materials range from the depositions of accused witches to live performances of Schubert's songs and screenings of films such as Kurosawa's *Throne of Blood* and Murnau's silent *Faust*. Operas will be studied primarily through the medium of filmed performances rather than musical scores, allowing students the opportunity to experience these works as dramatic performances.

Children's Literature Imagining Alternative Worlds

21L.015 (H, CI-H)

T R 11:00 - 12:30 PM

Instructor: **Marah Gubar**

Room: 56-167

In this course, we will study fantasy narratives that invite readers to immerse themselves in enchanted alternative realms or magical worlds enmeshed within the realm of everyday life. Revisiting familiar environs such as Never Land, Narnia, Middle-Earth, and Hogwarts and concluding with a trip through more contemporary and diverse fantasylands, we will investigate how authors employ the tools of fiction to craft such convincing alternative worlds. Are these fantasies an escapist solution to the problem of modern disenchantment, or can we tell some more complicated story about their

emergence and function? Since creative writers are themselves astute critics of fantasy, we will take inspiration from Ursula K. Le Guin, Lev Grossman, and other writers for whom criticism itself constitutes a creative act.

Globalization: The Good, the Bad, and the in-Between

21L.020 (H, CI-H) [Same subject as WGS.145]

T R 3:00 - 4:30 PM

Instructor: **Margery Resnick & Joaquín Terrones**

Room: 4-249, 36-153

This subject examines the cultural, artistic, social, and political impact of globalization across international borders in an historical context. Novels and short stories as well as case studies on global health, human trafficking, and labor migration illuminate the shaping influence of contemporary globalization on gender, race, ethnicity, and class. Guest lecturers visit class as we examine the impact of globalization on cultural identity, the arts, the politics of language, and the media. How has migration changed notions of cultural and racial hybridity? What can we learn from specific examples of global media and expressive culture including popular music and film? In what ways has globalization affected human rights? Students develop sensitivity to other cultures and the ability to read broadly across national boundaries. Furthermore, the emphasis on the historical context gives students a foundation to continue work in literature, history, and the arts from a global perspective.

Comedy

21L.021 (H, CI-H)

T R 3:30 - 5:00 PM

Instructor: **Peter Donaldson**

Room: 16-628

Comedy as genre, mode, and tradition in drama, narrative, prose, film and stand-up

comic performance. Examples from the ancient world include Aristophanes' *Lysistrata* and *The Menaechmi* by Plautus (Shakespeare's source for *Comedy of Errors*). We will also study one additional Shakespeare comedy, *The Importance of Being Earnest* (Oscar Wilde, play and film), a Jane Austen novel and film adaptation, *City Lights* with Charlie Chaplin, *Bringing Up Baby*, *Some Like it Hot*, *The Apartment*, and *Dr. Strangelove*. Theories of comedy will include works by Henri Bergson, Northrop Frye, Sigmund Freud.

Folk Music of the British Isles and North America

21L.023J (H, CI-H)[Same subject as 21M.223]

T R 3:30 - 5:00 PM

Instructor: **Ruth Perry & William Donaldson**

Room: 4-152

This subject will introduce students to some of the folk music of the British Isles and North America and to some of the scholarship as well as the folklore about it. We will examine the musical qualities of "folk music" and the literary qualities of "folk poetry"—particularly the old narrative Scottish and English ballads. We will try to understand the historical context in which folk music was a precious part of everyday life. We will survey how, when, and why folk music began to be collected, beginning in the 18th century with broadsides, Percy's *Reliques*, and Sir Walter Scott's collections—and how it changed the course of literary history. We will compare the instrumental styles and sung ballads as they migrated from the U.K. to North America—with their attendant changes and continuities. We will examine the enormous influence of African-American musics and texts on U.S. folk music. We hope to conclude with the "folk revivals" in the USA and Britain in the 1950s and 1960s, although we usually don't manage to get that far.

Literature & Existentialism

21L.024 (H, CI-H)

MW 1:00 - 2:30 PM

Instructor: **Eugenie Brinkema**

Room: 56-169

Introduction to literary works associated with existentialism, a nineteenth- and twentieth-century philosophical movement known for its exploration of fundamental questions about the individual in modernity. Existentialist writers, artists, and philosophers focused on what it means that human beings exist finitely, oriented towards their own death; to what extent free will and reason are or are not governing principles of existence and action; how an individual might live a meaningful life in a society that itself is sick, illogical, absurd or without meaning; how catastrophes and the devastations of war upend understandings of ethics; and what forms of sensation adequately describe the contemporary human experience—waiting, disgust, nausea, anguish, anxiety, estrangement and alienation, confusion or boredom, or perhaps radical doubt? This course explores the aesthetic languages that existentialist writers and artists deployed to think through these fundamental questions, ones with which twenty-first-century thinkers are still grappling.

