

# Tentative Listing of 2020-21 English Courses Open to Graduate Students

[**Small**= 0-2 sections; **Medium**=3-4 sections; **Large**=5+ sections]

## Fall 2020

### English 10. Literature Today **S-M**

Kelly Rich and Teju Cole

All literature was contemporary at some point, but the literature that is contemporary now provides us with special opportunities for enjoying, questioning, and understanding the world. Literature Today focuses on works written since 2000: in other words, from the lifetime of most undergraduates currently at the College. The course explores how writers from around the world speak from and to their personal and cultural situations. It asks how their works engage with, and are occasioned by, urgent problems such as climate crisis, economic inequality, technological change, structural prejudices, and catastrophic failures of governing systems. In doing so, we will encounter a range of genres, media, histories, and sites of artistic production, all of which constitute literature as a living, evolving system. The course also offers a unique blend of literary study and creative writing—students in this class will analyze literature and make literature. The idea that these practices are complementary will inform our approach both to the primary material and to the course assignments.

### English 20. Literary Forms **S**

Stephanie Burt

This foundational course for English concentrators examines literary form and genre. We explore some of the many kinds of literature as they have changed over time, along with the shapes and forms that writers create, critics describe, and readers learn to recognize. The body of the course looks to the great literary types, or modes, such as epic, tragedy, and lyric, as well as to the workings of literary style in moments of historical change, producing the transformation, recycling, and sometimes the mocking of past forms. While each version of English 20 includes a different array of genres and texts from multiple periods, those texts will always include five major works from across literary history: Beowulf (epic), King Lear (tragedy), Persuasion (comic novel), The Souls of Black Folk (essays; expository prose), and Elizabeth Bishop's poems (lyric). The course integrates creative writing with critical attention: assignments will take creative as well as expository and analytical forms.

### English 20. Literary Forms **S**

Vidyan Ravinthiran

This foundational course for English concentrators examines literary form and genre. We explore some of the many kinds of literature as they have changed over time, along with the shapes and forms that writers create, critics describe, and readers learn to recognize.

The body of the course looks to the great literary types, or modes, such as epic, tragedy, and lyric, as well as to the workings of literary style in moments of historical change, producing the transformation, recycling, and sometimes the mocking of past forms. While each version of English 20 includes a different array of genres and texts from multiple periods, those texts will always include five major works from across literary history: *Beowulf* (epic), *King Lear* (tragedy), *Persuasion* (comic novel), *The Souls of Black Folk* (essays; expository prose), and Elizabeth Bishop's poems (lyric). The course integrates creative writing with critical attention: assignments will take creative as well as expository and analytical forms.

### **English 45. Arrivals: British Literature 700-1700 S**

**Anna Wilson**

In this course we will read some of the most significant works of literature written in the British Isles before 1700, whose influence continues to be felt in present-day writers. We will trace the early evolution of different genres - romance, epic, drama, lyric - and the emergence of English from an underdog position to a fully realized literary language. We will read some of the classics alongside some of their lesser known interlocutors, while exploring how these texts respond to and shape issues of their time, including war, shifting political regimes, national, racial, and religious identities, and changing attitudes to gender and sexuality. Come for the grounding in the great works of early British literature, stay for the dragons, genderfluid knights, dark comedies about selling your soul, and surprisingly racy sonnets.

### **English 58. Poets: Keats Isn't Dead: How We Live Romanticism S**

**Vidyan Ravinthiran**

Our thoughts and feelings about identity, self-expression, and the power of the imagination draw on the British Romantic poetry of the Long Eighteenth Century—whether we've read any or not. Focusing on John Keats (his key poems, and his key ideas, about 'negative capability', the 'camelion poet', and so on), this course makes unconventional connections into the twentieth, and twenty-first century. Tracking issues of race, class, gender and sexuality, we'll bounce from Keats into African-American poetries; world/postcolonial writing; the literature of social class; feminist experimentalism; and constructions of masculinity. Concentrators will learn how to analyze poetry in both closed and open forms.

