

## Department of English Tentative Courses of Instruction 2017-18

FALL 2017

### Common Grounds

#### **English 40gt. Arrivals: British Literature, 700-1700 (Teskey) M, W 2-3**

A survey of major English authors and works from Beowulf to Paradise Lost, including Chaucer's Canterbury Tales; Sir Gawain and the Green Knight; Sir Thomas Malory's Morte d'Arthur; Middle English ballads and songs; Renaissance lyric poetry from Sir Thomas Wyatt and the Earl of Surrey to Sir Philip Sidney, William Shakespeare, John Donne, George Herbert and Andrew Marvell; and plays by Shakespeare's contemporaries, Christopher Marlowe, Ben Jonson, and John Webster.

#### **English 50. Poets: Ode, Elegy, Epigram, Fragment, Song (Burt) M, W 2-3:30**

Poetry, lyric and otherwise: how to read it, hear it, and write about it, from the 16th century to the present, with forms and models from Shakespeare, Keats and Dickinson to Herrera, Kasischke or Agbabi. Assignments include critical papers but also "imitation of great masters" (as Yeats put it); we'll study poems both in and out of the historical contexts that made them possible, and we'll ask why those that endure have endured.

#### **English 56. Poets: Narrative & Lyric (Warren) T, Th 10-11am**

Description TBD

#### **English 60ad. Migrations: Testing the American Dream (Blum) T, Th 12-1pm**

This course will first analyze the representation of success in key works of the American canon by Benjamin Franklin, Horatio Alger, Henry James, Edith Wharton, F. Scott Fitzgerald, and Nathanael West. We will then broaden the conversation to consider some contemporary and international responses to the American myth of self-fashioning by Samuel Beckett, Mohsin Hamid, Sheila Heti, and Tsitsi Dangarembga.

### 100-Lectures

#### **English 102. Introduction to Old English (Donoghue) Time TBD**

Large portions of the Latin Bible were translated into Old English in the centuries before 1066. Some efforts, like that of Aelfric (10th century), were cautious and painstakingly literal because of the anxiety associated with any departure from the Latin text. Others, moved with interpretative freedom, especially those that exploited the conventions of Old English poetry, so that Moses, for example, leads his people across a desert that resembles the forests of northern Europe, and Satan is a rebel warrior chieftain.

#### **English 123. Shakespeare: The Early Plays (Garber, formerly AI 55) Time TBD**

The early comedies, tragedies, and histories, considered in the context of the origins of the English stage and the conventions of Elizabethan drama. Particular attention paid to

Shakespeare's development as a dramatist, and to poetic expression, thematic design, stagecraft, and character portrayal in plays.

**English 138. The 18th-Century English Novel (Osadetz) M,W 11-12pm**

The rise of the novel, seen through eighteenth-century fiction by Defoe, Haywood, Richardson, Fielding, Sterne, and Jane Austen. Through fiction, we can live out our highest aspirations and blackest fantasies; we can imaginatively enter the minds of others and inhabit strange, sometimes terrifying alternate realities. The early novel was preoccupied with such possibilities for dislocation and change: what happens when a character ventures far from home, and how can someone rise or fall in the world? Alongside these issues, we will explore the paradoxes of "realism," the problems of gender and class, and the sheer pleasure of reading fiction.

**English 157. The Classic Phase of the Novel (Fisher) M, W 10-11am**

A set of major works of art produced at the peak of the novel's centrality as a literary form: *Sense and Sensibility*, *Madame Bovary*, *Anna Karenina*, *Middlemarch*, *The Brothers Karamazov*, *Buddenbrooks*. Society, family, generational novels and the negations of crime and adultery; consciousness and the organization of narrative experience; the novel of ideas and scientific programs; realism, naturalism, aestheticism and the interruptions of the imaginary.

**English 181a. Introduction to Asian American Literature: What Is Asian American Literature? (Kim) T, Th 12-1pm**

Aiiiiiiii! An *Anthology of Asian-American Writers* (1974) was one of the earliest attempts to collect writings that were, to quote the editors, "exclusively Asian-American." Yet as their lengthy—and controversial—explanation of the selection process makes clear, Asian American literature defies neat categorization. This course is both a survey of Asian American literature and an introduction to ongoing debates about what constitutes Asian American literature. We will study a variety of literary genres and ask how formal and stylistic conventions, as well as shifting sociohistorical circumstances, have shaped conceptions of Asian American literature.

