

Literature

Highlights of the Year

Professor Henry Jenkins was appointed to the Peter de Florez professorship beginning July 1, 2004. This is the third endowed chair Professor Jenkins has held at MIT, the others being the Ann Fetter Friedlaender chair in the humanities (1998–2003) and the John E. Burchard chair in the humanities (2003–2004).

James Cain was promoted to associate professor beginning July 1, 2003 and Christina Klein began her term as Mitsui career development associate professor on the same date.

Professor William Uricchio began his tenure as John Simon Guggenheim fellow this year, and several faculty members completed research on major long-term projects: Professor Ruth Perry's *Novel Relations: The Transformation of Kinship in English Culture and Literature, 1748–1818* is in production at Cambridge University Press, and associate professor James Buzard's *Disorienting Fiction: The Autoethnographic Work of 19th-Century British Novels* is in production at Princeton University Press.

Senior lecturer Wyn Kelley received the School of Humanities, Arts, and Social Sciences (SHASS) "Other Academic" Infinite Mile Award for her extraordinary contributions to education and the new Institute-wide communications initiative. Julie Saunders, administrative assistant, received the SHASS "Go-to Person" Infinite Mile Award.

Academic Program and Student Enrollment

During the past year 951 undergraduates enrolled in Literature subjects, 8 were registered as literature majors, 19 as minors, and 80 as concentrators in literature.

The Literature program was the first-ranking program at MIT in HASS-Distribution (HASS-D) enrollments this year (665) as well as in the HASS component of the Communications Requirement (675). We offered 18 subjects for HASS-D credit, taught in 30 sections, and 20 Communication Intensive-Humanities (CI-H) subjects, taught in 32 sections. In addition we offered 1 subject, 21L.010J Writing about Literature, in the CI-HW category, and 8 subjects (11 sections) in the CI-M category for literature majors.

A number of Literature subjects and seminars were revised this year, including 21L.460 Medieval Literature, taught by Professor Cain (new topic: medieval women); 21L.512 Literary Interpretation, taught by Professor Alvin Kibel (new topic: reading poetry); 21L.701 Literary Interpretation, taught by Professor Stephen Tapscott (new topic: poetry and the world); 21L.704 Studies in Poetry was taught in three sections, each with a new topic this year: contemporary American poets (Professor John Hildebidle); Virgil, Spenser, Milton (associate professor Mary Fuller); and the image: poetry, photography and the technologies of vision (Professor Tapscott and visiting scholar Marja Roholl). 21L.707 Problems in Cultural Interpretation was taught by Professor Fuller (race, religion and identity in early American writing).

We continue to integrate new educational technologies into the Literature curriculum. This year, the Cross-Media Video Annotation System (XMAS) developed by the MIT Shakespeare Project under iCampus funding (see below, Electronic Projects and Sponsored Research) was used as the primary means of integrating the study of Shakespeare's text and filmed performances in both 21L.435 Literature and Film/Shakespeare on Film, taught by Professor Peter Donaldson, and in Professor Donaldson and lecturer Sarah Lyons's sections of 21L.009 Shakespeare. Annotatable image collections developed in MetaMedia, a D'Arbeloff Fund for Excellence in Education project, were used extensively by senior lecturer Kelley to add a multimedia dimension to 21L.705 Herman Melville and Toni Morrison, and in associate professor Diana Henderson's section of 21L.009 Shakespeare.

Research and Publication

Professor Donaldson's research focuses on Shakespeare on film and in new media. This year he published a review essay on work in the field in *Shakespeare Studies*; his "Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books*," in *Shakespeare, The Movie II* (expanded reissue of *Shakespeare, The Movie*), edited by Lynda E. Boose and Richard Burt (Routledge); and he completed essays on Julie Taymor's *Titus* (forthcoming in Blackwell's *Companion to Shakespeare in Performance*, edited by Barbara Hodgdon and William Worthen, and on Michael Almereyda's *Hamlet* (forthcoming in Blackwell's *Concise Companion to Shakespeare on Film*, edited by Diana Henderson. In addition, Donaldson published "'Let's Be Going': A Parent Reads *GeekCereal*" a personal account of a family's experience of a collective online diary, in *Rethinking Media Change*, edited by David Thorburn and Henry Jenkins (MIT Press). Donaldson also resumed work in the area of Machiavelli studies in which he has published several books, completing an essay on Shakespeare, Machiavelli, and the trope of *imitatio dei*.

