Common Grounds

English 40. Arrivals (Donoghue) T, Th 11:30 S
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 50. Poets: Ode, Elegy, Epigram, Fragment, Song (Burt) M, W 11:00 S
Ways of reading and ways of hearing poetry (mostly short poems) in English from the Renaissance to the present, with a particular focus on kinds of poems: elegies, odes, meditations, epigrams, palinodes, landscapes, puzzles, and some modern kinds without names, by Shakespeare, Bishop, Dickinson, Hughes, Armantrout, Ashbery, Muldoon, Whitman, Keats, Yeats, O’Hara…

English 54 Poets: English Romantic Poets (Engell) T, Th 11:00 S

English 60. Migrations: Fictions of America (New) M, W 10:00 S
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 102h. Introduction to Old English: The Literature of Spiritual Warfare (Wang) T, Th 10:00 S
An introduction to the deeply religious, yet turbulent culture of Anglo-Saxon England, where the tension between new Christian belief and deeply engrained warrior culture produced works of provocative prose and astonishing poetry. We will first learn the fundamentals of Old English, which requires study as a foreign language. As we gain facility with the language, we will translate biblical narratives, sermons, and religious poems: some of them cautiously literal in their treatment of scripture, others fascinatingly hybrid. Ultimately, we will gain a sense of the development of English prose, and read some of the greatest poems in the English language.

English 115b. The Canterbury Tales (Watson) T, Th 11:00 M-L
One of the most astonishing, vibrant, multivalent texts in the English language, Chaucer’s The Canterbury Tales contains characters high and low telling stories of edification and pleasure, in poetry and prose, on topics bawdy and pious. We will read this work in its entirety, while also looking at some of Chaucer’s shorter poems and the historical and cultural milieu in which he wrote.
English 144m. The Moral Foundations of Modern Literature (Osadetz) T, Th 10:00 S
How does what we read change us? Can reading literature help us to confront our prejudices and improve our knowledge? Can it assist us in recognizing and responding to the suffering of others? The eighteenth century took seriously the idea that literature and the arts could encourage wisdom and shape better citizens. Over the period, numerous intellectuals, from British poets to French philosophes, waged an increasingly vigorous debate over the pedagogic and didactic functions of literature. We will pay special attention to the conceptual and rhetorical tools by which authors sought to inculcate certain values in their readers. Authors may include Bunyan, Dryden, Johnson, Rousseau, Cowper, More, Wollstonecraft, and Edgeworth.

English 145a. Jane Austen's Fiction and Fans (Lynch) T, Th 11:00 S-M
In this class we’ll read at least five of Jane Austen’s novels and study the contribution they made to the early-nineteenth-century remaking of the novel as a form. Our chief concern will be Austen’s intervention into her own era’s discussions of what fiction could and should do, but we’ll also acknowledge the ardent feelings her books continue to arouse today. As part of that acknowledgment, we’ll conclude the course by investigating the wild world of contemporary Austen fandom and the Austenian tourism, shopping, adaptations, and sequels that nurture it.

English 160w. Consciousness in Fiction (Wood) M, W 12:00 S-M
A look at the complex ways in which writers represent their characters’ thought in texts by Austen, Flaubert, James, Tolstoy, Chekhov, Giovanni Verga, and Woolf. More broadly, traces the development of stream-of-consciousness, from Austen’s incipient mastery of free indirect style, through Flaubert’s more sophisticated use of it, to Woolf’s full-blown inner monologues, seeing this development as not merely a fact of English and American literature, but as a phenomenon of world literature and an element of our modernity.

English 179b Art Novels (Alworth) T, Th 12:00 S-M
An exploration of the dynamic relationship between the American novel and the visual arts, from the late nineteenth century to the present day. What happens when novelists engage with painting, sculpture, photography, film and video, performance art, and other artistic practices? How do we understand the relations among verbal, visual, tactile, digital, and ambient media? The course begins with Henry James and ends with a contemporary art novel to be determined by the class. Other likely authors include: Gertrude Stein, Jean Toomer, James Baldwin, Vladimir Nabokov, John Updike, and Don DeLillo.

English 180c. World Theater (Kim) M, W 1:00 S
This course will examine theatrical forms and practices developed in Africa, Asia, and the Americas, as well as modern and contemporary intercultural performances. Exploring a wide range of performances, including Chinese regional theater, puppet theaters, theater of the oppressed, and postcolonial theater, students will investigate how notions of traditional, national, and global theater have been consolidated and contested.

