



# 2015 IAP Supplement

## Literature For-Credit Subjects and Non-Credit Activities



For the most up-to-date information about events and classes, please check either <http://lit.mit.edu> or <http://web.mit.edu/iap/>. MIT students who want to register for classes for credit go to the Registrar's webpag: <http://web.mit.edu/registrar>

## FOR-CREDIT SUBJECTS

### 21L.345 On The Screen: Hitchcock

MTWR (Screening) 3:00-5:00p      Room: 3-270  
MTWR (Lecture) 5:00-6:30p      Room 3-270  
EXCEPT on Jan 27                  Room: 1-390  
Instructor: Eugenie Brinkema

The films of Alfred Hitchcock explores sixteen of the great director's films, ranging from 1927 to 1972. Films will include early Expressionist forays; pictures of espionage and intrigue; the "wrong-man" films; big-budget classics; and lesser-known late works; readings will include feminist, psychoanalytic, formalist and historical explorations of Hitchcock's craft. We will consider figures such as blackmail, doubt, murder, guilt, marriage, and Hitchcock's cameos in each film. In addition, we will analyze aphorisms for which Hitchcock was famous, including the theory of spectatorship bound up with his aim to "Always make the audience suffer as much as possible."

Class will meet Monday, Tuesday, Wednesday and Thursday each week during IAP, from 3.00-6.30. Each day that class meets, from 3-5 p.m., a new film will be introduced and screened; following that screening, we will have a seminar discussion from 5-6.30. Short readings in preparation for each class, and brief, informal written responses after each class, will comprise the work for this 6-credit Sampling course.

No previous experience with film analysis or critical theory is presumed.

Calendar of Films in back of Supplement

### 21L.518 An Engineer's Guide to Milton's *Paradise Lost*

Begins second week of IAP  
TR 7:00-8:30p                          Room: 2-103  
Instructor: Mary Fuller

What's the text? *Paradise Lost* retells the story of man-

kind's creation and fall first told in Genesis. For its author, the 17th century poet John Milton, this is a story of origins – of the universe, of human beings, of gender and the family, of political life, and of evil. It is also a story of revolutions, beginning with the story of Satan's rebellion against God. Both devout and radical, Milton was deeply involved himself in wholesale changes to the English state and the English church; he used the poem to grapple with key existential, theological and political issues, and did so in unrhymed poetry of staggering power and beauty.

What's the project? We'll start with an intensive introduction to the poem, how to read it, and key contexts over IAP; for the rest of the class, you'll be collaborating asynchronously to produce a reader's guide out of your own questions, images, ideas and resources. Final project: a video essay teaching the key thing you learned.

This is a T-grade subject that continues in SP15.

### 21L.S88 Global Literature *Cultural Encounters: Insiders and Outsiders*

Instructors: Margery Resnick and Stephen Tapscott

Spend IAP in Madrid studying transatlantic literatures. This innovative subject will allow for study entirely in English or in Spanish.

From naïve Henry James heroines to disillusioned Hemingway heroes, from Lorca in New York to Orwell in Barcelona, from Pablo Neruda to the Abraham Lincoln Brigade to the wild women of Almodóvar; readings, films, field trips to museums and Spanish cities.

Students will live with Spanish families; classes are held at the Instituto Interacional, where you will meet study abroad students from Stanford, B.U., Syracuse, and Spanish students studying American English and American culture.

You will arrive in Madrid on Jan. 3<sup>rd</sup> for orientation on the 4<sup>th</sup>. The course runs from Jan. 5<sup>th</sup> through Jan. 26<sup>th</sup> with long weekends scheduled for trips.

By petition, this subject counts for the HASS-H credit

as well as for credit towards the concentration, minor, and major in Literature (21L) and Spanish (21F) Global Studies and Languages.

Students must fill out the on-line application at: [http://gecd.mit.edu/go\\_abroad/study/explore/madrid\\_iap](http://gecd.mit.edu/go_abroad/study/explore/madrid_iap)

Applications open on October 21<sup>st</sup>. Students will be accepted on a first-come, first serve basis with priority given to concentrators, majors and minors in 21L and 21F.

