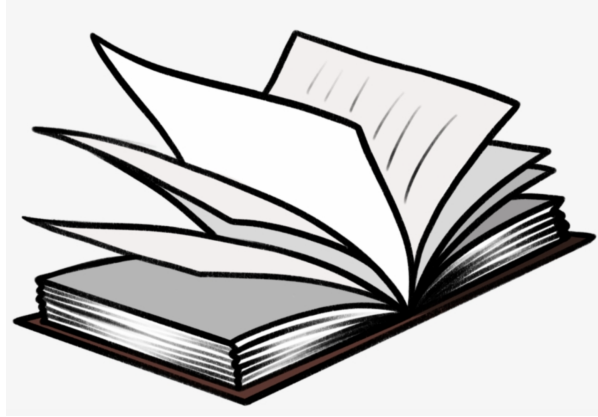


# Literature Core Sections

## Fall 2023



### Monday, Wednesday, Friday Sections:

#### **ENGL 1080.23**

#### **Nature Writing**

**MWF 9**

This section looks towards poetry, short fiction, essays, novels, and drama for what the contemporary African-American poet Lucille Clifton wonderfully calls “the bond of live things everywhere.” This course defines “the bond” as ecology, and we will examine literature’s ecological portrayal. Together we will discuss issues such as environmental justice, ecological devastation, cultivation, and beauty. What is the role of literature in not only representing the natural world but also imagining a world not yet? What rhetorical response do authors and poets have to nature? Some of the works that will help us think more precisely and more collaboratively about nature writing are Toni Morrison’s *Tar Baby*, Jean Toomer’s *Cane*, Lorraine Hansberry’s *What Use Are Flowers?* and selections from Jay Wright and Gwendolyn Brooks, among others.

#### ***Meeks***

#### **ENGL 1080.05**

#### **Love and Other Difficulties**

**MWF 10**

This course will examine Love in its many varieties via readings from Socrates to Hansberry. It treats love as the most important of all intellectual disciplines because by definition it links theory and practice, operating always as a paradox, as Diotima taught us. We will read essays, novels, plays and poems to learn how we can come to a more complex, theoretical and practical understanding of the spirit that Socrates said was the only one he knew anything about, and to distinguish what we wish Love was as opposed to what it actually is.

#### ***Kaplan-Maxfield***

**ENGL 1080.16****Literature in Crisis****MWF 10**

What did we learn about ourselves and the world by living through the pandemic? What might we learn by watching a movie set in a post-apocalyptic world? This section explores these sorts of questions through a variety of films, short stories, and novels that depict moments of crisis. These texts examine how we respond to radical changes and confront problems that we normally ignore. In some cases, the crises in these texts will be apparently personal (struggles with mental health, uncertainty about what to do with one's life). In other cases, they will deal with major historical events (war, pandemics, financial crisis, slave rebellion). But most often these texts will insist on the ways in which a crisis brings together personal decisions and historical circumstances. Authors may include Melville, Woolf, Lispector, Arit, Camus, Morrison, and DeLillo.

**Mulder****ENGL 1080.24****Experiments in World-building****MWF 10**

What are the rules we must follow when making up a fictional world? Should the sun rise in the east? Should kindness be rewarded? Should dinosaur enclosures have electrified fences? What might happen to our world, and the stories we tell about it, when one of these rules are broken? In this class, we examine world-building in novels, film, and poetry to understand how worlds are constructed, explored, and sometimes unraveled. What are world-building "rules" that authors make, or break, and to what effect? And, finally, what might literary world-building reveal about the world in which we live? Texts and films for this course address world-building that ranges from the construction of an alternate reality to the exploration of everyday life, and may include Solmaz Sharif's *Look*, N.K. Jemison's *The Fifth Season*, and Steven Spielberg's *Jurassic Park*.

**Vachali****ENGL 1080.06****Pleasure Reading****MWF 11**

This section will explore the concept of "pleasure reading" by thinking critically about what makes reading enjoyable. We will consider qualities of the text and qualities of the reading experience in order to explore possible sources of enjoyment - genre, relatability, scholarly "mastery" of a text, slow reading, cliffhangers? In addition to using class readings as a way to examine literary form, we will consider questions of intersectionality and history. Texts may include works by Wilkie Collins, Zadie Smith, and Lydia Millet, films, and essays.

