

LITERATURE SUBJECTS

Course 21L Supplement to the Bulletin



Annihilation (Garland, 2018) (based on the novel *Annihilation* by Jeff VanderMeer, 2014)

“I’m a believer in the power of knowledge and the ferocity of beauty, so from my point of view, your life is already artful—waiting, just waiting, for you to make it art.” — **Toni Morrison**



LITERATURE SECTION

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FALL 2023 SCHEDULE

21L	UNITS	CREDIT	SUBJECT TITLE	INSTRUCTOR	DAY	TIME	ROOM
INTRODUCTORY							
21L.001	3-0-9	H CHH	Foundations of Western Literature: Homer to Dante	Frampton, S.	MW	11-12:30p	4-144
21L.003	3-0-9	H CHH	Great Novels in English [Reading Fiction]	Buzard, J.	TR	7-8:30p	2-103
21L.004	3-0-9	H CHH	Reading Poetry	Tapscott, S.	MW	7-8:30p	4-253
21L.005J	3-0-9	A CHH - Same subject as 21M.609	Introduction to Drama	Alexandre, S.	TR	1-2:30p	4-144
21L.010J	3-0-9	H CH-HW - Same subject as 21W.042J	Writing with Shakespeare	Henderson, D.	TR	2:30-4p	14E-310
21L.011	3-3-6	A CHH	Introduction to Film Studies (Lecture)	Svensson, A.	T	3:30-5p	3-270
			Introduction to Film Studies (Screening)		M	7-10p	3-270
			Introduction to Film Studies (Recitation 1)		R	3-4p	1-277
			Introduction to Film Studies (Recitation 2)		R	4-5p	1-277
21L.012	3-0-9	H CHH	Truth, Lies, and Fiction [Forms of Western Narrative]	Doyle, C.	MW	11-12:30p	56-162
21L.015	3-0-9	H CHH	School Stories [Children's Literature]	Gubar, M.	MW	1-2:30p	4-257
21L.032J	3-0-9	H CHH	Afrofuturism, Magical Realism, and Other Otherwise Worlds	Terrones, J.	MW	3:30-5p	56-167
SAMPLINGS (6-UNITS)							
21L.310	2-0-4		Contemporary Literature [Bestsellers]	Finch, L.	T	11-12:30p	56-191
21L.315	2-0-4		Science Fiction [Prizewinners]	Finch, L.	T	12:30-2p	56-192
21L.320	2-0-4		Reading <i>Paradise Lost</i> [Big Books]	Fuller, M.	M	2:30-4p	4-253
INTERMEDIATE including subject taught in Global Languages							
21L.435	3-3-6	H	Re/presenting Sex and Gender [Literature and Film]	Doyle, C.	MW	1-2:30p	56-169
21L.480J	3-0-9	H Same subject as WGS.245	Identities and Intersections: Queer Literatures	Terrones, J.	MW	9:30-11am	1-246
21L.489J	3-0-9	A	Interactive Narrative	Montfort, N.	W	2-5p	14E-310
21L.580	3-0-9	A	Lost in Translation: World Literature in the Age of Machine Translation and Artificial Intelligence [Translations]	Urlaub, P.	T	7-10p	14E-310
21W.756	3-0-9	A	Nature Poetry [Writing and Reading Poems]	Bennett, J.	M	2-5P	8-119
21L.607	3-0-3		Greek I (ends Oct 20)	Eric Driscoll	TR	11:30-1p	1-134
21L.608	3-0-3		Greek II (begins Oct 23)				
21L.613	2-0-4		Latin Women Poets [Latin Readings & Advanced Latin Readings] (ends Oct 20)	Frampton, S.	MW	1-2:30p	4-146
21L.614	2-0-4						
21L.639J	3-0-9	H Same subject as 21F.739	Consuming Latin America [Globalization and its Discontents: Spanish-speaking Nations]	Terrones, J.	MW	1-2:30p	14N-112
SEMINAR							
21L.702	3-0-9	H CHM	Toni Morrison [Studies in Fiction]	Alexandre, S.	TR	11-12:30p	5-232
21L.704	3-0-9	H CHM	Poetry of Witness [Studies in Poetry]	Tapscott, S.	T	7-10p	14N-112
21L.705	3-0-9	H CHM	Jane Austen and After [Major Authors]	Buzard, J.	TR	3:30-5p	14N-112
21L.706	3-3-6	H CHM - Meets with CMS.830	Indigenous Film and Television [Studies in Film]	Doyle, C.	MW	2:30-4p	4-146