English 182. Science Fiction (Burt) T, Th 1:00 L
High points, innovations, and explorations in science fiction as a prose genre 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, Cordwainer Smith, Richard Powers, and more. (Not a course in television or film.)
**English 194. Literary Criticism: Major Approaches** (Engell) M, W 10:00

Significant critical orientations: modernism, classicism, romanticism, the New Criticism, structuralism and post-structuralism, as well as feminism, formalism, and other -isms. Theoretical formulations yet also practical criticism, history of criticism, and critical writings oriented toward psychology, language, and cultural contexts. Aristotle, Horace, Johnson, Coleridge, Schiller, Arnold, Wilde, Eliot, Shklovsky, Freud, Foucault, Barthes, Showalter, Derrida, Sontag, Frye, Cixous, and others.

**General Education**

**AIU 37. The Bible in the Humanities and Arts** (Teskey) L

An outline of the Bible, which William Blake called “the great code of art.” Major themes include the invention of God; the invention of history; the invention of the city (or rather, of two cities, that of the devil and that of God); and the emergence from ancient Judaism of a new, radical sect called Christianity that would overthrow the Roman Empire. This is a course for students who want to learn the basic divisions of the Bible, its major stories, images, and themes, and its importance to three world religions. About two-thirds of the Authorized Version (King James) of 1611 will be read.

**AIU 42. Revolution, Reform and Conservatism in Western Culture** (Simpson) M-L

Enrollment: Limited to 72. Tu., Th. 10

What is the function of literary texts in moments, from Plato to the Russian Revolution, that promise total, enlightened societal transformation? Each week, this course will focus on two texts related to selected “revolutionary” moments, one philosophical and one literary. Literary texts do not participate easily in the revolutionary order. They resist the textual simplicities of philosophy. Which do we trust: the revolutionary, the reformist, or the conservative position? Texts include many found in traditional “Great Books” courses: Plato, Virgil, Augustine, Dante, Luther, Milton, Swift, Rousseau, Twain, Kant, Marx, and Chekov, among others. Note: This course also fulfills the CB requirement, and the requirement that one of the eight General Education courses also engages substantially with Study of the Past.

**USW 34. The Civil War from Nat Turner to Birth of a Nation** (Stauffer) M-L

This interdisciplinary course reframes traditional understandings of the Civil War in three ways. First, by showing that civil conflict in the United States began well before 1861 and ended well after 1865, taking the form of slave uprisings and Klan terrorism, as well as conventional war. Second, by showing that the former Confederacy won this longer Civil War by establishing a new order of black freedom. And third, by placing this war in the context of international politics and trade. "Readings" range from fiction, film, letters, and speeches to poetry, pamphlets, prints and photographs, songs, and history.

**Cross-Listed**

**Humanities 10a. The Humanities Colloquium: Essential Works** (Claybaugh) M-L

English 41. Arrivals: British Literature 700-1700 (Simpson) T, Th 10:00
Across the period 700-1700 the shapes of British culture were absorbed from different centers of Western Europe. When these cultural forms arrive in Britain, they meet and mix with established cultures. This course will delineate the principal cultural forces (e.g. religious, political, social) that shaped England in particular. We will look to the ways in which those vibrant yet opposed forces find expression in the shape, or form, of literary works.

English 44. Arrivals: The Invention of English Literature, 700-1700 (Wang) M, W 10:00
A study of major works of English literature from 700-1700, with particular attention to the relationship between literary forms and the cultural changes brought by war, commerce, and religion. Key texts include Beowulf, select Canterbury Tales, Sir Gawain and the Green Knight, and Doctor Faustus. We will learn to read Middle English aloud, analyze poetic language, and construct cogent essays.

English 50a. Poetry of the Long 18th Century (Osadetz) M, W 11:00
An introduction to reading poetry, by means of the wide variety of verse written in Britain during the long eighteenth century. We will begin with Milton’s Paradise Lost, then turn to lofty hymns, vicious satires, and lyrics of startling beauty. In addition to familiarizing students with the forms, techniques, and themes of poetry in English, this course will involve substantial use of the treasures in Houghton Library, and it will emphasize the communal aspect of reading poems: students will gather in small groups each week to read aloud to each other. Poets include Dryden, Pope, Barbauld, Blake, Wordsworth, and Keats.