**Wilwerding****ENGL 1080.11****Crossing Borders****MWF 11**

This section will study literary texts of different genres—memoirs, fiction, graphic novels, and films--that deal with experiences of border crossing. In this course,

we will take “borders” to mean not only spatial or geopolitical boundaries (e.g. between towns, states, countries, continents), but also boundaries based on social and cultural categories (gender, social class, race, ethnicity, etc.). We will be interested in the ways texts represent these borders and the people who inhabit these spaces and transgress these borders. How do literary texts and films creatively depict borders and border crossing? How do these texts imagine the way these borders shape peoples’ understanding of themselves, others, and the world? How do these texts imaginatively represent how people negotiate, transgress, and transform these borders?

**Puente**

**ENGL 1080.07**

**Nature Writing**

**MWF 12**

This section looks towards poetry, short fiction, essays, novels, and drama for what the contemporary African-American poet Lucille Clifton wonderfully calls “the bond of live things everywhere.” This course defines “the bond” as ecology, and we will examine literature’s ecological portrayal. Together we will discuss issues such as environmental justice, ecological devastation, cultivation, and beauty. What is the role of literature in not only representing the natural world but also imagining a world not yet? What rhetorical response do authors and poets have to nature? Some of the works that will help us think more precisely and more collaboratively about nature writing are Toni Morrison’s *Tar Baby*, Jean Toomer’s *Cane*, Lorraine Hansberry’s *What Use Are Flowers?* and selections from Jay Wright and Gwendolyn Brooks, among others.

**Meeks**

**ENGL 1080.17**

**Weird Nature**

**MWF 12**

Literature has the uncanny capacity to make the unusual seem natural as well as an ability to denaturalize the familiar. Bookended by *Beowulf* and Octavia Butler, this course will cover a broad range of periods and genres in order to explore the inspiring, provocative, and sometimes strange role of nature and the unnatural in literature. Authors considered will include William Shakespeare, Mary Shelley, Samuel Taylor Coleridge, Emily Dickinson, Virginia Woolf, Langston Hughes, and H. P. Lovecraft among others. We will focus on the weirder side of nature that crops up in texts and discuss how its inclusion in literature can be a way of making political or philosophical claims, or a way for works to comment on and critique notions of gender, race, class, and nation—and to come to terms with historical changes in science, society, and climate. Students will watch several films throughout the semester and present on works of visual art in order to assess how different media investigate these issues. Students will also develop rhetorical skills through regular Canvas posts responding to the readings as well as analytical writing assignments that compare different works’ approaches to this topic.

## **Gannon**

### **ENGL 1080.20**

### **Literary Bodies**

**MWF 12**

This section explores literary texts that consider the human body in relation to health, disability, and medicine. We will examine how works of literature depict the experience of physical and mental illness, injury, recovery, stigma, and aging. We will also encounter texts written by and about healthcare workers. How do literary works communicate what it means to be healthy, disabled, or ill? How do we represent, share, learn from, and even celebrate different experiences of embodiment? We will engage with a wide variety of literary genres, including fiction, nonfiction, drama, poetry, and film, from Shakespeare's *All's Well that Ends Well* to the 2022 Oscar-winning film *CODA*. Other texts may include William Carlos Williams' *The Doctor Stories*, Sylvia Plath's *The Bell Jar*, and Audre Lorde's *The Cancer Journals*.

