Tentative Listing of 2023-24 English Courses
Open for TF Applications

Small= 0-2 sections; **M**edium=3-4 sections; **L**arge=5+ sections

WLO= ACCEPTING WAITLIST APPS ONLY: This applies to new courses or other courses that have not been pre-allocated sections.
English students: ***While these courses should be in addition to the 7 courses per semester you apply for,*** *please do sign up if you are interested--sections may well open up!*

Fall 2023

English 10. Literature Today L
Neel Mukherjee and Namwali Serpell
All literature was contemporary at some point, but the literature that is contemporary now provides special opportunities for enjoying, questioning, and understanding the world. Literature Today focuses on works written since 2000—since most of you were born. It explores how writers from around the world speak to and from their personal and cultural situations, addressing current problems of economic inequality, technological change, structural prejudice, and divisive politics. We will encounter a range of genres, media, and histories to study contemporary literature as a living, evolving system. The course uniquely blends literary study and creative writing—students will analyze literature and make literature. The conviction that these practices are complementary will inform our approach to readings and 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), The Winter's Tale (tragicomedy or romance), 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.

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English 97. Literary Methods S

Anna Wilson

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 102m. Introduction to Old English: Charms, Herbals, Folk Medicine, Miracle Cures S

Daniel Donoghue

This course combines language study with the investigation of a critical theme. The narratives set for translation provide a thematic coherence as we dig into the language of Old English, which is the vernacular used in England from the sixth century until about 1100. Although some of its features remain recognizable today, Old English needs to be learned as a foreign language with its own spelling, pronunciation, syntax, and so on. The term begins with an emphasis on grammar, which will be covered in graduated steps until midterm, after which the readings and translation will take up more of our class time.

The unifying theme of the readings will be remedies to preserve the health of the human body. Old English literature offers an abundance of medical texts, including herbal remedies and magical incantations. Some come from ancient Greek and Latin sources, while others are local folk recipes. Some are fantastical, some are known to be effective, and others clearly rely on the placebo effect. The readings will move from simple prose to intricate poetry. An end-of-term project will assign each student a short Old English magical charm—think of it as a human utterance charged with power to control nature. With the help of personal coaching, each student will produce a literal and a creative translation.

English 131p. Milton's Paradise Lost S

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 moral and political questions he raised—what is the human? what is gender? what is the political? what is religion? what is dissent? what is legitmacy? what is revolt?—are surprisingly enduring and modern. His own solutions to these questions may not be ours, but his abilility to provoke thought on them speaks to our time. We will consider how Milton generates the sublime and how he builds great scenes and characters, especially his most famous one, Satan.

English 175pl. American Dissent (formerly American Protest Literature) S

John Stauffer

This interdisciplinary course helps students to understand the significance of political and cultural dissent, which has always been a crucial component of protest movements from the American Revolution to the present. The focus is on civil rights; gender & women's rights; labor; and environmentalism. We analyze how expressions of dissent have functioned as powerful "voices" of individuals and movements; and we examine the ways in which the literature of the past has long been a muse for today's activists.

English184cf. City Fictions S

Tara Menon

Cities are made of contradictions: playgrounds for the rich and sites of concentrated poverty, highly organized and totally chaotic, an endless party and the loneliest places on earth. How do we write about them? In this course, we will visit four major metropolises around the world: London, Bombay, New York, and Tokyo. We will focus primarily on one narrative work set in each of these cities—Charles Dickens' Bleak House, Suketu Mehta's Maximum City, Teju Cole's Open City, and Yu Miri's Tokyo Ueno Station—and supplement our reading with short stories, journalism, sociology, and movies by writers including: Zadie Smith, Edith Wharton, James Baldwin, Katherine Boo, and Spike Lee.

What techniques do fiction writers, journalists, and filmmakers use to capture the constituent features of life in urban environments? What can one genre do that another cannot? How do these narratives represent social interactions? How do they depict interiority and consciousness? What kinds of characters are included in the field of vision? What kind of labour, if any, is represented? How, if at all, does the identity of the writer shape the stories they are telling? Other topics under consideration: class, race, gender, industrialisation, finance, greed, alienation, strangers, estrangement, economic inequality, cosmopolitanism, crime, immigration.