English 61a. The Literature of Empire (Bilbija) T, Th 12:00
This course investigates how writers in the English-speaking world represented race, nation, and empire at a time when these categories were being renegotiated. We will read a wide range of authors from Britain, the US, the Caribbean, India, and Sub-Saharan Africa, including Kipling, Forster, Twain, Du Bois, Plaatje, Kincaid, and Ishiguro. We will ask: how do national and imperial imaginaries differ? How did minority writers manipulate narratives of empire to gain recognition as citizens?

English 66. Migrations: Narrative Setting (Alworth) M, W 12:00
This course is designed for the "Literary Migrations" portion of the Common Ground curriculum. Although plot, character, and theme are the elements of narrative fiction that typically receive the most attention from readers, this course invites students to examine setting. It is likely to feature works by Defoe, Flaubert, Dickens, Melville, Poe, Fitzgerald, Faulkner, Cather, and Pynchon. In addition, some relevant secondary material will be assigned, such as portions of Watt’s Rise of the Novel, Auerbach’s Mimesis, and recent works of environmental criticism.
100-Lectures

**English 103g. Old English: Working with Manuscripts** (Donoghue) T, Th 11:30
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 121cg. Shakespeare After Hamlet** (Teskey) M, W 1:00
Written at the midpoint of Shakespeare’s career (around 1600), *Hamlet* marks the culmination of the experiments of Shakespeare’s early career and the beginning of more profound exploration of the human mysteries of eroticism, cruelty, power, and loss.

**English 131. John Milton: An Introduction to his Life and to Paradise Lost** (Whittington) T, Th 11:00
This course is an introduction to the work of John Milton, including *Paradise Lost, Paradise Regained*, and *Samson Agonistes*, as well as the major prose on questions of religion, politics, and censorship.

**English 151. The Nineteenth-Century Novel** (Price) M, W 10:00

**English 168d. Postwar American and British Fiction** (Wood) M, W 1:00
Examines a range of works, including novels and stories by Saul Bellow, Philip Roth, Raymond Carver, Henry Green, Muriel Spark, Ian McEwan, Penelope Fitzgerald, and Martin Amis. Attempts to situate these books in their larger historical traditions, while emphasizing that we are reading a living literature.

**English 170p Poets TBD** (Sacks) T, Th 11:00
*Course not finalized.*

**English 181a. Asian American Literature** (Kim) M, W 12:00
This course is both a survey of Asian American literature and an introduction to ongoing debates about what constitutes Asian American literature. How do we determine that a literary work is "Asian American" when the term has been continuously revised and expanded since it came into common usage in the late 1960s? How important are considerations of a work's thematic concerns, its relationship to specific cultural forms and traditions, or its author's biography?

**English 195a. Australian Literature and the World** (Mead) M, W 11:00
This course offers a survey of a national literature with an emphasis on the relations of works and authors to world literary and geographical contexts like the European epic, Dada, Modernism, Asian connections, and expatriation. It includes classic fiction and poetry, as well as popular genres and offers comparative literary perspectives on the antipodal, colonial/settler culture, the nationalist period, cultural underworlds, and the transnational contemporary.
Representations of environment and landscape, linguistic diversity, print and book history, as well as author biography are important thematic threads.

**English 190e. “Rotten English” Literature: Writing in English from Across the Globe**
(Bilbija) T, Th 1:00  
In this course we will read an eclectic range of twentieth-century literature written in “non-standard English” dialects, slangs, creoles, and pidgins, including Their Eyes Were Watching God; A Clockwork Orange; Lonely Londoners; Trainspotting; and Sozaboy: A Novel in Rotten English. We will focus on the relationship between language, power, and identity, paying special attention to questions of class, geography, race, and imperialism.

**General Education**

**CB 51. Making the Middle Ages** (Watson) S  
This course offers a general introduction to the cultures and beliefs of medieval Europe. We focus on a variety of artifacts and cultural productions as the centerpieces of a broad and interdisciplinary exploration of medieval studies. Using specific objects and texts as points of entry into a vanished world, we encourage students to explore those areas that interest them most, teasing out the cultures and beliefs of the past while simultaneously developing their skills in research and writing. Through collaborative projects and a creative exploration of texts, images, and collections at Harvard and beyond, students will be invited to make their own Middle Ages.

**Cross-Listed**

**Humanities 10b. The Humanities Colloquium: Essential Works 2** (Claybaugh, Whittington, Osadetz) M  

**Econ 1000a Crossroads** (Engell) S