## **Bowman**

### **ENGL 1080.21**

### **Weird Nature**

**MWF 1**

Literature has the uncanny capacity to make the unusual seem natural as well as an ability to denaturalize the familiar. Bookended by Beowulf and Octavia Butler, this course will cover a broad range of periods and genres in order to explore the inspiring, provocative, and sometimes strange role of nature and the unnatural in literature. Authors considered will include William Shakespeare, Mary Shelley, Samuel Taylor Coleridge, Emily Dickinson, Virginia Woolf, Langston Hughes, and H. P. Lovecraft among others. We will focus on the weirder side of nature that crops up in texts and discuss how its inclusion in literature can be a way of making political or philosophical claims, or a way for works to comment on and critique notions of gender, race, class, and nation—and to come to terms with historical changes in science, society, and climate. Students will watch several films throughout the semester and present on works of visual art in order to assess how different media investigate these issues. Students will also develop rhetorical skills through regular Canvas posts responding to the readings as well as analytical writing assignments that compare different works' approaches to this topic.

## **Gannon**

### **ENGL 1080.08**

### **Literary Bodies**

**MWF 1**

This section explores literary texts that consider the human body in relation to health, disability, and medicine. We will examine how works of literature depict the experience of physical and mental illness, injury, recovery, stigma, and aging. We will also encounter texts written by and about healthcare workers. How do literary works communicate what it means to be healthy, disabled, or ill? How do we represent, share, learn from, and even celebrate different experiences of embodiment? We will engage

with a wide variety of literary genres, including fiction, nonfiction, drama, poetry, and film, from Shakespeare's *All's Well that Ends Well* to the 2022 Oscar-winning film *CODA*. Other texts may include William Carlos Williams' *The Doctor Stories*, Sylvia Plath's *The Bell Jar*, and Audre Lorde's *The Cancer Journals*.

**Bowman**

**ENGL 1080.09**

**Monstrous Humanities**

**MWF 2**

In this course, students will examine both what makes humans monstrous and what makes monsters human. We will read poems, plays, novels, and essays in addition to engaging with visual media in an effort to analyze and understand how monsters reflect their historical and social contexts. Central to our conversations will be why modern societies have inherited monster lore and how these narratives continue to operate on human consciousness through many genres of storytelling. During the semester, students will gain a deeper understanding of the roots of monsters from Beowulf to Dracula and how monsters reflect deep racial, sexual, psychological, and scientific anxieties.

**McCabe**

**ENGL 1080.22**

**Monstrous Humanities**

**MWF 3**

In this course, students will examine both what makes humans monstrous and what makes monsters human. We will read poems, plays, novels, and essays in addition to engaging with visual media in an effort to analyze and understand how monsters reflect their historical and social contexts. Central to our conversations will be why modern societies have inherited monster lore and how these narratives continue to operate on human consciousness through many genres of storytelling. During the semester, students will gain a deeper understanding of the roots of monsters from Beowulf to Dracula and how monsters reflect deep racial, sexual, psychological, and scientific anxieties.

**McCabe**

## **Tuesday, Thursday Sections:**

**ENGL 1080.01**

**Traditions and Counter-traditions**

**TTh 9**

This course considers what happens when so-called classic texts get re-worked by different people from different time periods and cultures. By examining these "canonical" works and "canonical revisions" of them, we will investigate what historical and social contexts inform each text and evaluate how the cultural capital accrued by "the classics" influence the imaginations of contemporary Caribbean writers. The methodology for this course is "close reading": students will pay critical attention to the genre, form, and

language of our required readings as well as to analyses and discussions of, and formal writing about, these works. Required readings include: William Shakespeare's "The Tempest"/Aimè Cèsaire's "A Tempest;" Charlotte Bronte's *Jane Eyre*/Jean Rhys's *Wide Sargasso Sea*; Emily Bronte's *Wuthering Heights*/Maryse Condé's *Windward Heights*; Grimm Fairy Tales/Nalo Hopkinson short stories.

**Frederick**

**ENGL 1080.12**

**Literature in Revolt**

**TTH 9**

How can a painting of smears and splatters also be a political manifesto? How can a two-line poem help us to critique the alienation of the individual in modern society? What place does beauty have in a novel about the horrors of European colonialism? These are just some of the questions we will investigate in our class, whose central focus is the radical political potential of literature. In this class we will not be primarily concerned with works that have obvious political agendas. Instead, we will adopt a practice of close reading in order to uncover how any work of literature, no matter how apolitical it may seem, necessarily has some kind of political bias or agenda. We will specifically investigate how literary style—rather than just the content or ideas in works of literature—have political implications. This class would be a good fit for anyone with an interest in politics, activism, social justice and their relationship to questions of literary style.