INTRODUCTORY

MW 11-12:30p

Stephanie Ann
Frampton

4-144

(Pre-1900)

21L.001 (H, CI-H) Foundations of Western Literature: Homer to Dante

Studies a broad range of texts essential to understanding the two great sources of Western conceptions of the world and humanity's place within it: the ancient world of Greece and Rome and the Judeo-Christian world that challenged and absorbed it. Readings vary but usually include works by Homer, Sophocles, Aristotle, Plato, Virgil, St. Augustine, and Dante. Enrollment limited.

TR 7-8:30p

James Buzard

2-103

(Pre-1900)

21L.003 (H, CI-H) Reading Fiction: Great Novels in English

A handful of great short to mid-sized novels from a golden age in English fiction, circa 1815-1930. We'll study Jane Austen's *Emma* (1815), Charlotte Bronte's *Jane Eyre* (1847), Charles Dickens's *Great Expectations* (1860-61), and Thomas Hardy's *The Mayor of Casterbridge* (1886), and Virginia Woolf's *To the Lighthouse* (1927). Topics will include (but not be limited to): social class and its powers and limits; women's place and power in society; the evolution of fictional realism; the novel of character development (*Bildungsroman*); the emergence of literary modernism. Some attention will be paid to the historical context in which these works were written, but the main emphasis will be on learning to read some classic texts with insight and appreciation.

MW 7-8:30p

Stephen Tapscott

4-253

21L.004 (H, CI-H) Reading Poetry

An introduction to poetry in English. We will explore poems written during several periods and in several genres (nature-poems, narratives, the epic, sonnets, odes, experimental forms). Focus will be less on names and dates than on tactics of analytic reading. Poets whose work we'll read include William Shakespeare, John Milton, John Keats, Emily Dickinson, Elizabeth Barrett Browning, Robert Frost, Langston Hughes, Sylvia Plath, Elizabeth Bishop, Langston Hughes, June Jordan, Seamus Heaney, Derek Walcott, Li-yong Lee, Marilyn Chin, and others. 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 a special event is scheduled.

Same Subject as
21M.609

TR1-2:30p

Sandy Alexandre

4-144

21L.005[J] (A, CI-H) Introduction to Drama

In her autobiographical play, *To Be Young Gifted and Black* (1969), the playwright Lorraine Hansberry wrote: "I think that virtually every human being is dramatically interesting." In our own lives—through our own verbal and body language—we alternate between deprecating and eagerly embracing what it means to be dramatic: "Oh gosh, he is so dramatic," we accuse! "Yes, honey! I'm absolutely a drama queen," we might hear someone proudly profess. "Dee-rahmuh!" we drawl to diagnose a scandalous story. Drama is everywhere around us asserting itself: provoking us, amusing us, challenging us, prompting us, inspiring us, catching the conscience of Kings even—effectively acting on us in some way or another. By reading plays and watching video recordings of some of them, we will attempt to understand what drama does best and uniquely as a literary genre. Toward the end of the semester, we will also consider the various forms drama can take. Where, for example, do we situate a TikTok video, a historical reenactment, a staged protest, a walk down the runway of an underground ballroom, or a flash mob in an Introduction to Drama course? Our encounters may include, but are not limited to, plays by Samuel Beckett, Quiara Alegria Hudes, Lorraine Hansberry, August Wilson, David Henry Hwang, Suzan-Lori Parks, and Shakespeare.