Works include Sartre, *Nausea* and *No Exit*; Camus, *The Stranger* and *The Myth of Sisyphus*; Dostoevsky, *Notes from Underground*; Beckett, *Waiting for Godot*; Kafka, *The Trial* and *Metamorphosis*; Hesse, *Steppenwolf*; Stoppard, *Rosencrantz and Guildenstern Are Dead*; short stories by Kate Chopin; aphorisms by Nietzsche; and selected contemporary novels and films.

SAMPLING

Big Books (Ends Oct. 20)

The Prelude

21L.320

MW 1:00 - 2:30 PM

Instructor: **Noel Jackson**

Room: 2-103

With *The Prelude*, William Wordsworth invented a new genre, the autobiographical epic in verse. It was the poet's masterpiece, but also a deeply personal work by a private man, and withheld from publication until his death in 1850. Wordsworth's poem was to be the introductory portion of a tripartite epic project that was never completed in the poet's lifetime. The poem presents a narrative of college life in the "other" Cambridge, and the record of a young man's experience being caught up in the momentous political events of his day, especially the cataclysm of the French Revolution. Above all, Wordsworth's poem is a psychologically astute and wholly modern account of "the growth of a poet's mind." We will read the poem in its earliest version of 1799, and in the full-length, 13-book version that Wordsworth completed in 1805. We will in addition read short works by predecessors and contemporaries (John Milton, Dorothy Wordsworth, Samuel Taylor Coleridge) to understand better the literary contexts of this powerful and enigmatic work.

Science and Literature (Begins Oct. 23)

The Frankenstein Project

21L.350

MW 1:00 - 2:30 PM

Instructor: **Noel Jackson**

Room: 2-103

Mary Shelley's classic tale *Frankenstein* is often called the first science fiction novel. "The *Frankenstein Project*" will examine in depth one of English literature's most famous pieces of fiction, the tale of a brilliant scientist with overweening ambition and his misbegotten

creation. The daughter of famous literary parents, both renowned philosophers and novelists, Mary Shelley was highly conversant with the intellectual debates of the day. This subject will explore some of the familial, literary, scientific and political contexts of Shelley's novel. We will read *Frankenstein* in its editions of 1818 and 1831, and will examine some of the afterlives, adaptations, and remixes of the novel in fiction and film, including H. G. Wells's *The Island of Doctor Moreau*, Ridley Scott's *Blade Runner*, and Shelley Jackson's *Patchwork Girl*.

INTERMEDIATE

Film Styles and Genres Suspense

21L.433 (H)
MW 11:00 - 12:30 PM
Instructor: **Anne Fleche**
Room: 5-234

Suspense makes us wait for something. Many films elide or reshape time to help us anticipate what happens, but the suspense film focuses even more on when it happens. The film is structured around a future event that depends upon an interval. This unsettled, suspended time points toward time itself, and to our own time as we, necessarily, wait for it to end. In this course we will study a range of films that seem to use this form of unsettled time. These works might include thrillers, mysteries and horror films, but also films about dancing, dreaming, and waiting by directors such as Alfred Hitchcock, Pedro Almodóvar, Luis Buñuel, Agnès Varda, Quentin Tarantino, Jennifer Kent, Mary Harron, Henri-Georges Clouzot, and Jean-Pierre Melville.

Science Fiction and Fantasy

21L.434 (H)
MW 1:00 - 2:30 PM
Instructor: **Arthur Bahr**
Room: 1-135

"A Catholic, a Protestant, and an atheist start a fantasy series..." It sounds like the set-up for a joke, but it also describes the world-building endeavors of J.R.R. Tolkien, C.S. Lewis, and Phillip Pullman, respectively. Their fantasies are serious business, for they take part in a vibrant and longstanding set of debates about art and belief. What should be the relation between made-up worlds and the one we inhabit? Is there a connection between creative principle expressed by humans and the existence, or not, of a divine Creator? Can art seek to persuade and remain art, or does it thereby become argument or propaganda? In addition to major works of Tolkien, Lewis, and Pullman, we will read excerpts from religious and literary texts on which they draw: Hebrew and Christian Scripture, Edmund Spenser's *Faerie Queene*, and John Milton's *Paradise Lost*.