**Mersky**

**ENGL 1080.13**

**The Sympathetic Imagination**

**TTh 9**

Can reading literature make you a better person? We often hear that literature allows us to step into the shoes of another, imaginatively experiencing their lives and deepening our capacity for empathy. In this course, we will examine this exchange by looking closely at how literature mobilizes our emotions. Through a diverse selection of texts, ranging from classics like *Frankenstein* to contemporary shows like *Black Mirror*, and even emerging AI technologies, we will explore the complex role of sympathy. We will question how identities and ideologies influence our emotional responses, and how these responses can create hierarchies among readers, characters, and people. This course asks ultimately, why do we read literature? What is its value and potential harm?

**Brewer**

**ENGL 1080.14**

**Back to the Future: Experiments With Time**

**TTh 10:30**

Literature is full of creative tools for examining our relationship to the past and the future: time machines and time loops, lingering ghosts and prophetic visions. In this class, we will compare experiments with time across a variety of genres: films (such as *Back to the Future* and *Groundhog Day*), novels, plays, graphic novels, and philosophical meditations. Assignments for this class will involve both critical analysis and creative imitation: while we examine the ways these texts use time to re-shape our

understanding of the world, we will also work on re-applying their experiments to our own lives and interests.

**Paul**

**ENGL 1080.25                      Literatures of Globalization                      TTh 10:30**

Globalization is a new phenomenon – and also a very old one. This course asks: What does it mean to live in a globalized world? Which parts of our lives are defined by global relationships – and which are not? We will read diverse forms of literature (novels, short stories, poems, popular non-fiction) and watch movies and documentaries in order to explore how globalization has created opportunities for the exchange of commodities, information, and cultures. We will also examine global conflicts and the asymmetries of power produced through migration, the exploitation of the environment, and the sharing/export of harm. Texts may include Joseph Conrad's *Heart of Darkness*, Melville's *Typee*, Adichie's *Americanah*, Julia Alvarez's *A Cafecito Story*, Kiran Desai's *The Inheritance of Loss*, Ling Ma's *Severance*.

**Goel**

**ENGL 1080.03                      Image and Imagination                      TTh 12**

This course explores photography's impact on literature since its 19th century invention. How did photography--a new technology more accessible to the masses than painting and more illustrative than the written word--influence writers' engagement with the human condition? What can pictures *do* in the literary imagination? We'll study the use of images in a range of texts, including works by Oscar Wilde, Frederick Douglass, Roland Barthes, Susan Sontag, Toni Morrison, and Claudia Rankine, and by photographers Gordon Parks and Roy DeCarava. Assignments include four short papers (4-5 pages) employing methods of close-reading and close-looking. By the end of this course, you should be able to physically and conceptually see literature in new ways.

**Jones**

**ENGL 1080.04                      What Money Can Buy                      TTh 12**

This section dives into questions about social class, poverty, and income and wealth inequality. We shall raise a series of questions about the economy, human values, and the power of the market over all aspects of contemporary social, moral, and political life. How does the economy shape our lives and our capabilities in ways we don't always recognize? How do market forces affect our power to make choices about the kinds of lives we wish to lead and our means of securing happiness?

**Seshadri**

**ENGL 1080.02                      Literatures of Globalization                      TTh 1:30**

Globalization is a new phenomenon – and also a very old one. This course asks: What does it mean to live in a globalized world? Which parts of our lives are defined by global relationships – and which are not? We will read diverse forms of literature (novels, short stories, poems, popular non-fiction) and watch movies and documentaries in order to explore how globalization has created opportunities for the exchange of commodities, information, and cultures. We will also examine global conflicts and the asymmetries of power produced through migration, the exploitation of the environment, and the sharing/export of harm. Texts may include Joseph Conrad's *Heart of Darkness*, Melville's *Typee*, Adichie's *Americanah*, Julia Alvarez's *A Cafecito Story*, Kiran Desai's *The Inheritance of Loss*, Ling Ma's *Severance*.