Same Subject as
21W.042J

TR 2:30-4p

Diana Henderson

14E-310

(Pre-1900)

21L.010 (CI-H) Writing with Shakespeare

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—critically, creatively, in groups, and in a variety of media—you will have ample opportunity to explore the elements and occasions that shape effective, meaningful communication. We will consider how his plays have in turn been reinterpreted across the globe: in addition to reciting famous speeches, we will analyze both text and film versions of the comedy *Much Ado About Nothing* and the tragedy *Othello*, and you will explore an online MITx module as preparation to perform dramatic scenes from what is now a 'problem play,' *The Merchant of Venice*. Finally, we will look at how Shakespeare revises his stories and style in the late 'romance' *A Winter's Tale*. In the process, you will get to 'play' a Shakespeare scholar, and debate the reasons for the playwright's enduring power. Nevertheless, our aim is less to appreciate his works as an end in themselves than to draw on his remarkable drama (including its vocabulary, variety, verve, and verbal command) in order to help you improve your own writing, speaking, analytic thinking, use of resources, and understanding of media today.

Lecture
T 3:30-5p
3-270

Screening
M 7-10p
3-270

Recitation 1
R 3-4p
1-277

Recitation 2
R 4-5p
1-277

Alexander
Svensson

21L.011 (A, CI-H) Introduction to Film Studies

Concentrates on close analysis and criticism of a wide range of films, including works from the early silent period, documentary and avant-garde films, European art cinema, Hong Kong cinema, and contemporary Hollywood fare. Through comparative reading of films from different eras and countries, students develop the skills to turn their in-depth formal analyses into interpretations and explore theoretical issues related to spectatorship. Syllabus varies from term to term, but usually includes such filmmakers as the Coppolas, Spielberg, Eisenstein, Keaton, Godard, Peele, Jenkins, Chan, Deren, Varda, the Wachowskis, and Wong.

MW 11-12:30p

Caitlyn Doyle

56-162

(Pre-1900)

21L.012 (H, CI-H) Forms of Western Narrative: Truth, Lies, and Fiction

Once upon a time we began telling stories and we never stopped. Why do we tell them? What makes for a good story? How are the best stories told? This course examines leading examples of major genres of storytelling in the Western tradition including epics, fairy tales, novels, short stories, films, and television. Works studied will include Homer's *Odyssey*, Grimm's *Cinderella*, Jane Austen's *Pride and Prejudice*, Virginia Woolf's *To the Lighthouse*, and Fritz Lang's *M*. The class will investigate how the formal construction of these stories shape our desires, perceptions, and beliefs. Students will also be introduced to theoretical readings from thinkers such as Marx, Freud, Auerbach, and Jameson.

MW 1-2:30p

Marah Gubar

4-257

21L.015 (H, CI-H) Children's Literature: School Stories

What do school stories teach us? In this course, we will analyze a wide range of youth literature set in and around schools, from amusingly fanciful picture books to powerfully moving young adult novels. In the process, we will consider questions such as: What techniques do children's authors and artists use to engage the attention of readers? Do they represent the process of schooling as disciplinary, liberating, or something in between? And how does the representation of schooling change over time, as more stories are written by and about members of historically oppressed groups—stories in which characters navigate their way through, around, or away from educational systems and spaces not originally built for them? Texts we will read in this course include Sarah Fielding's *The Governess* (1749), June Jordan's *His Own Where* (1971), Ruby Bridges' *Through My Eyes* (1999), Meg Medina's *Yaqui Delgado Wants to Kick Your Ass* (2013), and—welcome to Boston!—Sam Graham-Felsen's *Green* (2018).