### **English 67c. Migrations: Imagined Climates: Writing in the Wake of Climate Change S**

**Sarah Dimick**

How do novelists and poets and essayists represent climate change? What kinds of futures do they project for our injured and shifting world? Through mysteries, spoken word poetry, science fiction, and other genres, this course confronts the representational challenges presented by planetary environmental crisis. Our focus is on the climate refugee and the myriad migrations and displacements of anthropogenic climate change. We also theorize how—and why—particular writers' voices become central or peripheral within climate discourse. Authors may include Octavia Butler, Cherie Dimaline, Kathy Jetñil-Kijiner, Barbara Kingsolver, Nathaniel Rich, Elizabeth Rush, Juliana Spahr, and Emily St. John Mandel.

## **English 97. Sophomore Tutorial: Literary Methods S**

**Daniel Donoghue**

This course, taught in small groups and required for concentrators, introduces theories, interpretive frameworks, and central questions about literature and literary media. What do we do when we read? What is an author? What do we mean by “literature” itself? How might we compare and evaluate interpretations? How do the historical, social, cultural, and legal frameworks around a text shape its meanings and its effects? Combining major critical and theoretical writings with primary works, the course investigates how literary production and interpretation are informed by philosophical and aesthetic traditions, gender and sexuality, race and ethnicity, national and post-colonial identities, and the material forms in which literature circulates, from parchment books to the internet. Students will also practice fundamental literary research methods through close engagement with Harvard libraries.

*Primarily for Undergraduates, Open to Graduate Students*

## **English 101. Whose English? The Diverse History of the English Language S**

**Daniel Donoghue**

From its obscure origins, over its long history, and with today’s global reach, the English language has meant many things to the people who use it. It also prompts many questions. Why is pronunciation at odds with spelling? What happened to “thou”? What did Shakespeare sound like? How do we know? Why the love/hate relationship with grammar scolds? What about the future of English as a world language? Knowing the fascinating backstory of the language will give you more confidence as a writer; it also sharpens your skills as a reader as you see things you never noticed before. A final promise: geeking out will equip you to win countless arguments with friends, roommates, and family.

## **English 101b. The Bible and the Arts M**

**Gordon Teskey**

An introduction to the Bible, which William Blake called ‘the great code of art.’ The course gives an overview of the biblical writings, of the religions that arose from them, and the arts they inspired: church music, architecture, painting, and poetry. Attention will be given especially to English poetry, from the Old English Genesis to Spenser, Milton, Hopkins, Eliot, Jones, and popular songs. Even for non-religious authors, the Bible is a rich source of images and spiritual energy. Students may create art projects in response to their chosen parts of the Bible.

## **English 102c. Introduction to Old English: Inside the Early Medieval English Classroom S**

**Joseph Shack**

This course serves as an introduction to Old English, the language spoken and written by the inhabitants of early medieval England from the fifth century until around 1100. Although many of its linguistic features are recognizable in Modern English, Old English must be learned as a foreign language. The first half of the course focuses on learning the grammar of Old English. We begin translating short texts in the third week, before progressing to more complex prose and poetry as the semester continues. Our readings will consist of “classroom” texts used for the education of medieval clergymen and

monks: Ælfric's Colloquy, an early dramatic text that facilitated language learning by means of a fictional dialogue; scientific texts explaining the workings of the natural world; wisdom poetry that sought catalogue how members of society ought to act; riddles that offered playful intellectual exercises their audience. Alongside translation, some time will be devoted to discussion organized around our translations and a few select readings to familiarize students with early medieval England and its social, intellectual, and political contexts.

### **English 141. When Novels Were New S**

**Deidre Lynch**

What was it like to read and write a novel at a moment before that term named a stable category and before the genre's conventions were established? How did it feel to be a writer or reader in an era when the novel was (as some authors put it in the middle of the eighteenth century) "a new species" or "a new province" of writing? This class is devoted to the remarkable record of literary experimentation that forms the history of the early novel. As we study works by Aphra Behn, Mme de Lafayette, Daniel Defoe, Eliza Haywood, Samuel Richardson, Henry Fielding, Frances Burney, and Jane Austen, we'll attend particularly to questions of genre and genre hierarchy, fictionality and realism. To investigate what was novel about novels, we will ponder, for instance, how novels differ from epics or histories or the news in newspapers. That pondering will give us rich new insights into the formal devices that empowered this new kind of fiction as it claimed--unlike its predecessors in the narrative line-- to tell the truth: a claim that would eventually, by the time of Jane Austen, underwrite the novel's emergence as the crucial genre of modern times. At the same time, we will also investigate what this emergence can tell us about modernity itself--about love, sex, and marriage, consumer capitalism, empire, and urban life.