**English 182. Science Fiction (Burt) M, W 11-12pm**

Science fiction-- Utopias, dystopias, artificial intelligence, life on new planets, and much, much more-- from the late 19th century to the present. Likely readings include Mark Twain, H. G. Wells, Charlotte Perkins Gilman, Robert A. Heinlein, James Tiptree, Jr. (Alice Sheldon), Octavia Butler, William Gibson, Richard Powers, Nalo Hopkinson, Ted Chiang and more. Mostly prose fiction, but with potential attention to TV, comics, games, or film.

**English 183ed. Poetry, Exile and Displacement (Sacks) Time TBD**

This course studies lyric poetry and its thematic as well as formal expressions of exile, the loss of home, the experience of estrangement or dispossession. Such displacements may be from the self, or from assigned "identity" ("why should I be my aunt, / or me, or anyone?"), as much as from other persons, conditions, regimes. Selected poems will certainly coincide with the urgent unease regarding questions of the body, of the passions, of gender, of background, of national or global citizenship. With some prior examples from the ancient world to the Renaissance and Romantic periods (from Sappho and Ovid, to the anonymous author of "Tom o' Bedlam," and from Wordsworth and Coleridge to Tennyson, Hemans and Dickinson), the course will focus primarily on Twentieth Century works by Marianne Moore, Elizabeth Bishop, James Wright,

Anthony Hecht, James Merrill, Derek Walcott, Seamus Heaney, Yusef Komunyakaa, and several others.

**English 188gf. Global Fictions (Rich) T, Th 11-12pm**

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, 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 Margaret Atwood, Teju Cole, Tsitsi Dangarembga, Mohsin Hamid, Jamaica Kincaid, David Mitchell, Michael Ondaatje, Ruth Ozeki, Arundhati Roy, and Monique Truong.

**English 98r. Fall Junior Tutorial (OPEN TO ENGLISH TFs ONLY)**

*Supervised small group tutorial in the study of literature in English.*

This year we are asking **G4+ English students** who are interested in teaching a **Junior Tutorial** to list the tutorial among their preferences. Please note that this does not replace the application process required by the Undergraduate Office; rather, it will simply give us an indication of your interest and level of preference. If you are open to teaching ENG 98r in either term, you may list it in both Fall and Spring. For more information about the tutorial application process, please contact Lauren Bimmler at [lbimmler@fas.harvard.edu](mailto:lbimmler@fas.harvard.edu) / 617-495-4252.

General Education

**AI 12. Poetry in America (New) Time TBD**

Description TBD

**Humanities 10a. Humanities Colloquium: Homer to Marquez (Menand & Greenblatt)**

2,500 years of essential works, taught by six professors. Humanities 10a includes works by Homer, Plato, Aristotle, Sophocles, Dante, Shakespeare, Mozart, Austen, Douglass, and Garcia Marquez, as well as the Hebrew Bible, the New Testament, and the Declaration of Independence. One 90-minute lecture plus a 90-minute discussion seminar led by the professors every week. Students also receive instruction in critical writing one hour a week, in writing labs and individual conferences. Students who take both Humanities 10a and 10b fulfill the College Writing Requirement. This is the only course outside of Expository Writing that satisfies that requirement. Students also have opportunities to visit cultural venues and attend musical and theatrical events in Cambridge or Boston.

Cross-Listed

**Economics 1000. Growth, Technology, Inequality, and Education (Engell) T, Th 1-2:30pm**

Description TBD

SPRING 2018

Common Ground

**English 40. Arrivals: British Literature, 700-1700 (Donoghue)** Time TBD

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: Foundations of Lyric Poetry (Sacks)** Time TBD

An introduction to the fundamentals of Lyric poetry.