English 187s. Thinking Through Writing: Science Themes WLO

Claire Messud

This is an open-enrollment writing course that involves writing 2-300 words a day, 4 days a week, all semester, responding to prompts. The themes will be science-related: concepts in science, history of science and science ethics and philosophy. At present, science students are rarely invited to step back and think about, let alone articulate their thoughts about, science. The purpose of the course is to open a new channel for science students to think about the world by writing about it, and ideally also to open a channel for literature students to think about science by writing about it.

The course will involve two lectures per week + a section. In order to ensure that the students are writing each day, each student will submit their work time-stamped to Canvas.

The course offers a meeting ground for science and literature: it will serve as a writing class for scientists (fulfilling the area requirement), and a science class for writers (potentially eventually cross-listed).

In science terms, the syllabus will cover a variety of subjects and require a series of readings about various facets of science, mentioned above (no individual reading too long, so as not to deter students for whom reading is not a pleasure). The literary portion of the class involves close readings/analyses of these texts from a writerly perspective – examining precision in diction and syntax, the use of metaphor and other rhetorical strategies, strategies for interweaving scientific and personal elements, and so forth. The writing portion of the class aims to enable students above all to explore writing freely, with the expectation that they will learn how to express themselves more lucidly and effectively as they grow in literary understanding.

The writing prompts, anything from a single word or phrase to a paragraph, ideally will encourage students to respond as openly as possible, so that a student might, for example, read an essay in the history of science and respond with a prose poem; or might respond to a discussion of ethics with a personal reminiscence.

Assessment will be as follows:
-Weekly readings: weekly questions which engage with the reading and can be graded 1-5. This includes readings about science. 30% of the grade.
-4 posts per week due on M, T, W, T. each graded check, check-, not done. 40% of the grade
-Final assessment: Student can either revise 10 300 word submissions, or expand to 2000 words and revise 3 submissions : this accounts for 30% of the grade

The aim is to teach budding scientists to be better writers; and hopefully, as I say, to introduce young writers to the joys of science.

As for TFs, we have yet fully to sort this out; but we've talked about having a science TF and an English TF, to cover all necessary areas of expertise. There are, of course, some graduate students who straddle both worlds, and with luck and some work, we could hopefully locate them.

English 188cc. Climate Change Literature **WLO**
Sarah Dimick
How do novelists and poets and essayists represent climate change? What kinds of futures do they project for our warming and shifting world? Through 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: Franny Choi, Octavia Butler, Cherie Dimaline, John Lanchester, Julian Aguon, and Amitav Ghosh.

English 188gf. Global Fictions **S-M**
Kelly Mee Rich
This course serves as an introduction to the global novel in English, as well as a survey of critical approaches to transnational literature. Along the way, we will consider specific issues of migration, colonialism, "new Englishes," cosmopolitanism and globalization, the influence of religion and fundamentalism, environmental concerns, the global and divided city, racial and sexual politics, and international kinship. Authors will most likely include Teju Cole, Tsitsi Dangarembga, Mohsin Hamid, Jamaica Kincaid, Michael Ondaatje, Ruth Ozeki, Arundhati Roy, Ken Saro-Wiwa, and Monique Truong.

English 191c. Constellations **WLO**
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 197ls. Introduction to Indigenous Literary Studies: Poetry, Prose, and Politics **WLO**
Daniel Heath Justice
Indigenous literatures are not simply subsets of settler national literatures—they have deep roots in their respective homelands, through which storytellers, scholars, artists, activists, and visionaries have explored and articulated their own imaginative, political, and relational concerns and commitments. From codices and winter counts to wampum belts, totem poles, medical formulae books, songs, treaties, letters, autobiographies, histories, poems, stories, novels, podcasts, comic books, plays, and many other expressive forms, Indigenous literatures across the world are as varied in aesthetic concern and literary technique as in political, cultural, and historical context. And while necessarily grappling with the violence of colonialism, Indigenous literatures extend far beyond the limitations of the settler imaginary. This introductory course will connect students with a range of key Indigenous texts and issues as well as critical work about the field from English, Indigenous Studies, and

related disciplines, framed through four key themes: sovereignty, land, kinship, and futurity.

