“No sections pre-allocated” = Some new courses may not have been pre-allocated sections by OUE, but applicants may still sign up for those courses, with the understanding that it is possible only “standby” sections will be assigned until official enrollments are in.

FALL 2016

Common Grounds

**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 55. Poets: Fundamentals of Lyric Poetry** (Sacks) T, 1:00  
An introduction to the fundamentals of Lyric poetry.

**English 60. Migrations: Fictions of America** (New) TBD  
This course will treat America as it was imagined and re-imagined between the 16th and 21st centuries by successive waves of Europeans, Africans and their descendants. This 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. Reading list likely to include non-fiction by Harriet, Rowlandson, Mather, Franklin, Jacobs; shorter fiction by Irving, Hawthorne, Melville and Stein; novels by Cather, Norris and Morrison.

**English 64. American Renaissance and Irish Revival** (Claybaugh) TBD  
Case studies in the formation of national literatures. In the 1850s, a new generation of American authors suddenly came into its own (Dickinson, Emerson, Hawthorne, Melville, Thoreau, Whitman); in the early 1900s, something similar happened in Ireland (Joyce, O'Casey, Synge, Yeats). In both cases, a national literature emerged in rebellion against the literature of Britain, and, in both cases, the literature that emerged would go on to inspire other post-colonial literatures around the world.

100-Lectures

**English 131p. Milton’s Paradise Lost** (Teskey) M, W TBD  
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, comparing his lot to that of blind prophets and poets of legend. He had prepared all his life to write an epic poem, although he thought it would be on a British theme, such as King Arthur, not on a biblical one, the fall of humanity and the origin of history. We will read through the poem entirely and in sequence, while considering such matters as Milton’s innovative verse, his concept of the origin of history, and his creation for readers of the experience of the sublime. We
will consider how he constructs scenes and how he builds characters, especially his most famous one, Satan.

**English 151. Nineteenth-Century British Fiction** (Price) M., W. TBD S-M
How and why the novel became the central genre of modern culture. Austen, Pride and Prejudice, Gaskell, North and South, Dickens, Bleak House, Thackeray, Vanity Fair, Trollope, The Warden, and Eliot, Middlemarch.

**English 157. Classic Phase of the Novel** (Fisher) M., W. 10:00 M
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 166. American Modernism** (Alworth) TBD S-M
A comparative study of American Modernism that considers literature alongside visual art, technology, media, history, politics, and intellectual culture. Emphasis will fall on novels written between 1900 and 1960, but we will also address poetry, drama, cultural criticism, and philosophy. Likely authors: T. S. Eliot, Ernest Hemingway, William Faulkner, Gertrude Stein, F. Scott Fitzgerald, W. E. B. Du Bois, Willa Cather, Tennessee Williams, Zora Neale Hurston, Jean Toomer, and Virginia Woolf.

**English 168d. Postwar British and American Fiction** (Wood) M., W. 1:00 L
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 183. Theatrical Realisms** (Miller) TBD S (no sections pre-allocated)
Realism so dominates contemporary media that it seems like a neutral style, a style without style. Like every style, however, realism has a specific history and a set of practices that produce it. This course explores realism in the theater, from its emergence in the nineteenth century to contemporary variations such as documentary theater. We aim to understand why and how—in production practices, acting techniques, narrative forms—people purport to stage the “real.” Authors may include Ibsen, Belasco, Stanislavsky, O’Neill, Inge, Hansberry, Wilson, and Baker.

**English 188gf. Global Fictions** (Rich) M., W. 12:00 S (no sections pre-allocated)
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 Chimamanda Ngozi

**English 190we. David Foster Wallace** (Warren) TBD

This course looks at the scene of contemporary American fiction via the work of someone whom many—perhaps controversially—have called the writer of his generation: David Foster Wallace. Beginning with Infinite Jest, we will read widely in the fiction from the last fifteen or twenty years. Potential authors include: Diaz, Egan, Eggers, Eugenides, Franzen, Lahiri, Pynchon, Robinson, Spiotta, Saunders & Whitehead. This year our focus will be on Wallace’s craft and creative process.

**English 194. Literary Criticism: Major Approaches & Methods** (Engell) T., Th. 11:00

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.

**English 195x. Contemporary African American Literature** (Carpio) T., Th. 11:00

Discussion of African American novels, plays and poetry produced since the 1960s. We will focus our attention on the Black Arts Movement, the renaissance of black women Sauthors in the 1970s, the rise of the neo-slave narrative, and black postmodernism. Major authors will include but not be limited to Ishmael Reed, Charles Johnson, Toni Morrison, Samuel Delaney, Adrienne Kennedy, Gwendolyn Brooks, Rita Dove, Suzan-Lori Parks, and Colson Whitehead.