Professor Kibel continues work on literature and ethics, and literature and science, and delivered several papers on these subjects (see below, Conferences and Panels).

Professor David Thorburn, whose areas of research include television and media studies and modern fiction and the novel published articles on *The Sopranos* and on television aesthetics in the second edition of *The Television Encyclopedia*; an article on English in higher education in *Pedagogy*, and is at work on a book project, "Modern Fiction in English," under contract to Yale University Press. In addition he is editor of the MIT Press *Media in Transition* book series.

Professor Perry, an 18th century specialist who also writes on feminism and, lately, on the historiography of Anglo-American folk music, has completed her monumental study of the family in the 18th-century novel (see above, Highlights). She has contributed the entry on Mary Astell for the new *Dictionary of National Biography* and published two contributions to *Approaches to Teaching Austen's Emma*, edited by Marcia McClintock Folsom: "Jane Austen, Slavery, and British Imperialism," and "The Sexual Politics of *Emma*." Three more articles (on *Clarissa*, the representation of poverty in 18th-century England, and Mary Astell) are in press. Perry is also working on an edition of Charlotte Lennox's *Henrietta* (1758) for Kentucky University Press, a special double issue on

ballads and folksongs in the 18th century for “The Eighteenth Century: Theory and Interpretation,” and a volume of essays on Jane Austen.

Professor Tapscott contributed entries on William Carlos Williams to the *WCW Encyclopedia* and an article on the uses of translation to *Ergo*. Essays on William Carlos Williams, Alan Ginsberg, and Paul Celan are forthcoming.

Professor Hildebidle’s fourth book of poetry, *Signs, Translations*, is in press, another *Crossing the Light* has been completed, and he continues work on a book on the Irish Field Day movement.

Professor Jenkins, an internationally influential student of new media, popular culture, and media communities, is completing his fifth authored or coauthored book, “Convergence: Why Media Matters.” He has published five articles in journals this year, including contributions to *Insight*, *Cinema Journal*, *International Journal of Cinema Studies*, *Independent Schools*, and *Computers in Entertainment*, and has contributed essays to a number of edited volumes including “Interview with Geraldine Laybourne,” in *Nickelodeon Nation: The History, Politics, and Economics of America’s Only TV Channel for Kids*, edited by Heather Hendershott; “Theory by Design,” with Kurt Squire and Wally Holland in *Video Game Theory*, edited by Bernard Perron and Mark Wolf (Routledge, 2003); “You Can’t Bring That Game to School!: Designing Supercharged!” with Kurt Squire and Philip Tan in *Design Research: Methods and Perspectives*, edited by Brenda Laurel; and a foreword to Geraldine Bloustein’s *Girl-Making: A Cross-Cultural Ethnography on the Process of Growing Up Female*. He has also written a monthly column for *Technology Review* and for *Computer Games Magazine* (coauthored with Kurt Squire) and another nine articles are forthcoming or in press.

Professor Uricchio, a media scholar whose work includes media theory, cultural study of early cinema, and television studies, is completing books on the early history of the film Western, the history of the nickelodeons (with Roberta Pearson), and *Television in the Third Reich: Cultural Identity, Multinational Development, and Media History*, which is forthcoming from Cambridge University Press. This year he has published “‘How Many Times Shall Caesar Bleed in Sport’: Shakespeare and the Cultural Debate about Moving Pictures” (with Roberta Pearson) in *Silent Cinema Reader*, edited by Lee Grieveson; “From New Deal Propaganda to National Vernacular: Pare Lorenz and the Construction of an American Public Culture,” (with Marja Roholl) in *Triumph der Bilder: Kultur- und Dokumentarfilme vor 1945 im internationalen Vergleich*, edited by Peter Zimmermann and Kay Hoffmann; “Historicizing Media in Transition,” in *Media in Transition*, edited by Henry Jenkins and David Thorburn; and “Beyond the Great Divide: Collaborative Networks and the Challenge to Dominant Conceptions of Creative Industries,” in *The International Journal of Cultural Studies*.