### **English 165. Joyce, Proust, Woolf: Aestheticism and Modernism S-M**

**Philip Fisher**

Topics include: modernism; aesthetic experience; the life of art; the city; and novelistic form; the moment and memory within temporal experiences. Joyce, *Dubliners* and *Ulysses*; Proust, *Swann's Way*; and *Within a Budding Grove*; Woolf, *Mrs. Dalloway* and *To the Lighthouse*; Kawabata, *Snow Country*. Writings of Pater, Simmel, T.S. Eliot, and sections from *The Pillow Book* of Sei Shonagon.

### **English 170a. High and Low in Postwar America M**

**Louis Menand**

Relations between avant-garde, mainstream, and commercial culture from 1945 to 1972.

### **English 172me. Poetry in America: from the Mayflower to Emerson S**

**Elisa New**

Course Description TBD

### **English 175pl. American Protest Literature from Tom Paine to Tupac M-L**

**John Stauffer**

This interdisciplinary course examines the rich tradition of progressive protest literature in the US from the American Revolution to the rise of Hip Hop, globalization, and modern-day slavery. Using a broad definition of "protest literature," it focuses on the production and consumption of dissent as a site of progressive social critique, using a wide variety of print, visual, and oral forms. We examine the historical links between modes of protest and meanings of literature, and explore how various expressions of dissent function as aesthetic, performative, rhetorical, and ideological texts within specific cultural contexts. "Readings" range from novels to photographs and music.

**English 177pm. American Plays and Musicals, 1940-Present M**

**Derek Miller**

Cultural education usually occurs piecemeal: a novel from this period, a poem from that. Cultural works are not, however, truly isolated from each other, but rather appear as artifacts of cultural systems. This course uses cultural works to understand a single cultural system: Broadway since 1940. Comparative analyses of musical and non-musical plays will illuminate how Broadway has changed over the past seventy-five years. We will attend to economic, social, technological, and other transformations in how Broadway makes, markets, and measures its shows. Through our explorations of some of those shows, we will grasp the system's effects on major dramaturgical strategies including approaches to plot, characterization, and staging. The course thus simultaneously surveys major works of the commercial American theater, narrates a history of Broadway since 1940, and models how to think about the relationship between that history of the Broadway system and the works it produces.

**English 189hl. How to Live: When Literature Meets Self-Help S**

**Beth Blum**

Can literature teach us how to live? We will read some lauded contemporary narratives that strive to answer this question, such as Junot Diaz's *This is How You Lose Her* (1996), Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* (2013), Tash Aw's *Five Star Billionaire* (2013) Eleanor Davis's *How to Be Happy* (2014), Anelise Chen's *So Many Olympic Exertions* (2017). We will investigate the role and uses of literary guidance in our advice-saturated culture.

**Fall 2020**

**GENED Courses Taught by English Faculty (Hiring through English)-**

**GENED 1153. Shakespeare's Timeliness: The Early Plays/The Later Plays S**

**Garber**

*Description Forthcoming*

**GENED 1165. Superheroes M**

**Stephanie Burt**

*Description Forthcoming*

## **GENED 1167. Climate Crossroad L**

James Engell

What one thing is changing everything in your lifetime—and for generations to come? It's changing what you eat; it's changing buildings you live in; and it's changing politics, the arts, and finance. The change is accelerating. This course reveals fundamental alterations that climate disruption is bringing to multiple human activities and natural phenomena.

The course represents a crossroads in two senses. First, it's a crossroads of disciplines. Climate change affects science, society, culture, government policy, biodiversity, and environmental justice. To understand it is inherently interdisciplinary and requires standing at the crossroads of several approaches. Second, humanity itself is at a new crossroads. Because global climate is shifting rapidly, this prompts new views of humans in geologic time, as well as new thinking in economics, law, finance, and science.