MW 3:30-5p

Joaquín Terrones

56-167

21L.032J (H, CI-H) Afrofuturism, Magical Realism, and Other Otherwise Worlds

Is this the only possible world? Or are there others free of white supremacy, colonialism, capitalism, patriarchy, and ecological devastation? What might it mean not just to imagine these possibilities but to listen for other worlds that already exist alongside our own? In this course, we will examine how Afrofuturism, magical realism, and other forms of the fantastic in North and Latin America not only envision alternatives to the current order but also identify existing ways of being otherwise in the world. In addition to analyzing texts and films, we will incorporate theoretical insights from black studies, latinx studies, queer studies, and feminism into our discussions. Some of the authors we will read include Octavia Butler, N.K. Jemisin, Samuel Delany, Gabriel García Márquez, José María Arguedas, and Alejo Carpentier; films we will watch include *Candyman*, *Nope*, *The Devil's Knot*, and *Embrace of the Serpent*; and pop culture narratives we will study include Janelle Monáe's *Dirty Computer*, Ta-Nehisi Coates' *The Intergalactic Empire of Wakanda*, Barry Jenkins' *The Underground Railroad*, Disney's *Encanto* and Beyoncé's *Black is King*.

SAMPLINGS

T 11-12:30p

Laura Finch

56-191

21L.310 Bestsellers: Contemporary Literature

This class will take you through a sampling of bestselling 21st-century fiction, where we will cover topics such as climate crisis, public health, and social and economic inequity. We will read novels, short stories, and poetry that not only represent the current moment, but that also use fiction as a way to imagine better worlds. Assessment (presentations, short written responses, and group projects) is based on consistent participation and engagement throughout the semester, rather than a final paper.

T 12:30-2p

Laura Finch

56-192

21L.315 Prizewinners: Science Fiction

The American author Octavia E. Butler once wrote: “There is nothing new under the sun; but there are new suns.” This ability to up-end what we consider possible and to allow us to imagine differently is the hallmark of speculative fiction. In this class we will read contemporary literature that makes use of this radical capacity in order to challenge the oppressive structures of race, gender, colonialism/settler colonialism, and capitalism that we currently live under. By tackling the social injustices of the present, the writers we will read invite us to imagine our futures differently.

This sampling class will give you an introduction to 21st-century science fiction. Assessment (presentations, short written responses, and group projects) is based on consistent participation and engagement throughout the semester, rather than a final paper.

M 2:30-4p

Mary Fuller

4-253

(Pre-1900)

21L.320 Big Books: Reading *Paradise Lost*

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*: arguably the greatest epic poem written in English.

The focus of the class will be on reading and discussion of Milton’s text. Work will include frequent, informal writing, leading discussions, one or two short quizzes, and a final reflection paper.

INTERMEDIATE

Same Subject as
WGS.245

MW 9:30-11am

Joaquín Terrones

1-246

21L.480J (H) Identities and Intersections: Queer Literatures

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, Alison Bechdel, Cherrie Moraga, Janet Mock, and Audre Lorde.

T 7-10p

Per Urlaub

14E-310

21L.580 (A) Translation: Lost in Translation: World Literature in the Age of Machine

Today, translation is frequently delegated to machines. But despite impressive technological advances, literary texts quickly demonstrate the limits of artificial intelligence. Why do sophisticated machines struggle with literary translation? We will address this question by engaging perspectives articulated by a range of influential thinkers – from Luther’s reflections on translating the Bible, to Goethe and Schleiermacher’s thoughts on translation as an interpretive act, to twentieth-century responses developed by Nietzsche and Benjamin. Over the course of the semester, students will create a structured portfolio of their own translations with critical reflections that will connect their experiences as translators to issues broached in the theoretical texts. Equipped with a nuanced appreciation of translation as an art, we will turn our attention to machine translation and critically assess the affordances and limitations of translation engines to generate satisfactory output in response to a variety of literary and expository genre. Our discoveries will provide us with a deeper understanding and critical appreciation of a variety of characteristics of literary discourse. Oral fluency in a foreign language is not required, but the willingness and comfort to engage with a language other than English using dictionaries and other tools is required.

(ends Oct 20)

TR 11:30-1p

Eric Driscoll

1-134

21L.607 Greek I

Introduces rudiments of ancient Greek - the language of Plato, Sophocles, Thucydides, and Euclid, and the basis for that of the New Testament - to students with little or no prior knowledge of the subject. Aimed at laying a foundation to begin reading ancient and/or medieval texts. Greek I and Greek II may be combined (after completion of both) to count as a single HASS-H.