English 199ad. Adaptation: The Art of Retelling WLO
Anna Wilson
What makes a good adaptation? Why retell an old story? This class explores texts that are in conversation with others: adaptation, translation, fanfiction, parody, the sequel or prequel (authorized or unauthorized), the remix, and the critical retelling. We will read and watch properties that have been retold over and over at different historical moments, including the tales of King Arthur, Sherlock Holmes, and Jane Eyre. We will think about the role of form, genre, and media in adaptation, the decisions involved in transposing a story from detective fiction to romance, from text to screen and back again, from the printed page to digital archive, across times, contexts, languages, and audiences. We will also consider the legal frameworks and audience expectations that constrain adaptation: what is the nature of authorship? How much can a person own a text, or a character? How far can an adaptation go before audiences no longer recognize, or even refuse, an adaptation? The final assignment will include the option to create your own adaptation using some of the critical models we have explored.

GENED- FALL

GenEd 1034. Texts in Transition (TF application process is not currently being handled by the English Department)
Leah Whittington
We live in a moment of rapid changes in the ways we communicate. As our writing becomes ever more digital—and paradoxically both more ephemeral and more durable—the attitudes and tools we have for preserving our culture seem more complex and fluid. This course studies how written language—text— travels through time and across media. We will ask: how good are texts for capturing, transmitting, and preserving human experience? How have texts come down to us from the distant past? How do we ensure that what we write today will survive into the future? As we investigate contemporary approaches to cultural preservation, we will consider how pre-modern European cultures transmitted and transformed texts, and created institutions that we still rely on today, including museums, libraries, and archives. Each week you will observe or apply methods of preservation, restoration, destruction, translation, and transmission in an attempt to preserve a personal artifact. We will also read works of literature that reflect on questions of durability, ephemerality, and written memory. By the end of the course, you should be a more thoughtful curator of your own textual presence and media ecology around you.

GenEd 1050. Act Natural (TF application process is not currently being handled by the English Department)
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.

GenEd 1165. Superheroes and Power L

Stephanie Burt

How can fictional superheroes-- in comic books, movies, novels, games, even poems-- help us think about power, autonomy, ethics, disability, adolescence, adulthood, sexuality, and representation in the real world? This course will help you answer that question through readings, discussions, and a continuing role-playing game, with sources from Marvel and DC comics and films as well as new and classic prose fiction, creator interviews, writings by philosophers, activists, critics and psychologists, and more.

GenEd 1167. Climate Crossroads S

Jim Anderson and Jim Engell

What one thing is changing everything in our lifetimes—and for generations to come? It's changing what we eat; it's changing buildings we 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 human activities and natural phenomena. There are not many subjects that will matter "for a lifetime" more than climate issues, which will matter for centuries. Bill McKibben remarks, "everything will need to be seen through this lens." 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, art, and science. Our fundamental relationships to other species, and the future of our own societies, are at stake.

Spring 2024

English 20. Literary Forms S

Deidre Lynch

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English 103d. Beowulf and Seamus Heaney S
Daniel Donoghue
Translations of excerpts from *Beowulf* will proceed in parallel with careful reading of Heaney's verse translation. Questions concerning translation theory will emerge from the comparison of in-class efforts with Heaney's and other versions. What is the relation between translation and interpretation? How does Heaney's *Beowulf* compare with the body of poetry he has produced over the decades? The course begins with a review of grammar.