Climate change isn't just "global warming." It's an alteration of conditions on Earth to which all creatures and societies are adjusting. What is the science of climate change? Why can't understanding and dealing with climate change be confined to science?

Through materials and assignments that address quantitative understanding and qualitative judgment, you'll learn why it's unwise to seal the interrelated issues of climate change in separate disciplines; conversely, why it's necessary to use separate disciplines to acquire the knowledge and applications needed to formulate policy and actions. You'll learn about climate adaptation (adjusting to changing climate), mitigation (reducing the speed and severity of climate change), and resilience (e.g., recovering from extremeweather events). You'll discover how careers in many different areas increasingly involve thinking about climate.

## **Spring 2021**

### **English 20. Literary Forms S**

James Simpson

This foundational course for English concentrators examines literary form and genre. We explore some of the many kinds of literature as they have changed over time, along with the shapes and forms that writers create, critics describe, and readers learn to recognize. The body of the course looks to the great literary types, or modes, such as epic, tragedy, and lyric, as well as to the workings of literary style in moments of historical change, producing the transformation, recycling, and sometimes the mocking of past forms. While each version of English 20 includes a different array of genres and texts from multiple periods, those texts will always include five major works from across literary history: Beowulf (epic), King Lear (tragedy), Persuasion (comic novel), The Souls of Black Folk (essays; expository prose), and Elizabeth Bishop's poems (lyric). The course integrates creative writing with critical attention: assignments will take creative as well as expository and analytical forms.

### **English 40. Arrivals: British Literature 700-1700 S**

### **Daniel Donoghue**

An introduction to major works in English literature from Beowulf through the seventeenth century, the course will explore various ways that new literatures are created in response to cultural forces that shape poets, genres, and group identity. We will hone close reading skills, introduce rhetorical tropes, and develop techniques of critical writing.

### **English 55. Poets: Fundamentals of Lyric Poetry S**

#### **Peter Sacks**

An introduction to the fundamentals of Lyric poetry.

### **English 63d. Migrations: Narrating Displacement S**

#### **Katie Daly**

This seminar will examine the intersections of individual identity and national identity with a unifying course theme of immigrant displacement as a lived experience. Accordingly, we will examine American immigrant experiences through nonfiction from different periods and voices. The texts we'll read and discuss will challenge what we think we know about ourselves, about others, and about the idea of where we belong. Through our readings, class discussions, and writing requirements, we will develop a more nuanced and critical understanding of the constructed nature of displacement and what it means to belong.

### **English 97. Sophomore Tutorial: Literary Methods S**

#### **James Engell**

This course, taught in small groups and required for concentrators, introduces theories, interpretive frameworks, and central questions about literature and literary media. What do we do when we read? What is an author? What do we mean by "literature" itself? How might we compare and evaluate interpretations? How do the historical, social, cultural, and legal frameworks around a text shape its meanings and its effects? Combining major critical and theoretical writings with primary works, the course investigates how literary production and interpretation are informed by philosophical and aesthetic traditions, gender and sexuality, race and ethnicity, national and post-colonial identities, and the material forms in which literature circulates, from parchment books to the internet. Students will also practice fundamental literary research methods through close engagement with Harvard libraries.

### **English 97. Sophomore Tutorial: Literary Methods S**

#### **Derek Miller**

This course, taught in small groups and required for concentrators, introduces theories, interpretive frameworks, and central questions about literature and literary media. What do we do when we read? What is an author? What do we mean by "literature" itself? How might we compare and evaluate interpretations? How do the historical, social, cultural, and legal frameworks around a text shape its meanings and its effects? Combining major critical and theoretical writings with primary works, the course investigates how literary production and interpretation are informed by philosophical and aesthetic traditions, gender and sexuality, race and ethnicity, national and post-colonial identities, and the material forms in which literature circulates, from parchment books to

the internet. Students will also practice fundamental literary research methods through close engagement with Harvard libraries.