**Goel**

**ENGL 1080.18**

**The Art of Memory**

**TTh 1:30**

This course considers the relationship between stories and memory. How can fiction, poetry, drama, and film capture the complex processes of remembering and forgetting? How do the stories we tell about our pasts inform our present? Is what we choose to remember as important as what we choose to forget? Do societies remember in the same way as individuals? We will read a range of literary texts that explore the importance as well as the fallibility of human memory. Authors include Kazuo Ishiguro, Virginia Woolf, William Wordsworth, Joy Harjo, and Yoko Ogawa

**Messer**

**ENGL 1080.26**

**Transitions as Portals**

**TTh 1:30**

In the midst of global lockdowns in early 2020, Arundhati Roy wrote that “the pandemic is a portal.” Transitions—be they physical or emotional, geographical or relational, transcendent or mundane—serve as portals. Where they lead is often fraught, unexpected, liberatory, destabilizing, or all of the above. Our course will engage literature as a way to understand the possibilities, pitfalls, and power of transitions to (re)define oneself and one's place(s). How is identity reinforced, rejected, or reimagined during moments of transition? What is the role of human agency in such moments? What is at the heart of the interplay between the self, context, narrative, and sensemaking? How can dramatized transitions help us understand our own transitions? We will attend to a wide array of texts, including Audre Lorde's *Zami: A New Spelling of My Name*, Octavia Butler's *Parable of the Sower*, Michael Ondaatje's *The Cat's Table*, and James Baldwin's *Giovanni's Room*, as well as the short stories of Ted Chiang, Nalo Hopkinson, Samuel Delany, Ursula Le Guin, and Kurt Vonnegut.

**Brown**



**ENGL 1080.10****Imagine Your Future****TTh 3**

The future is going to be even weirder than the present. Some of the most strange, most frightening, most awe-inspiring writing (think sci-fi, space-fiction, fantasy, utopias) emerges from our enduring fascination with the unanswerable questions about what's in store for us all. This course's exploration in novels, graphic novels and film, begins with the science fiction of H.G. Wells and of Fritz Lang; it'll move on to the absurdity of *The Hitchhikers Guide to the Galaxy*, the utopias of Ursula K. Le Guin, and the dystopian horrors imagined by Kazuo Ishiguro and Margaret Atwood. And we'll also actively try to imagine the world of tomorrow: informing our fictional readings will be the startling predictions of historian, philosopher, and futurologist Yuval Harari. Active participation is expected.

**Nugent****ENGL 1080.15****Making and Unmaking Worlds****TTh 3**

We will study texts that deal with the "end of the world" as a personal, societal, and historical event. They focus not only on apocalypse and dystopia, but also on the social and ecological catastrophes that cleave certain worlds apart. We will explore the ways that these texts represent these moments of collapse, tracing the literary devices employed across multiple genres and forms. Together, we will ask: What does it mean to live through the unmaking and remaking of a world? How do texts give shape to such intense, irrevocable change? What role does literature and art play in the creation of new worlds? The syllabus will include Octavia Butler's *Parable of the Sower*, Becky Chambers's *A Psalm for the Wild-Built*, Hayao Miyazaki's *Princess Mononoke*, and Jesmyn Ward's *Salvage Bones*, as well as poets such as Joy Harjo, T.S. Eliot, Franny Choi, and Emily Dickinson.

**Palermo****ENGL 1080.19****The Art of Memory****TTh 3**

This course considers the relationship between stories and memory. How can fiction, poetry, drama, and film capture the complex processes of remembering and forgetting? How do the stories we tell about our pasts inform our present? Is what we choose to remember as important as what we choose to forget? Do societies remember in the same way as individuals? We will read a range of literary texts that explore the importance as well as the fallibility of human memory. Authors include Kazuo Ishiguro, Virginia Woolf, William Wordsworth, Joy Harjo, and Yoko Ogawa