English 115b. Chaucer: The Canterbury Tales S
Anna Wilson
What makes stories so pleasurable and revealing but also so enraging and dangerous? How are we to think about the strong emotions they evoke and learn to resist as well as appreciate their power? Answering back to a world of fake news, social injustice, and political division, this course revisits Geoffrey Chaucer's classic fourteenth-century poem, The Canterbury Tales: the deepest and most caustically entertaining analysis of storytelling ever written. The Canterbury Tales consists of a series of tales told by members of a pilgrimage on their way from London to Canterbury, representatives of the internally divided social world of Chaucer's England. Some are serious, others funny, obscene, or offensive; some are religious, others not at all; some deal with issues local to England, others range across the Europe and the rest of the known world; many are told against other pilgrims. Written in a long-ago past, the poem thinks of itself as contemporary, and we will explore the poem from both perspectives at once. We read the poem in the language in which it was written, Middle English, easy and fun to learn with early help: no previous experience with the language, or with the medieval era, is necessary. Classes include a historical vignette to give you context, a short lecture on a tale, and class discussion, which continues in weekly sections. Course projects include an essay, a collaborative report on one tale, and (if you wish) either a historical vignette or a newly composed tale of your own. Students of all years and from all concentrations and programs are welcome. There will be a separate graduate section.

English 122ws. Renaissance Worlds and Selves WLO
Leah Whittington
We are generally familiar with the ways in which contemporary culture conceives of categories of identity. But how did people in other times and places imagine themselves and their relationships to the many communities and worlds to which they belonged? This course investigates the forms and varieties of identity-making in the European Renaissance (1350-1700), a vibrant period of profound social, political, and technological change, when traditional ways of conceiving selfhood competed with new paradigms of knowledge emerging from the Protestant Reformation, the revival of Greco-Roman politics and ethics, the rise of scientific empiricism, and colonial encounters with non-European cultures. How does literature act as a vehicle of self-expression and self-representation, sometimes enacting identity-scripts and sometimes providing the space to explore alternative and hypothetical selves? You will read works of literature from a variety of genres (life-writing, romance-fantasy, comedy, lyric poetry, political allegory), exploring how Renaissance people represented their lives and wrestled with constructions of identity in stories about falling in love, cross-dressing, flying on hippogriffs, building utopian cities, and playing games with words.

English 124sg. Sex, Gender, and Shakespeare **S**

Alan Niles

This class is an introduction to Shakespeare's writings and their representations of sex, gender, romance, love, and queerness. We will study poems about erotic and queer desire, plays that stage ideas about gender and gender fluidity, and film adaptations that bring modern perspectives to race and sexuality. Readings will include such plays as *Twelfth Night*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Titus Andronicus*, *Macbeth*, and *Measure for Measure*; Shakespeare's *Sonnets*; and films by Derek Jarman, Baz Luhrmann, and Julie Taymor. Throughout our course, we will ask: how are the forms of gender identity and sexual expression we encounter in Shakespeare's works familiar, or different? How might they challenge, inspire, or disturb us today?

English 145a. Jane Austen's Fiction and Fans **M**

Deidre Lynch

In this class we'll read at least five of Austen's novels and study the contribution they made to the remaking of modern fiction. Though our emphasis will fall on these works' place in the literary culture of Austen's day and on their historical contexts in an era of revolution, we'll also acknowledge the strong and ardent feelings that Austen's oeuvre continues to arouse today. To that end, we'll do some investigating of the frequently wild world of contemporary Austen fandom and the Austenian tourism, shopping, adaptations, and sequels that nurture it. At the same time, we'll remember that Austen knew fandom from both sides; part of our work will be to learn about the early-nineteenth-century culture of literary appreciation in which Austen enrolled the heroines of her novels and enrolled herself.

English 151an. The Age of the Novel **S-M**

Tara Menon

What does the novel still have to offer? As newer genres—movies, television, Youtube, TikTok—compete for our attention, why do people still immerse themselves long works of prose fiction? And why do certain nineteenth-century British novels continue to captivate so many readers to this day? In this course, we will read five nineteenth-century novels by five authors that many consider to be the greatest writers that have ever lived: Jane Austen's Pride and Prejudice, Mary Shelley's Frankenstein, Charles Dickens's Little Dorrit, George Eliot's Middlemarch, and Thomas Hardy's Tess of the D'Urbervilles. We will pay close attention to technique: how do these novels work? And we will also explore social and political themes: what are these novels about? At every stage, we will consider the unique capacities of narrative fiction: what can the novel do that other genres can't? Implicitly and explicitly, this course will argue first, that these superlative nineteenth-century novels let us see the world (not only then but also now) in new ways, and second, that the novel is a tool for thinking that beats all others. Alongside these texts, we will watch film adaptations and read excerpts of contemporary criticism and fiction to better understand the enduring legacy of these canonical works.