Intro to Literary Theory

21L.451 (H)
T R 12:30 - 2:00 PM
Instructor: **Shankar Raman**
Room: 4-253

This subject examines the ways in which we read. It introduces some of the different strategies of reading, comprehending and engaging with literary texts developed in the twentieth century, paying especial attention to poststructuralist theories and their legacy. The course is organised around specific theoretical paradigms. In general, we will: (1) work through the selected reading in order to see how it determines or defines the task of literary interpretation; (2) locate the limits of each particular approach; and (3) trace the emergence of subsequent theoretical paradigms as responses

to the achievements and limitations of what came before. The literary texts and films accompanying the theoretical material will serve as concrete cases that allow us to see theory in action. For the most part, each week will pair a text or film with a particular interpretative approach, using the former to explore the latter. Rather than attempting a definitive or full analysis of the literary or filmic work, we will exploit it (unashamedly – and indeed sometimes reductively) to understand better the theoretical reading it accompanies.

Jane Austen

21L.473J (H) [Same subject as WGS.240J]
T R 11:00 - 12:30 PM
Instructor: **Ruth Perry**
Room: 2-103

This is your chance to read every word that Jane Austen wrote—not just her novels, but her earlier hilarious juvenilia, several unfinished fragments of novels, and the wonderful letters she wrote over her lifetime to her sister Cassandra. This great writer’s work will be examined in relation to both her biography and the historical period in which she lived and wrote. We will analyze Austen’s characteristic style and techniques, in order to gain an enhanced appreciation of her writing—its intelligence, its wit, and its themes. Because she was a serious satirist, we will also discuss her moral values, and in the process, become more familiar with the culture of eighteenth-century England and the place of women—and art—in it.

Identities and Intersections: Queer Literatures

21L.480J (H) [Same subject as WGS.245]
M W 7:00 - 8:30 PM
Instructor: **Joaquín Terrones**
Room: 4-146

This course will focus on LGBT literature from the late nineteenth century to the present with

an emphasis on fiction and poetry. In particular, we will analyze how LGBT identities and their literary representations have changed over time. Our discussion will give special attention to the ways in which race, class, and disability intersect with sexuality and gender. Some of the authors we will read include James Baldwin, Virginia Woolf, Samuel Delany, Tony Kushner, Audre Lorde, Alison Bechdel, and Leslie Feinberg.

Interactive and Non-Linear Narrative

21L.489J (H) [Meets with CMS.845; same as 21W.765]
W 2:00 - 5:00 PM
Instructor: **Nick Montfort**
Room: 66-160

The course consists of three units:

NARRATIVE THEORY. After an introductory look at multi-sequential novels and electronic literature, we study narratology (narrative theory) to gain a better understanding of the form and function of narratives and the elements and aspects of interactive narrative.

FORKING PATHS. We study non-linear print pieces of different sorts – not only the Choose-Your-Own-Adventure series but other juvenile fiction books of similarly unusual structure; parodies of Choose-Your-Own-Adventure books; literary works by Saporta, Queneau, Mathews, Pavić, Coover, and others; and comics by Jason Shiga and others. Students write their own creative multisequential print piece.

ELECTRONIC LITERATURE. We focus on digital work that has narrative as an important component. Often, the “user” or “reader” is the one who gets to produce the narratives by interacting. A narrative electronic literature work can be a structured document that the interactor can traverse in many ways or a more complex computer program that simulates a world, accepts English input, and perhaps does other interesting things. This includes many computer and video games, including interactive fiction, along with

classic and more recent hypertext fictions, visual novels, and many other examples of creative computing. The main project for the term is to create a work of electronic literature of some sort, which can be done through programming or by structuring language as hypertext.

INTERNATIONAL LITERATURES

Greek I (*Ends Oct. 20*)

21L.607

MW 7:00 - 8:30 PM

Instructor: **Randall Colaizzi**

Room: 14N-112

Introduces rudiments of Greek to students with little or no prior knowledge of the subject. Aimed at laying a foundation to begin reading ancient and/or medieval literary and historical texts. Greek I and Greek II may be combined by petition (after completion of both) to count as a single HASS Elective.

Greek II (*Begins Oct. 23*)

21L.608

MW 7:00 - 8:30 PM

Instructor: **Randall Colaizzi**

Room: 14N-112

Introductory Greek subject for students with some prior knowledge of basic grammar and vocabulary. Intended to refresh and enrich ability to read ancient and/or medieval literary and historical texts. May be taken independently of Greek I with permission of instructor. Greek I and Greek II may be combined by petition (after completion of both) to count as a single HASS Elective.