**Messer**

## **Satisfies the Cultural Diversity Core Requirement**

### **ENGL 1184.01**

### **Literature, Testimony, Justice**

**TTh 10:30**

This section of Literature Core explores how literary texts bear witness to historical events and address social issues in order to engage with questions of difference and justice. Through the study of poetry, fiction, drama, and autobiography, we will examine how writers have used a variety of literary genres and forms to expose inequality and injustice; to call for justice, solidarity, and inclusion; and to transform experiences of trauma, displacement, difference, and oppression into art. Part of this course is devoted to considering how Black American writers, from Frederick Douglass to Toni Morrison, have used literature to testify to the history of slavery and its legacies in the United States. We will also read literary works that address Indigenous history, class and gender inequality, LGBTQ rights, illness and dis/ability, and religious persecution.

***Harrison-Kahan***

### **ENGL 1184.02**

### **Literature, Testimony, Justice**

**TTh 12**

This section of Literature Core explores how literary texts bear witness to historical events and address social issues in order to engage with questions of difference and justice. Through the study of poetry, fiction, drama, and autobiography, we will examine how writers have used a variety of literary genres and forms to expose inequality and injustice; to call for justice, solidarity, and inclusion; and to transform experiences of trauma, displacement, difference, and oppression into art. Part of this course is devoted to considering how Black American writers, from Frederick Douglass to Toni Morrison, have used literature to testify to the history of slavery and its legacies in the United States. We will also read literary works that address Indigenous history, class and gender inequality, LGBTQ rights, illness and dis/ability, and religious persecution.

***Harrison-Kahan***

## **Core Renewal: Enduring Questions**

Open to first-year students only

Check the [Core Renewal page](#) for updated information

### **ENGL1724**

### **Nature and Power: Reading the American Place**

Writers since Meriwether Lewis have tried to know the great diversity of the American landscape through acts of language. In this course we'll ask how literature depicts American encounters with nature: As the unknown other to be conquered? As access to

a spiritual dimension? As a site of contested claims for use and power? How have these many meanings we've assigned our landscapes shifted in the face of environmental degradation and climate crisis? For students who wonder how we've arrived at the present moment of emergency, who question how and why we have abused nature, resources, and our fellow human beings, and who care about how to remedy these ills, one key lies in understanding our changing perceptions, representations, and transformations of landscape. This course is paired with a history course, "Making the Modern World" under a common rubric, "Nature and Power."

**Suzanne Matson**

### **ENGL1728 The Value of Work: Significance through Literature**

"What role and significance does work have in flourishing lives and good societies?"

This course offers Boston College students the opportunity to reflect on the significance and meaning of the human activity of work as an activity that is likely to occupy a large portion of their lives. Around the globe, politicians promise "good jobs," and scholars discuss automation and "the future of work." But what is a good job? What form of value is most central to work as a part of a good life financial reward? social purpose? personal fulfillment? How do individuals and communities understand and achieve justice and meaning at work?

**Aeron Hunt**

### **ENGL1729 The Role of Literature in Understanding the Complex Meanings of Justice**

What can literature tell us about the complex interactions between individuals and the law? What are the links between values, ethics, religious beliefs, and the law. How do various authors grapple with the complex interplay of these elements? In what ways can literary texts serve as an argument for justice or a polemic against injustice? In this course we will read a range of fiction and nonfiction narratives that examine the meanings of justice and the role of individuals within a legal system. In the context of the United States, we will specifically examine texts that address the intersection of race, justice, and the legal system. Major course texts may include: *The Merchant of Venice*, *The Crucible*, *Beloved*, *The Nickel Boys*, *To Kill a Mockingbird*, *A Civil Action*, *Just Mercy*. Students will further develop their close reading and analysis skills, but also understand that literature is tied to and influenced by the historical and social contexts in which it is both created and read. This broader understanding of literature will encourage students to consider the cultural work that literary texts can do in the pursuit of justice. Note: This course is paired with UNAS1719, *The Rule of Law and the Complex Meaning of Justice*