English 152kd. 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 war verse; 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 160je. Extreme Reading: The James Joyce Challenge **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 173bl. The Black Lyric M
Tracy K. Smith
African American poets have long embraced the private freedoms of the lyric poem—freedom to claim the authority of an uncontested first person "I"; freedom to wrangle language into new and startling forms; freedom to depart as needed from the strictures of linear reality. And yet, from its earliest iterations, African American poetry has also concerned itself with correcting and complicating the official narrative of Black life and Black subjectivity in America. This course will explore the means by which Black poets have innovated upon the lyric tradition to accommodate a sense of allegiance to a collective. In this tradition, the lyric poem has become a powerful tool with which to ponder the dynamics of self and other, intimate and political—and justice and injustice. Course readings will include work by seminal 20th Century American figures such as Langston Hughes, Gwendolyn Brooks, Robert Hayden and Lucille Clifton, as well as contemporary voices like Jericho Brown, Tyehimba Jess, Morgan Parker, Eve L. Ewing and others. We will also devote attention to lyric corollaries in film, music, visual art and performance. Students will be encouraged to respond to course themes and texts in both critical and creative form.

English 176tm. Toni Morrison S
Namwali Serpell
This course is a survey of the work of Nobel Laureate Toni Morrison from 1970 to 2012, including most of her novels, a few nonfiction essays, a short story, and a play. We will consider her literary antecedents; follow her influence on contemporaries and future writers; trace the social, historical, and political contexts and implications of her work; and explore the critical interventions she made in historiography and literary criticism. Throughout, we will focus on Morrison's rich and complex aesthetic project: how it came into being; how it resonates with a great range of philosophical questions from epistemology to ethics; and how it changed over time.

English 178x. American Novel: Dreiser to Present M-L
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 180vw. Two Visionary Women: Julian of Norwich, Margery Kempe, and Company WLO
Nicholas Watson
Julian of Norwich (born 1343) and Margery Kempe of Lynn (born 1373) are the two earliest women writers in English whose names we know. They lived thirty years and thirty miles apart, met only once over a period of some days, and wrote long, completely different books, both inspired by what they understood as visionary encounters with the divine. Julian was a Christian intellectual, a brilliant writer, intensely visual but also abstract, who spent a lifetime writing and rewriting an intricate and optimistic analysis of how to live as an aspiring and suffering human being in the world that many people around the world still live by. Margery (she did not much like her husband's name) was a religious experimentalist, devout globe-trotter and performance artist, equally brilliant, whose energies seemed to have gone into living more than writing, but who in old age dictated then revised what many understand as the first English autobiography. After being mostly ignored for several hundred years, they are now being read with care, although by different readerships and in different ways. It is time they were brought together again.

In this discussion-based course, we read the versions of Julian of Norwich's *Revelation of Love* and *The Book of Margery Kempe* closely alongside one another, as well as in the light of passages from other women writers who drew, or may have drawn, inspiration from visions, revelations, and dreams, from the early Christian martyr

Perpetua of Carthage in the third century CE to the reclusive New England poet Emily Dickinson in the nineteenth. We consider how it was that revelations were able to make an innovative, demanding and prestigious mode of thought and writing possible for women who were excluded by their gender from the formal education available to male contemporaries. We think about what revelations are, how they function as an embodied, kinetic, and dialogic mode of consciousness, and the stylistic and intellectual experimentation this mode of consciousness enables. We speculate on potential connections between the visionary and other non-natural ways of seeing the world, such as through the thing we call "fiction," this last with the help of a novel by Margaret Atwood, *The Year of the Flood*, where Julian makes a brief appearance. Finally, we consider the excruciating difficulty of being and writing as a visionary and the cultural and psychic pressures the role of visionary involved and involves. Although the main setting of the course is the world of Julian and Margery, we do not forget that we are reading them in the now.