Professor Fuller studies the early modern literature of exploration and travel and is completing her book “Reading Hakluyt’s Voyages: English Travel in Print, 1600.” She has also completed two articles for publication, “Donner un sens: le Russie et l’Afrique dans les collections de voyages Anglais au 16e siècle” for publication by the University of Laval Press, and “Ways of Remembering: Jamestown’s Colonists as Exemplary

Figures," for *Blackwell's Companion to the Literature and Culture of the American South*, edited by Richard Gray and Owen Robinson.

Professor Buzard is a Victorianist whose publications have focused on the literature of travel on autoethnographic aspects of English literature in the romantic, Victorian, and modern periods. His *Disorienting Fiction: The Autoethnographic Work of 19th-Century British Novels* is in production by Princeton University Press (see Highlights, above). This year he published "On Auto-Ethnographic Authority," *Yale Journal of Criticism*. His *Victorian Prism: Refractions of the Crystal Palace*, a collection of essays on the afterlife of the Great Exhibition of 1851, coedited with Joseph Childers and Eileen Gilooly, is under contract with University of Virginia Press.

Associate professor Diana Henderson studies Renaissance and 20th-century drama, Shakespeare, Shakespeare in film and performance, and Shakespeare's influence on later writers. She has completed her second book, "Uneasy Collaborations: Working with Shakespeare in Modern Forms;" is editing the Blackwell *Concise Companion to Shakespeare on Screen* and has begun a third book on Shakespeare's Europe. This year she published "Othello Redux?: Scott's *Kenilworth* and the Trickiness of 'Race' on the Nineteenth-century Stage" in *Victorian Shakespeare, Volume 2: Literature and Culture*, edited by Gail Marshall and Adrian Poole; "A *Shrew* for the Times, Revisited" in *Shakespeare, The Movie II*, edited by Lynda E. Boose and Richard Burt; "The *Tempest* in Performance" in *A Companion to Shakespeare, Volume IV: The Poems, Problem Comedies, Late Plays*, edited by Richard Dutton and Jean Howard. Her "Theatre and Controversy, 1572–1603" in *History of British Theatre, Vol. 1*, edited by Jane Milling and Peter Thomson, is in press and she has another six articles forthcoming in journals and collected volumes.

Associate professor Shankar Raman studies intersections of Renaissance literature and the cultural history of early colonialism. He is also a literary and cultural theorist and a scholar of the baroque in literature and art. He is currently coediting (with Lowell Gallagher) a book of essays entitled "Shakespeare and the Senses" and finishing his second book, "Untimely Meditations: Dynamics of Change in Renaissance Literature and Painting." This year he published "Performing Allegory: Erwin Panofsky and Titian's *Allegory of Prudence*" in *Emblematica* and "'A nao vem bem carregada': Colonialism and Cuckoldry in Gil Vicente's *Auto da India*" in *Comparing Imperialisms: Early Modern to Late Romantic*, edited by Elizabeth Sauer and Balachandran Rajan. Articles on colonialism and gender in Donne's *Elegies* and on Shakespeare's *Comedy of Errors* are forthcoming.

Associate professor Christina Klein, holder of the Mitsui career development chair, is an American studies scholar whose work focuses on the relations between American culture and Asia. She is working on her second book, "Shaolin Cosmopolitans: A Cultural History of Asian Martial Arts in the United States." This year she published "Martial Arts and the Globalization of US and Asian Film Industries" in *Comparative American Studies* and "*Crouching Tiger, Hidden Dragon*: A Diasporic Reading," in *Cinema Journal*.

Professor Cain, a medievalist with interests in the intersection of literature, gender, and politics, completed his book “Polytexts: Political Poetics and the Culture of State Formation in Angevin England.”

Assistant professor Noel Jackson is a romanticist whose work deals with the intersection of aesthetics, science, and medicine in the early 19th century. He has just completed his first book, “Romanticism, Human Science, and the Poetry of Sensation” (manuscript in progress). This year he published “Critical Conditions: Coleridge, ‘Common Sense,’ and the Literature of Self-Experiment” in *ELH* [English Literary History] and two articles for the *Encyclopedia of the Romantic Era, 1760–1850*, edited by Christopher John Murray. “Rethinking the Cultural Divide: Walter Pater, Wilkie Collins, and the Legacies of Wordsworthian Aesthetics” is forthcoming in *Modern Philology*.