Latin I (*Ends Oct. 20*)

21L.611

MW 1:00 - 2:30 PM

Instructor: **Randall Colaizzi**

Room: 14N-112

Latin I offers an introduction for those who do not know the language, or a review for those who would like to refresh the Latin that they have previously learned. In this half-semester intensive course, students will learn the rudiments of Latin vocabulary and grammar, including basic vocabulary, word forms, and simple sentence structure. This is the equivalent of a full first semester of college-level Latin.

Latin II (*Begins Oct. 23*)

21L.612

MW 1:00 - 2:30 PM

Instructor: **Randall Colaizzi**

Room: 14N-112

Latin II offers a continuation of Latin I. This class will complete the basic preparation for those who have begun the language with Latin I (611), or will give a review to those who have learned some Latin previously. In this half-semester intensive course, students will reach the level necessary to read Latin texts at an intermediate level, including the full basic Latin vocabulary, word forms, and a knowledge of more complex sentence structures. This is the equivalent of the second semester of college-level Latin.

Literature and Social Conflict: Perspectives on the Hispanic World

21L.638 (H)[Same subject as 21G.738]

T R 7:00 - 8:30 PM

Instructor: **Joaquín Terrones**

Room: 2-103

This course studies some of the most important social conflicts in the Spanish-speaking world through fiction, poetry, essays, film and popular culture. We will examine the Mexican and Cuban Revolutions; the Spanish Civil War; the military dictatorships in Argentina and Chile; the drug wars in Mexico and Colombia; indigenous rights in Guatemala and Peru; women's and LGBT movements across the region. Offered in Spanish.

SEMINARS

Literary Methods Hacking the American Renaissance

21L.701 (H, CI-M)

MW 9:30 - 11:00 AM

Instructor: **Wyn Kelley**

Room: 2-103

We think of the digital age as a time of tremendous innovation in literary technology, producing new authors on a mass scale, as well as preserving and curating older books. This explosion in the technologies of reading is not, however, unprecedented. Because of disadvantageous copyright laws, nineteenth-century American writers had to find creative devices for producing, protecting, and disseminating their work: whether through private presses or self-printing (Walt Whitman and eventually Herman Melville), manuscript self-publication (Emily Dickinson), the networks of popular magazines (Harriet Beecher Stowe and Fanny Fern) or uses of public lectures,

journalism, and photography for self-marketing (Frederick Douglass and Mark Twain). This class will examine the “literary methods” of American authors looking for readers. In order to understand these nineteenth-century innovations, we will also investigate 21st-century critical methods that have created sophisticated digital tools for reading the past. Students will assess different textual forms—manuscript, print, maps, photographs, illustrations, circulars—using the hands-on affordances of both old-fashioned libraries and state-of-the-art digital databases. No technical expertise required.

Studies in Fiction Joyce, Woolf and the Legacy of Modernism

21L.702 (H, CI-M)

MW 11:00 - 12:30 PM

Instructor: **David Thorburn**

Room: 4-146

The first half of this course will center on two classics of high modernism, Virginia Woolf's *Mrs. Dalloway* and James Joyce's *Ulysses*. In the second half of the course we'll read a sampling of later fiction that draws on the experimental legacy of modernist literature. We'll spend about a month on *Ulysses*; each member of the class will be responsible for a single chapter, on which she or he will report to the class. Later texts include: Arundhati Roy, *The God of Small Things*; Garcia Gabriel Marquez, “The Last Voyage of the Ghost Ship”; Russell Hoban, *Riddley Walker*.

Studies in Drama

American Blockbusters from *Uncle Tom's Cabin* to *Hamilton*

21L.703 (H, CI-M)
 T R 2:00 - 3:30 PM
 Instructor: **Marah Gubar**
 Room: 4-253

What makes a play or a musical a smash hit? In this course, we will dive deep into the history of four American blockbusters: *Uncle Tom's Cabin*, *Little Lord Fauntleroy*, *Annie*, and *Hamilton*. Comparing source material to scripts, scripts to accounts of performances, and performances to film adaptations, we will explore how popular narratives shift over time and across genres. Using time-honored and cutting-edge strategies for doing research in the humanities, we will investigate these shows' ties to prior popular forms, such as minstrel shows and comic strips. Since all four of these dramas are focused around figures who oscillate in some way between categories such as child and adult, male and female, rich and poor, or black and white, we will think together about what it means to conceive of identity categories themselves as fluid and performative.