## 21L.S90 Global Shakespeares in Performance

Jan. 12-16 M-F 3:00-5:00p Room: 1-242

Jan. 20- 22 T-Th 3:00-5:00p Room: 1-242

Instructors: Diana Henderson and Emily Griffiths Jones

If Shakespeare could time-travel, he would be amazed to discover that his works are being studied as academic texts in university classrooms. He might be much more at home with their vibrant global lives onstage, onscreen, and online, since his own theater world was popular and dynamic. His was a collaborative, open-access profession in which writers and performers continuously transformed existing material into creative new entertainment. In this class, we will begin by exploring Shakespeare's *Hamlet* through cinematic and theatrical adaptations from around the world. We will make use of an online library of tagged video clips that can generate illuminating comparisons through hands-on student editing and compilation. We will then turn to *The Tempest*, bringing it to life through group performance work that develops our own diverse set of interpretations. No experience with Shakespeare or performance required—just the willingness to participate and learn!

## Non-Credit Activities

(Free and Open to the Public)

### Beyoncé: Black Feminist Thought in Popular Culture

Jan 20-22 2:30-4:30p and Jan 23 2:30-4:00p

Room: 14E-304

Activity Leader: Prof. Sandy Alexandre

This course explores Beyoncé's songs, music videos, and photographs as a way to reflect on issues of black feminism, womanism, and intersectionality. What do those terms even mean? How exactly does race and feminism intersect, and why is that particular intersection important, especially in the case of this singer? How successful or forced are efforts to view Beyoncé as a paragon of black feminism? What does a practice of womanism in action actually look like, and how might a performance of it on a music video, for example, invite someone to emulate it (or tailor it for feasible, productive, and pleasurable use) in the real world? How can we use popular entertainment as a foray into deeper examinations of race, gender, class, and sexuality? Is palatable, and entertaining black feminism any different from—a diluted version of—the black feminism we read about in scholarly books? This course will include in-class discussions of *Black Feminist Thought* (1990) by Patricia Hill Collins, along with supplemental essays, which we will read over the course of one week.

## **Non-Credit Activities Cont.**

(Free and Open to the Public)

### **Mobile Marathon Reading: Arabian Nights**

W, Jan 28 9:00-5:00

Locations:

9:00-11:00a	14E-304
11:00a-2:30p	Spofford Room
2:30p-4:00p	Stella Room
4:00 - 5:00p	TBD

Once upon a time there was an IAP event in which members and friends of the MIT community took turns reading selections aloud from *The Arabian Nights* over the course of an entire day. Hard copies of the selections were aplenty and made available to those in attendance. They traveled far and wide to various locations on the MIT campus to simulate the different settings where the many stories of that text occur. Some trudged. Some even skipped (to my Lou, but also skipped some of the venues altogether, since everyone was welcome but not obligated to stay the whole day)! But I digress. During the first few minutes at the first venue, a wonderfully charming and eloquent professor placed the text in historical and cultural context while also debunking some myths about the stories popularly--yet incorrectly--associated with and allegedly included in *The Arabian Nights*. After the brief lesson, everyone in the room clapped with delight and appreciation. They were all the wiser for listening. Overall, the event was a tremendous success, and when they reached their final destination of the day, they were all happily surprised to discover that...

Don't let the suspense kill you!  
Let it keep you wanting more!  
Join us to hear and to make how the story ends!

Come! Bring a friend!  
Tweet as you participate: #TheArabianNights

### **On the Screen**

MTWR Jan 5- Jan 29 3:00-5:00p, Room: 3-270  
EXCEPT on Jan 27 3:00-5:00p, Room: 1-390  
Activity Leader: Prof. Eugenie Brinkema

Films listed on calendar

### **Pleasures of Poetry (20th Year)**

M-F Jan 5-Jan 30 1:00-2:00p

Room: 14E-304

Activity Leader: Prof. David Thorburn

Check <http://lit.mit.edu> for poems and schedule

### **Kevin Pilkington: New Poems**

Jan 15 2:30-4:30p

Room: 124E-304

Award-winning poet Kevin Pilkington will read from his forthcoming book, *Where You Want To Be*.

Kevin Pilkington teaches writing at Sarah Lawrence College and is the author of six books of poetry, including *Spare Change* (La Jolla Poets Press National Book Award winner), *Ready to Eat the Sky* (Independent Publishers Books Award finalist) and *In the Eyes of a Dog* (2011 New York Book Festival Award winner). His poems and reviews have appeared in many magazines including *The Harvard Review*, *Boston Review*, and *North American Review*. His first novel, *Summer Shares*, was published in 2012.