Senior lecturer Kelley has completed several articles: “Rozoko in the Pacific: Melville’s ‘Literary [and Other] Remains,’” forthcoming in *Melville in the Pacific*, edited by Jill Barnum, Wyn Kelley, and Christopher Sten; “Melville, Hawthorne, and the Dream of Renaissance Collaboration,” proposed to editors Jana Argersinger, Robert K. Martin, Robert Milder of *Hawthorne and Melville*; “‘Tender Kinswoman’: Gail Hamilton and Gendered Justice in *Billy Budd*,” in *Melville and Women*, edited by Elizabeth Schultz and Haskell (Springer, forthcoming); and “Lying in Various Attitudes: Staging Pip in Multimedia,” in Proceedings of the *Moby-Dick 2001* Symposium, edited by John Bryant, Mary K. Bercau Edwards, and Timothy Marr (Hofstra University, 2004).

Conferences and Invited Addresses

As Carnegie fellow of the Forum for the Future of Higher Education, Professor Donaldson spoke at the Aspen Institute on “The Shakespeare Electronic Archive: Tools for Online Learning and Scholarship”; and gave the keynote speech, a multimedia essay on “Michael Hoffman’s *Midsummer Night’s Dream*: Class, Culture and the Birth of Recorded Opera” at the 4th Shakespeare in Performance Conference at the University of Maryland, College Park. He also presented a paper, “Machiavelli, *Imitatio Dei* and *Henry V*” at the annual meeting of the Shakespeare Association of America.

Professor Kibel spoke on “Representing Evil: The Instance of *Macbeth*” at the Conference on Shakespeare and Philosophy in a Multicultural World, Loránd Eötvös University, Budapest; on “Representing Evil: The Instance of Melville’s *Billy Budd*” at the Conference on Perspectives on Evil and Human Wickedness at the Anglo-American College in Prague, Czech Republic; on “The Idea of Wilderness in the 21st Century” at the Conference on the Future of Humanities, University of Hawaii, Honolulu; on “The Place of the Humanities in a Technological Curriculum” at the Universität St Gallen, Switzerland, and on “William Empson and the Art of Paraphrase” at the University of Sheffield, UK.

Professor Thorburn gave the keynote address at the International Conference on Internet Communities in Innsbruck, Austria, spoke on Truffault’s *Fahrenheit 451* at the Boston Public Library, and spoke and moderated discussions on filmmakers and playwrights at the Huntington Theatre, the Brattle Theater, and elsewhere. Professor Thorburn continues to speak and moderate discussions at the MIT Communications Forum.

Professor Perry gave the Riley Lecture at Alfred University, spoke on ballads and songs at the Group for Early Modern Cultural Studies in Newport Beach, CA, chaired two sessions at the meeting of the Association of Eighteenth Century Studies (ASECS) in Boston; conducted a workshop on “The Twa Sisters” at the New England Folk Festival, where she also performed, and spoke on “Ballads of Incest and Murder” at Harvard University.

Professor Tapscott spoke on “Robert Lowell and Allen Ginsberg: Mourning Modernism” at the University of Sichuan, Chengdu, China; delivered the keynote address, “The New Poem of Trauma,” at the European American Studies Association Conference meeting in Poznan, Poland; spoke on “A. R. Ammons and the Metaphysics of Vision” at the American Studies Institute, Warsaw, Poland, and at the University of Poznan, Poland; and spoke on “The Moral Envoy: Zbigniew Herbert’s ‘Mister Cogito’” at the Poets Against the War panel at Harvard. Professor Tapscott also performed readings of his poems in New York and Savannah.

Professor Jenkins spoke at the Cybersymposium at the Harvard Business School and on reality television at Georgia State University.

Professor Fuller spoke on “Making Something of It: Valuing Documents, Objects and Cultures in the Early English Travel Collection” at the Seminar on Texts and Travellers, Trinity College, Oxford, and at the Colloque Objets Mobiles, Musée de la Civilisation avec l’Université de Laval (CELAT), Québec (“Donner un sens: les documents, les objets et les cultures”).