(begins Oct 23)

TR 11:30-1p

Eric Driscoll

1-134

21L.608 Greek II

Introduces rudiments of ancient Greek - the language of Plato, Sophocles, Thucydides, and Euclid, and the basis for that of the New Testament - to students with little or no prior knowledge of the subject. Aimed at laying a foundation to begin reading ancient and/or medieval texts. Greek I and Greek II may be combined (after completion of both) to count as a single HASS-H.

(ends Oct 20)

MW 1-2:30p

Stephanie Ann
Frampton

4-146

(Pre-1900)

21L.613/21L.614 Latin Readings & Advanced Latin Reading: Latin Women Poets

Introduction to reading Latin literature in the original language. Provides a bridge between the study of Latin grammar and the reading of Latin authors. Improves knowledge of the language through careful examination of literary texts, focusing on prose and poetry in alternate years. Builds proficiency in reading Latin and develops appreciation for basic features of style and genre.

Building on 21L.613, develops the ability to read and analyze Latin literary texts, focusing on prose and poetry in alternate years. Increases fluency in reading comprehension and recognition of stylistic, generic, and grammatical features. Texts vary from term to term. May be repeated once for credit if content differs. 21L.613 and 21L.614, or two terms of 21L.614, may be combined by petition (after completion of both) to count as a single HASS-H.

M 2-5P

Joshua Bennett

8-119

21W.756 (A) Writing and Reading Poems: Nature Poetry

This course provides an interdisciplinary exploration of African diaspora poetics, with a special emphasis on environmental poetry. Following Ed Roberson's contention that "the world does not run the earth, but the earth does run the world" we will linger with the poetry of those who view literary studies not only or primarily as an institutional enterprise, but as planetary thinking, as a commitment to care for the earth. We will draw on a range of texts to wrestle with the key concerns of black writers from the 19th century through the present. As the course title promises, we will indeed read and write poems; but we will also collectively listen to music, study film, and take field trips to local performance venues and community archives. We will establish a workshop space that is also a space of experimentation: one where we craft new works, new forms, new approaches, as an ensemble.

Same Subject as
21F.739

MW 1-2:30p

Joaquín Terrones

14N-112

21L.639J (H) Globalization and its Discontents: Spanish-speaking Nations: Consuming Latin America

What do we actually mean by "Latin America"? Is it possible to talk meaningfully about a common identity in a region with such enormous racial, ethnic, cultural, and linguistic diversity? We will tackle these questions by studying contemporary film, literature, popular music, television, and visual art. In particular, we will study cultural exchanges between Latin America and the rest of the world. How do Latin Americans consume (or resist) foreign goods, ideas, and influences? How do Latin American writers, directors, and artists create work that speaks to both local and international audiences? Course materials will include a focus on work produced by Black and Indigenous authors, filmmakers, artists, and performers from the region. Taught in Spanish.

SEMINAR

TR11-12:30p

Sandy Alexandre

5-232

21L.702 (H, CI-M) Studies in Fiction: Toni Morrison

This subject provides a comprehensive and critical overview of the literary and scholarly work of the inimitable writer Toni Morrison. Morrison's novels are well known for being stylistically dense and sometimes difficult to read and understand. But to borrow Morrison's own words, from *The Bluest Eye*, the semester-long exercise of reading, thinking, and writing about her work promises to be "a productive and fructifying pain." My goal is to ensure that all participants in the class actually gain something useful and fortifying from such an in-depth analysis of her oeuvre. As we allow ourselves the opportunity to meditate on her writings, during the course of the semester, I hope we will open ourselves to the possibility of growing more intellectually conscious not only as readers, writers, and thinkers in the classroom, but also as compassionate citizens out in the world. We will watch interviews of her and read seven or eight of her novels, some of her speeches, her short story "Recitatif," and critical essays about her work.