### **English 103r. Advanced Old English: Riddles S**

**Daniel Donoghue**

What deepens your grasp of Old English grammar, improves your translation skills, and ends with a creative project? At times child's play, at times deadly earnest (think of Oedipus and the Sphinx), enigmatic puzzles have fascinated us for many centuries. They were particularly prolific in the earliest literature in English, including over ninety poetic riddles in the Exeter Book. We will translate a number of such riddles, read many more in translation, and speculate on the philosophical questions they raise about language and meaning. The semester will end with a creative project. Prerequisite: one term of Old English.

### **English 111. Epic from Homer to Star Wars S**

**Leah Whittington**

This course studies epic literature through six significant works in the genre: Homer's Iliad and Odyssey, Vergil's Aeneid, Milton's Paradise Lost, George Eliot's Middlemarch, and George Lucas' Star Wars. We will examine these works in terms of their formal conventions, thematic interests, and historical contexts, as well as attending to the interactions between texts in the epic tradition, the shift from narrative poetry to novel and film, and the manifestations of epic in the modern world.

### **English 131p. Milton's Paradise Lost M**

**Gordon Teskey**

This course focuses on Milton's most famous work, Paradise Lost, the greatest long poem in English and the only successful classical epic in the modern world. Milton went totally blind in his forties and composed Paradise Lost by reciting verses to anyone available to take them down, like the blind prophets and poets of legend. Yet the questions he raised are surprisingly enduring and modern. We will consider how he generates the sublime and how he builds great scenes and characters, especially his most famous one, Satan.

### **English 160bg. The Bloomsbury Group S**

**Marjorie Garber**

The Bloomsbury Group was an extraordinary creative collaboration in the early years of the 20th century. We tend to think of such collaborative work today, in think tanks, Silicon Valley incubators, literary movements and artists' colonies, as a fairly recent phenomenon, but it was in fact powerfully modeled a century ago. "Bloomsbury" included novelists Virginia Woolf and E.M. Forster, both of whom are also literary critics; biographer and essayist Lytton Strachey; economist John Maynard Keynes; socialist and publisher Leonard Woolf; philosophers G.E. Moore and Bertrand Russell; artists Vanessa Bell, Dora Carrington, and Duncan Grant; art critics Clive Bell and Roger Fry; and the English translators of Sigmund Freud, James and Alix Strachey--- each of whom had an enormous effect on the form of the genre, or genres, in which they worked. Not to mention other friends, lovers and rivals: Vita Sackville-West, David Garnett, Aldous Huxley, Katherine Mansfield, just to name a few. This course will look at the

interdisciplinary effect of brilliant and talented people from across the spectrum of the arts and social sciences influencing each other's work and participating in its creation and publication. Readings to include the major novels and essays of Virginia Woolf, the biographies and essays of Lytton Strachey, and substantial selections from other theorists, artists, critics and practitioners, together with relevant films, letters, and elements of design and home décor.

### **English 160je. The Joyce Effect S**

Beth Blum

Speaking of James Joyce's *Ulysses*, T.S. Eliot confessed: "I wish, for my own sake, that I had not read it." How does one write literature after Joyce's revolutionary prose? This course explores different authors' responses to that challenge. You will be introduced to one of the most influential authors of the 20th century through selected readings from Joyce's key works: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* (excerpts). After immersing ourselves in Joyce's oeuvre, we will track its afterlife in literature (Virginia Woolf, Zadie Smith), graphic narrative (Chris Ware, Alison Bechdel), and popular culture.

### **English 168d. Postwar British and American Fiction M**

James Wood

In this class, we will examine novels and short stories published since 1945 in Britain and the United States. Though certain themes naturally emerge -- belonging and not belonging; immigration and emigration; estrangement, race and post-colonial politics; liberalism and the importance of "noticing" others; the role of realism and the various postmodern movements in reaction to realism -- the primary emphasis is on learning how to read slowly, and learning how to enjoy, appreciate and properly judge a living, contemporary literature.