**English 57. Poets: Metaphysical Poetry: Wyatt to Marvell (Teskey)** M 11-12pm

A selection from the enormous production of first-class poetry composed in England from the Tudor through the Stuart monarchies, from the early 1500s to later 1600s. Every strong poet writing in English since has studied these poets with passionate care. This course is an introduction to what it is hoped will become a lifelong concern.

**English 60a. Migrations: American Horrors (Kim)** T, Th 12-1pm

This course will examine horror—defined expansively to include the uncanny, the abject, the monstrous, and the ghostly—in American literature, considering its formal and aesthetic implications and its relationship to major cultural and social issues. What are the methods and theories that critics have used to study horror in literature? How and to what effect have works of American literature used horror to reflect on contemporary social concerns or to depict historical events? We will explore a range of literary works from the nineteenth century to the present next to critical and theoretical studies of horror and the Gothic.

**English 60. Migrations: Fictions of America (New)** M, W 11-12:30pm

This course will treat America as it was imagined and re-imagined between the 16th-21st centuries by successive waves of Europeans, Africans and their descendants. The course explores how evolving fictions of America's purpose, changing notions of America's geography and conflicting ideas of American character inform an emerging literary tradition. Readings list likely to include non-fiction by Harriot, Rowlandson, Mather, Franklin, Jacobs; shorter fiction by Irving, Hawthorne, Melville and Stein; novels by Cather, Norris and Morrison.

100-Lectures

**English 103g. Old English: Working with Manuscripts (Donoghue)** Time TBD

The task of translation will be supplemented by consistent attention to the manuscript contexts of Old English literature. The texts will include selections from the Anglo-Saxon Chronicle, Genesis, the Exeter Book Riddles, Beowulf, and others. The course will guide students through basic principles of manuscript study and will culminate in a collaborative edition of an Old English text.

**English 124d. Shakespearean Tragedy (Greenblatt) M, W 10-11am**

We will read the succession of tragedies from the early Titus Andronicus and Romeo and Juliet to the late Antony and Cleopatra and Coriolanus, with particular attention to the astonishing sequence of Hamlet, Othello, King Lear, and Macbeth. Part of the course will involve screening and discussion of film, as well as glimpses of modern adaptations. Readings will include theories of tragedy, as well as Shakespearean sources and modern criticism.

**English 131p. Milton's Paradise Lost (Teskey) M, W 2-3pm**

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 144a. American Plays and Musicals (Miller) W, 12-2pm**

This lecture on Golden Age Broadway considers both plays and musicals together. Readings pair shows on similar themes, including Death of a Salesman and The Music Man, Mister Roberts and South Pacific, and The Miracle Worker and My Fair Lady. We will attempt to understand not only the individual shows but also how Broadway operates as a theatrical system.

**English 145a. Jane Austen's Fiction and Fans (Lynch) M, W 11-12pm**

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 151. Nineteenth-Century Novel (Scarry) Time TBD**

Realism and the problem of consciousness, social knowledge, mobility, the city, and the fantastic within experience. The ethos of self-construction and its recognition of childhood; the irrational, the accidental, and the unconscious. Binary structures, the biographical and the social form of fiction. Austen's Emma, Emily Brontë's Wuthering Heights, Mary Shelley's Frankenstein, Eliot's Adam Bede, Dickens's Bleak House, Stevenson's Dr. Jekyll and Mr. Hyde, Hardy's Tess of the d'Urbervilles and Mayor of Casterbridge.

**English 161ll. Modernist Life Lessons: The Wisdom of Difficult Texts (Blum) Time TBD**

Modernist literature is not generally known for its useful advice. However, modernism trains us to notice the passage of time, resist the urge for easy answers, appreciate the everyday, and even to learn how to be bored. Readings from Stein, Joyce, Lawrence, Proust, Beckett, Woolf.