Studies in Poetry

British Romanticism: Power, Protest, and Poetry

21L.704 (H, CI-M)
 MW 3:30 - 5:00 PM
 Instructor: **Noel Jackson**
 Room: 4-251

The poetry we'll read in this seminar was written against the background of momentous social, political and economic transformation. Alternately inspired by and aghast at these transformations, Romantic writers undertook an ambitious project to redefine poetry and what it means to be a poet. Beyond inventing new

poetic genres, styles, and theories of poetry, these authors envisioned nothing less than a thoroughgoing reevaluation of the writer's vocation in the modern world. To write (and to read) was to be part of a world-making, potentially world-changing enterprise – as potentially efficacious in changing the world as the historical and political events to which their poetry responded.

We will read the work of two friends and collaborators, William Wordsworth and Samuel Taylor Coleridge, alongside a colorful secondary cast of radicals, philosophers, and scientists. We will also read some later poetry and prose — by Lord Byron, Percy and Mary Shelley, and others — that revisits the poetry and ideas of the previous generation with irony, remorse, or humor.

Studies in Film

Remakes, Replays, Remixes

21L.706 (H, CI-M) [Meets with CMS.830]
 T 7:00 - 10:00 PM
 Instructor: **Peter Donaldson**
 Room: 16-628

Film adaptations of novels, plays and films. Films will include film noir adaptations of science fiction and detective novels and stories, classic fiction, autobiography; films made from novels and plays (including Shakespeare) and films based on other films. Films and texts include: *Blade Runner/Do Androids Dream of Electric Sheep?* *The Big Sleep*, *The Big Lebowski*, *The Hours/Mrs. Dalloway*, *A Streetcar Named Desire*, *On the Waterfront*, *X [Malcolm X]*/ *Autobiography of Malcolm X*, *The Man Who Knew Too Much* and others.

Media in Cultural Context

Social Issues in American Films, Then and Now

21L.715 (H, CI-M) [Meets with CMS.871]

T R 3:30 - 5:00 PM

Instructor: **Martin Marks**

Room: 26-168

This seminar will explore the ways American films past and present have confronted fundamental social problems. Three topical areas will be the focus: urban life (in particular, the problems of congestion, poverty and crime); advocacy for and opposition to women's rights (with alternate consideration of issues of race and gay rights); and conflicts revolving around immigration and citizenship. From its beginnings in the earliest years of the twentieth century until the present, a huge number of films both fictional and documentary in nature have addressed these issues. In each unit we begin by studying examples of such films that were made during the silent period. These will include fictional narratives (long, short, tragic, comic), educational films, animation, and/or newsreels. One principal "text" for this early material will be the DVD anthology *Treasures III: Social Issues in American Film, 1900-1934* (2007), but we will also study various "mainstream" narrative film landmarks (e.g., Griffith's *The Birth of a Nation* and Vidor's *The Crowd*). In counterpoint to this material, we will examine various films (and one or two recent television series) from both the early sound eras and the present—films that continue to address the same issues. Readings will provide background for each group of films, including the aims and methods of the people who made them, as well as aspects of critical reception and media theory.

CONCENTRATION

Students come to Literature to fulfill their Concentrations for many reasons. Some love to read great books, plays, or poems, or want to explore film and media studies. Some wish to hone their skills in thinking and writing about literary questions. Others enjoy participating in lively discussion in small classes. Many have favorite authors or periods they want to know better.

Concentrations may be organized by genre (poetry, drama, fiction, film), historical period and/or national literature (Renaissance, nineteenth-century British and American literatures, modern American literature), subject of study (popular culture, media studies, literature and aesthetic theory), or theme (race and imperialism, literature and the city, etc.).

MINOR

A Literature Minor lays the foundation for advanced study by enhancing the 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 Literature Minor is designed to allow a student to make a smooth transition from a prior Concentration in Literature, as well as to progress smoothly towards a Major in Literature (should the student so desire).

MAJOR

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.

Students considering majoring in Literature should first see our Undergraduate Academic Administrator to declare interest and to arrange a Major Advisor.

For a list of current term advisors, consult the Literature Section website <http://lit.mit.edu/academic-advisors/> or the bulletin board outside Literature Headquarters, 14N-407. For more information, contact Daria Johnson at 617-253-1659 or email dalesej@mit.edu.