### **English 178x. American Novel from Dreiser to the Present M**

Philip Fisher

A survey of the 20th-century novel, its forms, patterns of ideas, techniques, cultural context, rivalry with film and radio, short story, and fact. Wharton, *Age of Innocence*; Cather, *My Antonia*; Hemingway, *A Farewell to Arms* and stories; Faulkner, *The Sound and the Fury* and stories; Ellison, *Invisible Man*; Nabokov, *Lolita*; Robinson, *Housekeeping*; Salinger, *Catcher in the Rye* and stories; Ha Jin, *Waiting*; Lerner, *Leaving the Atocha Station*. Stories by James, London, Anderson, Fitzgerald, Hemingway, Gaitskill, Wallace, Beattie, Lahiri, and Ford.

### **English 180mw. Modern Women Writers M**

Elizabeth Phillips

What does it mean to be, or feel as, a woman? This course will survey major female authors from the twentieth and twenty-first centuries who ask these questions in their novels, plays, and essays. In our lectures, we will move through literary explorations of womanhood in Modernism, to Expressionism, the Feminist movements, and on to

contemporary questions of trauma, reproductive rights, love, activism, sexuality and gender identity, race, sexual exploitation and abuse, camaraderie, unity, and comedy. Authors include Virginia Woolf, Margaret Atwood, Toni Morrison, Audre Lorde, Djuna Barnes, Sally Rooney, Alice Birch, Elena Ferrante, and Chimamanda Ngozi Adichie. Final assignment will be a creative project of your own design based on course themes and materials.

### **English 190ve. Voices of Environmental Justice S**

**Sarah Dimick**

This course considers the relationships between systems of human injustice and environmental issues—including industrial disasters, ocean acidification, and resource extraction. We examine environmental justice writing and artwork with a transnational, interconnected approach. For example, we ask how the Ogoni activist Ken Saro-Wiwa's writing on oil pipelines in the Niger Delta anticipates Native American protests against the Dakota Access Pipeline. We draw connections between a poem documenting silicosis in the lungs of West Virginian coal miners and a novel portraying the aftermath of the Union Carbide gas leak in Bhopal. We compare a nonfiction account of Kenyan women resisting deforestation and an iPhone app reclaiming public access along the Malibu coast. We explore questions of voice, genre, and narrative, cataloguing the strategies writers and artists use to reach a global audience.

### **English 191c. Constellations S**

**Homi Bhabha**

“Constellations” is an attempt at putting key literary works in conversation with significant texts from other disciplines and discourses --- philosophy, politics, history, law, and the social sciences. The conversations initiated between these texts might converge on conceptual or historical issues; on other occasions, they may conflict on matters of aesthetic form or cultural belief. What gives these ‘coupled’ conversations a thematic or curricular coherence is their sustained interest in the life-worlds of minorities as they struggle to gain the recognition and protection of human rights. One of the key questions running through the course will be what it means to make a claim to human dignity from a position of inequality and injustice.

I have chosen landmark texts that describe a wide arc of historical experience from colonization and segregation to migration and the predicament of refugees. These conditions of life and literature will be framed by questions of national sovereignty and international cosmopolitanism. Discourses of race, gender and identity will intersect with conceptual issues of cultural representation and literary form. The conversations initiated by this course will be polyphonic and plural.

### **English 195tw. 20th Century African American Literature S**

**Glenda Carpio**

Close readings of major 20th-century writers in the context of cultural history. (I) From the Harlem Renaissance to the Federal Writers' Project: Alain Locke, Jean Toomer, Claude McKay, Jessie Fauset, George Schuyler, Langston Hughes, Zora Neale Hurston, Richard Wright. (II) From World War II to the present: Ralph Ellison, Ann Petry, James Baldwin, Lorraine Hansberry, LeRoi Jones/Amiri Baraka, Toni Morrison, Ishmael Reed, Charles Johnson, Rita Dove, Colson Whitehead, Paul Beatty.

## Spring 2021

### GENED Courses Taught by English Faculty (Hiring through English)-

#### GENED 1050. Act Natural **L**

David Levine

“To thine own self be true,” runs the famous line in Hamlet. But which self? And why? And who’s judging? Does this injunction to be authentic even make sense today, when profiles proliferate online and surveillance is ubiquitous? Acting—the art of creating and reproducing selves—can help us navigate these questions. Just as every century’s approach to acting tells us something about their idea of personhood, so too can our own era’s quandaries around empathy, personae, identity, work, art-making and politics be explored through our approach to acting. The course will examine the construction of private and public selves across eras and disciplines, through a combination of lectures, screenings, readings, and talks. Sections and examinations will be practice-based, focused on a single basic task: students will be asked to turn into each other over the course of the term.