English 187x. Twentieth Century American Poetry **WLO**
Peter Sacks
A study of selected American poetry, mostly published after 1945. Authors include Marianne Moore, Muriel Rukeyser, Gwendolyn Brooks, Adrienne Rich, Elizabeth Bishop, A.R. Ammons, James Wright, Frank O'Hara, Allen Ginsberg, Yusef Komunyakaa, others, Focus on history, voice, politics, crisis, survival.

English 189vg. Video Game Storytelling **L**
Vidyan Ravinthiran
Although this course touches on blockbuster games, it's primarily concerned with alternative forms of storytelling within indie games. In so-called "walking simulators", there's more exploration than action, more narrative than gameplay. They prioritize discovery over system-mastery, asking us to think differently about game environments. Drawing on video game scholars—Brendan Keogh, Ian Bogost, Jon Stone—we'll examine the gendered deconstruction of horror-codes in Gone Home (described by Brigid Kennedy as "an explicitly queer videogame with an explicitly queer narrative") and the interplay between the singular and the shareable in the trans micro-narrative, Dys4ia; retrospective plotting queries in The Return of the Obra Dinn a purely economic and empirical view of the world. We'll also discuss Firewatch, Disco Elysium, Kentucky Route Zero, Bitsy games, and think about how games, more than any other art-form, probe the division identified by Theodor Adorno within capitalist society, separating "work" from leisure, or "play".

English 190ve. Voices of Environmental Justice **WLO**
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 Imbolo Mbue's depiction of pipeline spills in the fictional town of Kosawa connects to Native American resistance to the Dakota Access Pipeline. We link a poem documenting silicosis in the lungs of West Virginian coal miners to 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 195bd. The Dark Side of Big Data **S**
Maria Dikcis
Does it sometimes feel like Instagram ads are listening a little too closely to your conversations? Have you ever wondered if certain corporations might own images of your face? Today, fears abound that algorithms are not only populating our lives with annoying targeted advertisements but might also be creating the most unequal societies that have ever existed. In this interdisciplinary seminar, we will explore key methodological overlaps and differences between humanistic and scientific approaches to the phenomenon known as Big Data, or enormously large data sets that are analyzed by computer software to reveal patterns associated with human behavior and communications. In particular, we will focus our attention on the dark side of Big Data, which is increasingly embedded with harmful biases against women, people of color, immigrants, and low-socioeconomic status communities. Our inquires will thus concern a wide array of issues that stem from the misapplication of

Big Data, such as data discrimination, biased artificial intelligence, search engines that reinforce racism, predictive policing, and surveillance capitalism, as well as how these issues intersect with race, class, gender, and citizenship. We will ground these discussions about contemporary theories of Big Data in engagements with a number of literary texts, films, and new media artworks. These cultural case studies range from a poetry collection exploring anti-Blackness and the carceral state, a documentary on social media data scandals, a glitch feminism manifesto, a memoir about working at an Amazon.com fulfillment center, queer video games, and robot love poems.

GenEd- Spring

GenEd 1xxx. The Age of Anxiety: Histories, Theories, Remedies ***(pending confirmation from GenEd) TBD***
Beth Blum
The poet WH Auden described the 1940s as "the age of anxiety," but he could have been describing our own stress-ridden times. With attention to the concept's cultural history and evolution, this course focuses on the cultural life of anxiety—the most common class of contemporary mental health condition--today. We'll investigate anxiety's causes and treatments, which actually tend to overlap, including: the internet, psychopharmacology, climate awareness, therapeutic culture, and self-help. We will ask: What role has the stereotype of the anguished artist played in romanticizing mental suffering as a precondition of genius? How does the stigma of anxiety figure differently for disenfranchised and minority authors? The course combines practical and theoretical perspectives to examine the relation between anxiety and creativity and to engage with various aesthetic responses—from comedy to literature and film—to the troubles of being that anxiety designates.