**English 170a. High and Low in Postwar America (Menand)** Time TBD  
Description TBD

**English 176fr. On the Run: Fugitives and Refugees in American Literature (Dichter)** TBD  
Escaped slaves, refugees, outlaws, and rebels are all on the run in the pages of American literature. In a nation founded in the name of “life, liberty and the pursuit of happiness,” stories of the fugitive making a break for freedom have been both troubling and enchanting. In this course, we will examine narratives of flight by American writers from the early days of the Republic through the present. These authors explore many different kinds of fugitivity: from the story of Henry “Box” Brown, a slave who hid in a crate and mailed himself to freedom in the North, to recent fiction by Edwidge Danticat and Viet Thanh Nguyen. Along the way, we’ll consider narratives of outlaws, war refugees, undocumented immigrants, and insurrectionaries. Engaging with a diverse range of authors, our texts will include autobiography, novels, poetry, and folklore.

**English 178x. The American Novel: Dreiser to the Present (Fisher)** M, W 10-11am  
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 197gr. Gender and Representation (Carpio)** Time TBD  
Margaret Atwood is often asked if the *The Handmaid’s Tale* is a “feminist” novel. Her response: “If you mean an ideological tract in which all women are angels and/or so victimized they are incapable of moral choice, no. If you mean a novel in which women are human beings — with all the variety of character and behavior that implies — and are also interesting and important, and what happens to them is crucial to the theme, structure and plot of the book, then yes. In that sense, many books are ‘feminist.’” This course focuses on such feminist books. It explores issues of perspective: what happens when an author writes from the perspective of a woman? Since taking this perspective does not depend on biology, we will explore authors from a variety of backgrounds, especially those whose class, race, and/or ethnicity add another dimension. We’ll focus on contemporary Anglophone novels and drama.

**English 199a. Rules of the Game: The History of Literary Theory (Warren)** Time TBD  
Description TBD

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it in both Fall and Spring. For more information about the tutorial application process, please contact Lauren Bimmler at [lbimmler@fas.harvard.edu](mailto:lbimmler@fas.harvard.edu)/ 617-495-4252.

## General Education

### **Humanities 10b. A Humanities Colloquium: From Joyce to Homer (Greenblatt, Menand, etc.)** Time TBD

2,500 years of essential works, taught by six professors. Humanities 10b is open only to students who completed Humanities 10a in Fall 2016. Humanities 10b includes works by Joyce, Nietzsche, Rousseau, Montaigne, Shakespeare, Murasaki, Augustine, Virgil, Sophocles, and Homer. One 90-minute lecture plus a 90-minute discussion seminar led by the professors every week. Students continue to receive instruction in critical writing one hour a week, in writing labs and individual conferences. Students who take both Humanities 10a and 10b fulfill the College Writing Requirement. This is the only course outside of Expository Writing that satisfies that requirement. Students also have opportunities to visit cultural venues and attend musical and theatrical events in Cambridge or Boston.

### **Gen Ed. Bloomsbury (Garber)** Time TBD

Description TBD

### **USW34. The Civil War from Nat Turner to Birth of a Nation (Stauffer)** M, W 12-1

This interdisciplinary course examines the American Civil War from Nat Turner's slave rebellion in 1831 to the legendary history film, *Birth of a Nation* (1915), which coincided with the Jubilee of Appomattox. It changes our understanding of the conflict in four ways. First, it shows that civil war lasted much longer than the four years from 1861-65: it began with guerrilla war between masters and slaves, and between Northerners and Southerners in various states and in the U.S. Congress; it evolved into a military war with Fort Sumter; and it became a terrorist war during and after Reconstruction. Second, it argues that the South effectively won the war: while the Confederacy was destroyed and the Constitution amended, former slaveowners succeeded in creating a new order of black unfreedom. Third, it puts the war in international context: the United States was far from the only nation in the western hemisphere to grapple with slavery and abolition, although it was one of the very few to do so through war. Fourth, it highlights how and why the United States is still fighting the war—ideologically, politically, and culturally. Ongoing conflicts include the status of blacks in American society; the tension between federal versus state and local rule; debates over a welfare state, globalization, and free trade; and the diverse ways in which Americans remember the war.

Throughout the course we explore how the war transformed literature, art, politics, history, and memory, while also revealing how these cultural forms shaped society and the war itself. "Readings" range from fiction, film, letters, and speeches to poetry, pamphlets, prints and photographs, songs, and history. Along the way, we will improve our critical thinking, close textual reading, and communication skills. And we will better understand the dilemmas the United States faces today.