The course will be divided into three sections:

1. Playing the Role: Public and Private Selves: An examination of how the distinction between public and private selves has been articulated from the antiquity to the present day. What makes a good person? What makes a good citizen? What makes a good leader? Are ethics rooted in public or private behavior, and where does the distinction between public and private selves begin to appear? What’s the difference between sincerity and authenticity? Must we mean what we say, and what do we call those who don’t? By the end of this unit, students should have the perspective to think critically about the imperative to “be yourself”, what its roots are and where it’s become complicated or paradoxical.
2. A Face in the Crowd: Spectatorship as Performance: What happens to the individual when individuals form a society? How much performance is required to maintain civic life? How do forms of government relate to our conception of the individual, and what happens when people are not what they seem? What’s the relationship between the individual and the crowd, and how much performance is required just to blend in? When and why do we favor crowds (followers, likes, protests), and when and why do we fear them (riots, mob rule, bot swarms)? By the end of this unit, students should be able to think critically about the performer/spectator distinction, and consider civil society through the lens of roles, identities, and performance.
3. What was Acting? Present and Future Selves: This unit considers the material of the previous units in light of advances in AI, motion-capture, social media and narrative. Is our conception of the individual changing? And how is society changing with it?

#### GENED 1082. Elements of Rhetoric **S**

James Engell

Rhetorical theory, originating with Aristotle, in contemporary applications. The nature of rhetoric in modern culture; practical examples drawn from American history and literature 1765 to the present; written exercises and attention to public speaking; the

history and educational importance of rhetoric in the West; stresses theory and practice as inseparable.

### **GENED 1133. Is the U.S. Civil War Still Being Fought? M-L**

**John Stauffer**

Most of us were taught that the Civil War between the Confederacy and the Union was fought on battlefields chiefly in the American South between the years of 1861-1865. In this narrative, the North won and the South lost. But what if the issues that resulted in such devastating bloodshed were never resolved? What if the war never ended? This course demonstrates the ways in which the United States is still fighting the Civil War, arguably THE defining event in U.S. history. In each class, we connect current events to readings and themes in the course, highlighting how and why the war is still being fought. From Nat Turner's slave rebellion in 1831 to the recent riot (or battle) in Charlottesville, we trace how and why the South was in certain respects the victor, even though the Confederacy was destroyed and the Constitution amended. We explore the different kinds of war—ideological, political, cultural, military, and para-military—that placed the unfreedom of blacks—as slaves, serfs, and prisoners—at the center of larger conflicts over federal versus state and local rule, welfare, globalization, and free trade. We analyze the Civil War in literature, art, politics, photography, prints, film, music, poetry, speeches, and history, while also discovering how these cultural forms worked to shape our memory of the event itself. By the end of the course, we will be able to show how and why contemporary U.S. debates are rooted in this defining narrative, and we will better understand the dilemmas the nation faces today.

### **GENED 1138. Consent M**

**Elaine Scarry**

Consent will be studied in four domains: Part I—the relation of consent and the body in marriage, in medicine, and in state citizenship; Part II – the act of consent and dissent in war (beginning with the dissent of Achilles in the Iliad and including readings up to the present); Part III – freedom of movement, freedom of entry and exit in citizenship (including contexts where right of movement has been denied); Part IV – consent as the basis of cultural creation. The nature of individual and collective deliberation is at the center of the course throughout. Readings include: philosophic accounts of consent (Plato, Locke, Rousseau), case law (Plessy v. Ferguson, Pratt v. Davis, Schloendorff v. Society of New York Hospital), constitutional writings (Federalist Papers 4, 7, 8, 23, 25, 27-29, 41; Madison's Record of Federal Assembly; Ratification Debates ), plays (Euripides' Hecabe, Sophocles' Philoctetes, five U.S. suffrage plays), poetry (Iliad), films (Philadelphia Story, It Happened One Night), novels (Tale of Two Cities), and historical narratives (Thucydides selections, Underground Railroad narratives).