**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/ 617-495-4252.

**General Education**

**AI 20. Poems, Poets, Poetry** (Vendler) TBD

A study of poetry as the history and science of feeling: readings in major lyric poems of England and America. Emphasis on problems of invention and execution, and on the poet's choice of genre, stance, context, and structure. Other topics to be raised include the process of
composition, the situating of a poem in its historical and poetic contexts, the notion of a poet's
development, the lyric as dramatic speech, and the experimental lyric of the 20th century.

**AI 55. Shakespeare, The Early Plays** (Garber) TBD L
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.

**CB 45. History of the English Language** (Donoghue) TBD L
Everyone who uses English has experienced its idiosyncrasies. Why is pronunciation at odds
with spelling? Why so many irregular verbs? What happened to "thou"? What did Shakespeare
sound like? How do we know? What about the current stature of English as a world language?
This course addresses such questions as it surveys the long history of the language. While the
topic is fascinating on its own, a historical knowledge of English gives critical and creative
writers more command over the medium of their craft; it also sharpens reading skills. Lectures
will be supplemented by exercises from the course website.

**CB 49. American Protest Literature from Tom Paine to Tupac** (Stauffer) TBD M-L
This interdisciplinary course examines the rich tradition of progressive protest literature in the
US from the American Revolution to the rise of Hip Hop, globalization, and modern-day slavery.
Using a broad definition of "protest literature," it focuses on the production and consumption of
dissent as a site of progressive social critique, using a wide variety of print, visual, and oral
forms. We examine the historical links between modes of protest and meanings of literature, and
explore how various expressions of dissent function as aesthetic, performative, rhetorical, and
ideological texts within specific cultural contexts. "Readings" range from novels to photographs
and music.

**Humanities 10a. Humanities Colloquium: Homer to Marquez** (Menand & Greenblatt) L
SPRING 2017

Common Ground

**English 44. Arrivals: British Literature 700-1700** (McMullen) S
An introduction to major works of English literature from 700–1700, with particular attention to the relationship between literary forms and the changes brought by conquest, religion, and cultural exchange. Key texts include Beowulf, The Canterbury Tales, Sir Gawain and the Green Knight, Doctor Faustus, and Paradise Lost. You will hone close reading skills, analyze poetic language, learn to read Middle English aloud, and develop your ability to write critical essays.

**English 53. Poets: Four poets, English and Irish: Shakespeare, Marvell, Keats, Heaney** (Vendler) T. 2:00 or 3:00 S
Shakespeare's inventive sonnets; Marvell's provocative and enigmatic poems; Keats's revisionary sonnets and Odes; Heaney's poems of modern Ireland. Lyric genres and subgenres: sonnet, ode, complaint, verse-letter, persona-poem, definition-poem, myths of origin, the lyric narrative, political poetry, etc.

**English 68. Migrations: American Immigrant Literature** (Carpio) T., Th. 12:00 S
What constitutes American immigrant fiction? What is its literary history? What are its formal conventions? The course explores key texts in this field, focusing in particular on contemporary texts by writers such as Teju Cole, Junot Diaz, Chimamanda Adiche, Aleksandar Hemon, Gary Shteyngart and others.

100-Lectures

**English 111. Epic** (Whittington) M., W. 11:00 S
This course studies epic literature through six significant works in the genre: Homer's Iliad and Odyssey, Vergil's Aeneid, Milton's Paradise Lost, George Eliot's Middlemarch, and George Lucas' Star Wars. We will examine these works in terms of their formal conventions, thematic interests, and historical contexts, as well as attending to the interactions between texts in the epic tradition, the shift from narrative poetry to novel and film, and the manifestations of epic in the modern world.

**English 141. The Eighteenth-Century English Novel** (Lynch) TBD S
The novel’s emergence as a new literary form and the remarkable record of narrative experimentation that emergence involved, as seen in works by Behn, Defoe, Haywood, Richardson, Fielding, Hogarth, Sterne, and Austen. Questions about genre and about the nature of fictionality will be central for us, and so we will investigate what was novel about novels by pondering how novels differ from epics or histories or the news in newspapers. But we will also
use our reading to investigate what the modern novel’s emergence can tell us about modernity itself--about love, sex, and marriage, consumer capitalism, empire, and urban life.

**English 158a. A History of Western Drama** (Miller) M., W. 10:00  S
A survey history of Western drama, from the Greeks to the present. Plays may include Oedipus Rex, Tartuffe, The Cherry Orchard, Gypsy, and Fires in the Mirror.

**English 160je. The Joyce Effect** (Blum) M., W. 12:00  S (no sections pre-allocated)
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, Alision Bechdel), and popular culture.