T 7-10p

Stephen Tapscott

14N-112

21L.704 (H, CI-M) Studies in Poetry: Poetry of Witness

The lyric poem has become one of the few vehicles for the formal of subjective experience, the voice of "the personal." At least, that is how we popularly characterize the lyric. But what happens when the lyric's commitments to the personal, or the psychological about the facts of the social and political worlds and ideologies? How does the "personal" lyric reform when challenged by repressive regimes, absolutist ideologies, or historical traumas? How do poetic forms and ambitions change? does the lyric poem adapt or resist, under such pressures? –or [less defensively], can lyric poetry serve a documentarian purpose? A subversive purpose? Can it bear moral witness or provoke political change? Does poetry really make nothing happen?

We move through various genres and thematic modes [pressures on the lyric under totalitarian/rightist regimes, under occupation, under conditions of extreme poverty, in situations of repression based on gender or object-choice, in exile, under threat of linguistic extinction, and in other situations.] We consider whether literary Modernism was a dead-end, or incomplete project, and we consider how satire, or pastiche, or laughter, or formal reorganization, can also become forms of social "testimony" or witness. We work through poems by South American and Spanish writers [Federico García Lorca, Gabriela Mistral, Antonio Machado, Pablo Neruda], Greek/North African [Constantine Cavafy], Russian [Anna Akhmatova, Boris Pasternak], Ukrainian and the Ukrainian Diaspora [e.g, Ilya Kaminsky], Caribbean [Aimé Césaire], Palestinian [Mahmoud Darwish], German [Paul Celan, Bertolt Brecht, Thomas Mann, Nelly Sachs]. and Polish [including Czesław Miłosz, Wisława Szymborska].

TR 3:30-5p

James Buzard

56-169

(Pre-1900)

21L.705 (H, CI-M) Major Authors: Jane Austen and After

This class features close examination of a few classic novels from a great age of novel-writing, the 19th century. We will most likely read: Jane Austen's *Pride and Prejudice* and *Persuasion*; either Elizabeth Gaskell's *Wives and Daughters* or Margaret Oliphant's *Miss Marjoribanks*; and (definitely) George Eliot's incomparable *Middlemarch*. (George Eliot was the pseudonym of Mary Ann Evans).

The books we'll study were written by women and feature female protagonists facing a variety of challenges in the society of their day. They take place in a changing rural England in the early to middle stages of the Industrial Revolution — a time when the long-established rules of society were under pressure and new questions arose about such matters as family, courtship and marriage, women's ambition and scope for action, pride and honor, interpretation and rationalization, innovation and conservatism, old and new money, authority and power. The authors of these novels used their fiction to probe the question of what it means for individuals and society to become "modern."

Meets with
CMS.830

MW 2:30-
4pm

Caitlyn Doyle

4-146

21L.706 (H, CI-M) Studies in Film: Indigenous Film and Television

This course examines diverse Indigenous films and television shows from Turtle Island (Canada & the United States) to Aotearoa (New Zealand). Students will study a wide variety of influential and popular Indigenous media, including activist-based documentaries, adventure comedies, sitcoms, and animations. These works challenge accepted historical and contemporary fictions that sustain settler-colonial forms of domination, offering poignant correctives to the misrepresentations of Indigenous peoples that have dominated Hollywood cinema. We will also consider the larger historical, legal, and political contexts to which these works respond. Films/television shows will include: *Reservation Dogs*, by Sterlin Harjo (Seminole/Muscogee Creek), *The Mountain of SGaana*, by Christopher Auchter (Haida), *Hunt for the Wilderpeople*, by Taika Waititi (Māori), *Rhymes for Young Ghouls*, by Jeff Barnaby (Mi'kmaq), *Smoke Signals*, by Chris Eyre (Cheyenne and Arapaho) and *Maliglutit*, by Zacharias Kunuk (Inuk).



DATE: MONDAYS (EXCEPT HOLIDAYS)

DURING THE SEMESTER

TIME: 4:15PM - 5:45PM

LOCATION: BUILDING 14, 14N-417

LIT TEA

**COME BY FOR SNACKS & TEA WITH LITERATURE
SECTION FRIENDS, INSTRUCTORS, STUDENTS, ETC.**

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 a film and newer media.

The Literature Focus or Film Focus 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.