Professor Buzard spoke on George Eliot at the Victorian Literature and Culture Seminar, Harvard Humanities Center, and on “Conflicting Cartographies: Globalism, Nationalism, and the Crystal Palace Floor Plan” at the annual conference of the Monuments and Dust project in London and at the Conference on 19th-Century Exhibitions sponsored by the Nineteenth-Century Studies Association in St. Louis. He offered a paper at the Modern Language Association meeting (Division on Anthropological Approaches to Literature) in San Diego; lectured on nationalism and Charlotte Brontë’s *Villette* at the Conference of North American Victorian Studies Association, Indiana University, and organized and chaired a panel on “Locating Literature” at the same meeting. His lecture on *Villette* was also given at a conference sponsored by the British Council in Delphi, Greece, and at the Conference on Nineteenth-Century Worlds: Local/Global, sponsored by Interdisciplinary Nineteenth-Century Studies, London. He lectured on Dickens at the meeting of the Dickens Project, University of California, Santa Cruz.

Professor Henderson spoke on Tennessee Williams’s *The Rose Tattoo* at the Huntington Theater, Boston; on *Much Ado about Nothing* at the Shakespeare Association of America Conference, New Orleans; lectured on “Meditations in a Time of (Displaced) War: *Henry V* and the Ethics of Performing History” at the Conference on Shakespeare and Philosophy in a Multicultural World in Budapest, Hungary, and at the Shakespeare and European Politics Conference in Utrecht, the Netherlands.

Professor Raman was an invited speaker at the Conference on Global Renaissances, hosted by the Manhattan Center of the SUNY Stony Brook Humanities Center; delivered a paper on “Hamlet’s Ear” at the Conference on Shakespeare and Philosophy in a Multicultural World in Budapest, Hungary, and presented a paper on “Theater and Wonder in the Antipodes” at the Shakespeare Association of America’s annual conference, New Orleans.

Professor Klein spoke on “The Intersections of Cultural Studies and Diplomatic History at the meeting of the Society for Historians of American Foreign Relations; on “Martial Arts and the Globalization of US and Asian Film Industries” at the Center for Advanced Study, University of Illinois; and on “Quentin Tarantino’s *Kill Bill* and the Shaw Brothers’ Legacy in a Globalizing World” at a conference on Constructing Pan-Chinese Cultures at the University of Illinois. She participated in the panel on “Defining America Abroad: Promoters and Presenters,” at the meeting of the Organization of American Historians and chaired the panel on “Translating Race and Ethnicity in the Global Mediascape” at the 2003 meeting of the American Studies Association.

Professor Cain spoke on the “The Angevin Revolution in Political Aesthetics” at the Illinois Medieval Association at Northwestern University; on “Sovereignty by Synecdoche: Fragmentation and the Strategies of Imagination in Richard Fitz Neil’s *Dialogue of the Exchequer*” at the Conference in Honor of Robert W. Hanning: Past, Present, and Future, at Columbia University.

Professor Jackson spoke on “Feeling History: The Science of the Mind and the Poetics of Suggestion” at the annual conference of the North American Society for the Study of Romanticism at the University of Colorado, Boulder, and on “Coleridge, Anna Seward, and the Gendering of Reason in the Romantic Sonnet Revival” at the Coleridge Summer Conference, Cannington College, Somerset.

Senior lecturer Kelley spoke on “‘Bartleby,’ ‘Benito Cereno’ and the Inhuman Sea” at the Redwood Library Symposium on Melville; on “Melville’s ‘Bartleby’ and Resistance” at the Salem Athenaeum; and on “Rozoko in the Pacific: Melville’s ‘Literary [and Other] Remains’” at the international meeting of the Melville Society, in Maui. She gave the Melville Birthday Lecture at the New Bedford Whaling Museum: “Melville Pictures the City.”