**English 167bl. Post-1945 British Literature** (Rich) T., Th. 11:00  S (no sections pre-allocated)
Why are we so taken by Harry Potter, Lord of the Rings, Downton Abbey, James Bond, and “Keep Calm and Carry On,” and the ideas of Britain they project? This course will use this recent surge of Anglophilia as a springboard into our study of post-1945 British literature: a period whose social and political upheavals both radically redefine and conservatively re-entrench “British” as a category of analysis. Among the issues we’ll be considering are war and end of empire, new patterns of migration, emerging formations based on race, gender, and sexuality, and devolution and globalization. Our readings will range from highbrow to genre fiction; from declassified MI6 files to the latest episode of Doctor Who. Authors will most likely include Caryl Churchill, Helen Fielding, Graham Greene, Alan Hollinghurst, Kazuo Ishiguro, John Le Carré, Philip Larkin, David Mitchell, Samuel Selvon, Zadie Smith, Muriel Spark, Salman Rushdie, and Jeanette Winterson.

**English 170a. High and Low in Postwar America** (Menand) M., W. 10:00  M
Relations between avant-garde, mainstream, and commercial culture from 1945 to 1972.

**English 178x. American Novel from Dreiser to the present** (Fisher) M., W. 10:00  L
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 190n. Writing Nature: Creativity, Poetry, Science, Ethics** (Engell) T.Th.1:00  S
What can writing tell us about nature and the relation of humans to it? Readings in William Wordsworth, Henry David Thoreau, John Muir, John Burroughs, Aldo Leopold, and Rachel Carson, who form a tradition blending poetry, ethics, and science. Additional nature and conservation writing (e.g., Susan Fenimore Cooper, Theodore Roosevelt), recent poets (e.g., Gary Snyder, Mary Oliver, Jorie Graham) and prose writers (e.g., Annie Dillard, Gretel Ehrlich, John Elder). Critical papers assigned, also individual nature writing as essays or poems.

**English 192. Political Theatre and Structure of Drama** (Scarry) M., W. 1:00 S

The estranged, didactic, intellectual theatre of Brecht, and the ritualistic, emergency theatre of Artaud serve as reference points for a range of American, English, and Continental plays. The unique part played by "consent" in theatrical experience. Emphasis on the structural features of drama: establishing or violating the boundary between audience and stage; merging or separating actor and character; expanding or destroying language. Readings include Brecht, O'Neill, Artaud, Genet, Pirandello, and such earlier authors as Euripides and Shelley.

**English 195tw. 20th Century African American Literature** (Carpio) W. 2:00 S (no sections pre-allocated)


**English 98r. Spring 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/ 617-495-4252.

**General Education**

**AI 12. Poetry in America** (New) M

Surveying 300+ years of poetry in America, from the Puritans to the avant-garde poets of this new century, the course covers individual figures (Poe, Whitman, Dickinson, Frost, Williams, Hughes), major poetic movements (Firesides, Modernist, New York, Confessional, L-A-N-G-U-A-G-E) and probes uses of poetry across changing times. Who, and what, are poems for? For
poets? Readers? To give vent to the soul? To paint or sculpt with words? Alter consciousness? Raise cultural tone? Students will read, write about and also recite American poems.

**AI 37. Introduction to the Bible (Teskey)**
A course on the structure of the Bible, which William Blake called "the great code of art." Major themes include the invention of God, the invention history, and the invention of the city (or rather, of two cities, that of the devil and that of God). About two-thirds of the Authorized Version (King James) of 1611 will be read.

**AI 56. Shakespeare, The Later Plays (Garber)**
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.

**CB 55. The Enlightenment (Engell)**

**Hum 10b. Humanities Colloquium 2: Beckett to Homer (Menand & Greenblatt)**
With readings from Gilgamesh and The Odyssey to Salman Rushdie and Orhan Pamuk, this course explores how great writers refract their world and how their works are transformed when they intervene in our global cultural landscape today. No national literature has ever grown up in isolation from the cultures around it; from the earliest periods, great works of literature have probed the tensions, conflicts, and connections among neighboring cultures and often more distant regions as well. Focusing particularly on works that take the experience of the wider world as their theme, this course will explore the varied artistic modes in which great writers have situated themselves in the world, helping us to understand the deep roots of today's intertwined global cultures.

**Hum 12. Essential Works in World Literature (Puchner & Damrosch)**
T. 1:00
With readings from Gilgamesh and The Odyssey to Salman Rushdie and Orhan Pamuk, this course explores how great writers refract their world and how their works are transformed when they intervene in our global cultural landscape today. No national literature has ever grown up in isolation from the cultures around it; from the earliest periods, great works of literature have probed the tensions, conflicts, and connections among neighboring cultures and often more distant regions as well. Focusing particularly on works that take the experience of the wider world as their theme, this course will explore the varied artistic modes in which great writers have situated themselves in the world, helping us to understand the deep roots of today's intertwined global cultures.

**US-World 34. Civil War Turner-Birth Nation (Stauffer)**