**Marla De Rosa**

**ENGL1732****Shifting Forms: Sexuality and Belonging in Modern Literature and Film**

This course will examine some of the uses to which artists and audiences put inherited aesthetic forms as they seek to negotiate their relation to both minority communities and the larger society in which they live. Writers do not write, as readers do not read, in a vacuum; they have complex, multivalent, often ambivalent relations to minority communities that give them succor, as to larger, mainstream societies that might seek to assimilate or to exclude them. Inherited forms both stand in for those larger social forms and represent possible modes of escape and protest. Taking as our particular focus questions of sexuality and sexual communities, we will explore some of these multiple, contradictory relations through readings of literary texts and films, asking how writers have negotiated their relation to inherited forms in the context of political and sexual expression and belonging. Along the way, we will seek to develop tools for understanding modes of political and sexual affiliation, and for talking about the complex ways that literary texts and films shape the lives of those who read them. Note: This course is paired with POLI1033 Shifting Forms: Political Belonging in Song and Film

**Kevin Ohi**

**ENGL1735****Meaning of Boston: Literature and Culture**

This half of an Enduring Questions pair of courses on The Meaning of Boston is organized around two objectives: 1) exploring an enduring theme in literature and culture, and 2) developing a set of skills that will serve you well throughout your college career and far beyond. Our literary and cultural theme is the meaning of Boston in the present and past. As we analyze how Boston is imagined in novels, short stories, poetry, film, painting, landscape architecture, sculpture, and more, we examine distinctive roles played by Boston in American culture, gain a sense of the city's rich cultural tradition, and explore how people think *about* cities and think *with* cities. Focusing mainly on the period since the Civil War, we investigate how writers and other artists have exploited Boston's distinctive qualities: its unique physical layout and development, its changing economic and political life, its many layers of social order, its rise and fall and rise again as it matured from colonial center to high-tech boom town. The primary skill we will develop in the course is that of textual interpretation, the basis of English and related scholarly disciplines. This skill has two main components: recognizing textual form, and crafting an analytical argument that shows how form expresses meaning. As with playing an instrument or a sport, we master new skills through regular practice, so this course is designed to give you many different opportunities to develop and practice the skills of textual interpretation.

**Carlo Rotella**

**ENGL1736**  
**Remembering****What is Memory, and Why Does it Matter? The Literature of**

This EQ course will explore some of the most mysterious and fascinating aspects of human memory through two disciplines: neuroscience and literature. Six short modules will allow us to look closely at “enduring” (and emerging) questions about memory: how it works (both scientifically and literarily); how it can be distorted or misrepresented; how it intersects with cultural values and beliefs; what ethical challenges are evoked when we treat or interfere with memory; how stress, trauma, or abuse can change or damage memory; and what happens when memory is diminished or lost, either through aging or disease. Shared texts will include Lisa Genova’s *Still Alice*, essays by Oliver Sacks and Jorge Luis Borges, and Christopher Nolan’s 2001 film *Memento*. On the literary side, we will consider how varied literary forms work to capture, re-imagine, and/or probe the contours of memory. We’ll read memoirs by Tim O’Brien, Natasha Trethewey, and Alison Bechdel as well as shorter science fiction pieces by Ted Chiang, working in both analytic and creative assignments. On the scientific side, students will read journal articles, including seminal behavioral studies (by Ebbinghaus, Loftus, Tulving, among others) and recent discoveries using neuroscientific methods including MRI, brain stimulation, and optogenetics.

**Amy Boesky**

**Core Renewal: Complex Problems**

Open to first-year students only

Check the [Core Renewal page](#) for updated information

**ENGL1733****Crisis and Storytelling in the Age of Climate Change**

The realities of a changing climate, including intensified extreme weather events, rising sea levels, strengthening heat waves and droughts, are already being felt by frontline communities around the world. This course focuses both on hearing stories about climate change as told by climate writers, scientists, and members of frontline communities, and telling these stories ourselves. We will examine storytelling as it works across mediums and genres from literature to scientific data visualizations, and consider what it means to write an essay, produce a graph, create a podcast, or make a film. Students in the course will read, watch, and analyze examples of climate storytelling, broadly defined, and produce their own personal essays, infographics, and podcasts.

**Min Song**