Electronic Projects and Sponsored Research

The MIT Shakespeare project, directed by Professor Donaldson, continues to improve the Cross Media Annotation System, developed with funding from the Microsoft Corporation under the MIT-Microsoft iCampus Initiative. XMAS provides capability for searching, defining, and annotating a wide range of media including texts, images collections, and video files in either streaming or DVD form, and supports a far more active and thorough integration of media materials into student work than is possible with existing tools. This year, XMAS was used in text and DVD modes to support student video “note taking,” one-to-one tutorials, classroom presentations, and multimedia essays in 21L.009 Shakespeare and 21L.435 Literature and Film. Independent assessments of student learning by Thomas Clay and Associates were very

positive, and there are plans to expand the project with active remote collaborations with Vanderbilt University, Notre Dame, and other institutions in the coming year.

MIT's partnership with the Royal Shakespeare Company (RSC) is developing as well. Several hundred RSC images have been added to the collections and Professor Henderson is experimenting with image-rich assignments in her section of the Shakespeare course. Professors Donaldson, Raman, and Henderson are collaborating with OpenCourseWare (OCW) to include the RSC collections in OCW web pages.

Professors Donaldson and Jenkins and research associate Kurt Fendt are principal investigators on the D'Arbelloff-funded MetaMedia project, now in its third year. This project has developed an infrastructure to help faculty new to multimedia pedagogy support teaching modules in subjects for which media collections are needed. This year several new modules were added, including new materials on classic American dance (taught by associate professor Thomas de Frantz, Music and Theater Arts); American authors (senior lecturer Kelley); and Cultura (a distance discussion format developed by senior lecturer Gilberte Furstenberg and used collaboratively with the University of Paris). As a framework for media management and annotation, MetaMedia is proving robust enough to play a role in MIT's management and delivery of many kinds of media services, and discussions are underway with Information Service & Technology, D-Space (MIT's digital repository), and OCW aimed at integrating MetaMedia more fully into core MIT projects and services, so that the humanities projects developed under MetaMedia can be sustained into the future and pathways for new projects—from an instructor's idea to deployment in one class to worldwide presence as part of OCW—can be facilitated.

In addition to the MetaMedia project, Professor Jenkins is the director of the Educational Arcade, which developed out of the iCampus-funded Games to Teach project into a wide-ranging activity focused on games and game-like technologies in higher education and K-12. Jenkins is also coordinator of the Electronic Arts "Creative Leaders" workshop program. Professor Buzard is coeditor of the international Monuments and Dust project on Victorian England, and senior lecturer Kelley is a researcher in the national Visible Knowledge Project (Center for New Designs in Learning and Scholarship), centered at Georgetown University. Professor Uricchio is team leader for Cultural Identities on the European Science Foundation's *Changing Media-Changing Europe* research program.

Service and Committees

Professor Donaldson serves on MIT's Council on Educational Technologies, is director of the MIT Shakespeare Electronic Archive, and research group leader of the MetaMedia Group of the Comparative Media Studies Program. Professor Thorburn is director of the MIT Communications Forum. Professor Perry is a member of the MIT Corporation Joint Activity Committee, the MIT Gender Equity Committee, and the Women's Studies Program Committee. She is also a member of the board of directors of the Graduate Consortium of Women's Studies. Professor Tapscott serves on American studies boards in China, Poland, and Romania, and is active in the Books for Libraries program in Hungary and Poland. Professor Jenkins is director of the Comparative Media Studies Program at MIT, is housemaster of Senior House, and serves on the Council for the Arts.

Professor Uricchio served this year as acting director of the Comparative Media Studies Program. Professor Fuller serves on the editorial board of *Studies in Travel Writing*; on the MIT Faculty Policy Committee and on the Louis Kampf Prize selection committee. Professor Buzard is chair of the Literature faculty curriculum committee, a member of the executive board and contributing editor for *Monuments and Dust: The Culture of Victorian London*, an electronic archive on Victorian London based at the University of Virginia and University College, London, cochair of the Victorian Literature and Culture seminar, Harvard Humanities Center, and a member of MLA executive committee, division on anthropological approaches to literature. Professor Henderson serves on the Taskforce on the Educational Commons, on the programming committee of the MIT Women's Studies Program, and the Kelley Prize committee. She is a member of the nominating committee of the Shakespeare Association of America. Professor Raman serves on the MIT Committee on Curricula.

Peter S. Donaldson
Section Head
Professor of Literature

More information about the Literature section can be found on the web at <http://web.mit.edu/lit/www/>.