## IAP Films

Sun	Monday	Tuesday	Wednesday	Thursday	Friday	Sat
4	5	6	7	8	9	10
<p><i>Week One:</i></p> <p>Wrong Men; Young Love; The MacGuffin; Black Humor</p>	<p><b><i>The Lodger: A Story of the London Fog</i></b> (1927; 100 min)</p>	<p><b><i>Blackmail</i></b> (1929; 85 min)</p>	<p><b><i>The 39 Steps</i></b> (1935; 85 min)</p>	<p><b><i>Suspicion</i></b> (1941; 99 min)</p>		
11	12	13	14	15	16	17
<p><i>Week Two:</i></p> <p>Mistrust, Suspicion, Espionage</p>	<p><b><i>Shadow of a Doubt</i></b> (1943; 110 min)</p>	<p><b><i>Spellbound</i></b> (1945; 110 min)</p>	<p><b><i>The Trouble with Harry</i></b> (1955; 100 min)</p>	<p><b><i>Strangers on a Train</i></b> (1951; 100 min)</p>		
18	19	20	21	22	23	24
<p><i>Week Three:</i></p> <p>Desire, Guilt, and the Criss- cross Dou- ble-cross</p>	<p>Holiday – <i>No Screening / No Class</i></p>	<p><b><i>Rear Window</i></b> (1954; 115 min)</p>	<p><b><i>Notorious</i></b> (1946; 100 min)</p>	<p><b><i>Rope</i></b> (1948; 80 min)</p>		
25	26	27	28	29	30	31
<p><i>Week Four:</i></p> <p>The Uncanny Detail: Blots, Sockets, and Stains, oh my!</p>	<p><b><i>North by Northwest</i></b> (1959; 130 min)</p>	<p>NOTE: Rm 1-390</p> <p><b><i>Vertigo</i></b> (1958; 128 min)</p>	<p><b><i>Psycho</i></b> (1960; 109 min)</p>	<p><b><i>The Birds</i></b> (1963; 120 min)</p>		



The Literature Faculty  
(with a lot of help from its friends\*)

presents

**Pleasures of Poetry**

IAP 2015



Room: 14E-304

M-F 1:00-2:00pm

Monday	Tuesday	Wednesday	Thursday	Friday
Jan 5 <b>Kevin McLellan*</b> James Schuyler: "February", "This Wiry Winter", "This Dark Apartment"	6 <b>Zachary Bos*</b> Mohammad Reza Shafiei- Kadkani: " Migration of Violets", "In These Nights"	7 <b>Howard Eiland</b> Marianne Moore: "The Fish" Elizabeth Bishop: "The Fish"	8 <b>David Thorburn</b> John Crowe Ransom: "Captain Carpenter"	9 <b>Anne Kazlauskas*</b> Two Scots Songs of Comradeship Robert Burns: "Auld lang syne" Hamish Henderson: "The John Maclean March"
12 <b>Helen Lee*</b> Judy Grahn: "The Common Women Poems"	13 <b>Rosemary Booth*</b> Elizabeth Bishop: "The Moose"	14 <b>David Thorburn</b> Ellen Bryant Voigt: "The Last Class," "Short Story"	15 <b>Kevin Pilkington*</b> Richard Hugo: "Degrees of Grey in Philipsburg"	16 <b>Anne Hudson*</b> Heather McHugh: "What He Thought"
19 [MLK holiday]	20 <b>Susan Wiedner*</b> Dylan Thomas: Dylan Thomas: "In My Craft or Sullen Art", "Four Poems, I", "The force that through the green fuse drives the flower"	21 <b>Joel Sloman*</b> Homer: <i>Iliad</i> , 11.101-121	22 <b>Shermaine Jones</b> Nikki Giovanni: "For Sandra"	23 <b>Rosa Martinez</b> Edgar Allan Poe: "The Conqueror Worm", "Annabel Lee"
26 <b>James Buzard</b> Tennyson: "Ulysses", "Tithonus"	27 <b>Stephanie Frampton</b> Ovid: <i>Tristia</i> , 1.1., 3.1, 3. 14	28 Literature mobile reading marathon: <i>Arabian Nights</i>	29 <b>Wyn Kelley</b> Emily Dickinson: "My Life had stood – a Loaded Gun" John Greenleaf Whittier: "A Sabbath Scene"	30 <b>Stephen Pepper*</b> Mark Doty: "Source", "At the Gym", "Flit"

Packets of our poems are available from the Literature HQ Office or online at <http://lit.mit.edu>.