FALL 2015

Common Grounds

**English 44. Arrivals: The Invention of English Literature, 700-1700** (TBD) M, W 2:00
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*, selections from the *Canterbury Tales*, *Sir Gawain and the Green Knight*, and *Doctor Faustus*.

**English 50. Poets: Ode, Elegy, Epigram, Fragment, Song** (Burt) M, W 11:00
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

**English 60. Migrations: Fictions of America** (New) M, W 10:00
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.

90-Seminars

**English 90au. Australian Indigenous Literature** (Mead) M 2:00
This course is an introduction to the diversity and difference of Aboriginal forms of writing across the cultural spectrum, including oral and traditional forms, non-fiction, life narrative, visual narrative, fiction, poetry and contemporary media. Concepts of ‘country,’ first contact, exoticism, protest, *terra nullius*, testimony, assimilation, and sovereignty are explored. The course also introduces modes of reading, theories of racial literacy, first-nation critical contexts, cultural syncretism, and vocabularies of interpretation appropriate to an understanding of the texts and forms studied.

**English 90cl. Comic Literature through the Middle Ages** (Donoghue) Th 2:00
An introduction to various kinds of literature broadly construed as comic, including drama, fabliaux, Latin lyrics, Chaucer, Middle Scots poetry and other genres up to Rabelais and Shakespeare. Non-English works will be read in a facing-page translation. With the help of Huizinga, Bakhtin, and later critics, we will develop an understanding of what constitutes humor from this period, as well as the serious “institutions” that invite a comic reflex.

**English 90hv. When Harlem Was in Vogue** (Bilbija) W 2:00
This course will examine the aesthetics and politics of the first Modern African American cultural movement, known the Harlem Renaissance. We will analyze the national and global contexts of key texts by Alain Locke, Jessie Fauset, Zora Neale Hurston, Eric Walrond, Langston Hughes, Claude McKay, and Nella Larsen, placing special emphasis on debates surrounding representation, sexuality, class, "respectability" and racial authenticity.

**English 90sr. Shakespeare’s Rome** (Whittington) T 2:00
This course investigates Shakespeare’s lifelong engagement with the literature, politics, and culture of ancient Rome. It will give careful attention to the three "Roman Plays" - *Julius Caesar, Antony and Cleopatra*, and *Coriolanus* - but will also consider the larger role of classical antiquity in Shakespeare’s development and achievement as a dramatist.

**100-Lectures**

**English 102h. Introduction to Old English: The Literature of Spiritual Warfare** (TBD) T, Th 12:00
An introduction to the language and literature of Anglo-Saxon England, where the tensions between Christianity and pagan warrior culture produced provocative prose and astonishing poetry. We will learn Old English as a foreign language and translate biblical narratives, sermons, and religious poems: some of them cautiously literal in their treatment of scripture, others fascinatingly hybrid.

**English 131. John Milton: An Introduction to his Life and to Paradise Lost** (Whittington) M, W 11:00
Long the center of the English literary canon, Milton's *Paradise Lost* retells the biblical story of Adam and Eve in classical heroic style, blending religion and politics in a breathtaking poem that reinvents the epic genre. This course studies Milton's epic alongside his earlier lyric poetry, while also charting his career as a radical thinker whose views on love and marriage, freedom of speech, and toleration remain foundational today.

**English 144m. The Moral Foundations of Modern Literature** (Osadetz) T, Th 10:00
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
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
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
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
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
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.)

200-Graduate Seminars

English 210. Early Middle English Identities (Donoghue) M 1:00
Post-Conquest literature in England witnessed the formation of new linguistic and national identities. At times retrospective and nostalgic, at times innovative, it was a period of ambivalence on many levels. We will read through a variety of genres, with facing page translations for the more difficult texts, but always with attention to the language. Texts include
Lawman’s Brut, The Owl and the Nightingale, various lyrics, the South English Legendary, Sir Orfeo, Dame Sirith, and others.

**English 259. Methods in the History of the Book** (Price) T 2:00
Introduction to methods and debates in book history and in the history and theory of reading. Students working on any time period and any national literature are welcome; the seminar will incorporate a research project that may feed into a dissertation topic.

**English 267y The Poetry of W.B. Yeats** (Vendler) W 1:00
A study of Yeats's poetry as it evolved from his early epic aims through his colloquial late verse, with special attention to formal questions.

**English 270u. Utopias and Dystopias** (Stauffer) W 3:00
*cross-listed with American Studies*
This interdisciplinary and transnational course examines the rich tradition of utopian and dystopian societies and literature from the Bible and classical antiquity to the present, with a particular focus on the United States. We explore a wide variety of utopian societies, especially those inspired by religious belief, from communal and aesthetic experiments to conceptions of America as a utopia. Readings range from scripture and fiction to philosophy, history, sociology, political documents, letters, autobiography, and film.

**English 285e. The New Economic Criticism** (Shell) Th 1:00
Focuses on issues of monetary and linguistic representation and exchange, with special attention to metaphorization, to historical introductions of new monetary economic and literary media, and to various kinds of connections between economic and aesthetic production. Readings include Heraclitus, Herodotus, Aristotle, Sophocles, medieval tales of the Holy Grail, Shakespeare, Rousseau, Goethe, Marx, Melville, Heidegger, and many theorists of digital representation and exchange in the twenty-first century.

**English 291c. Close Reading, Critical Reading, Distant Reading** (Osadetz) Th 3:00
A course about how to read for significant details and patterns in literary texts. Our readings will offer students a framework for understanding these ubiquitous and yet often poorly defined practices. We will be concerned centrally with the canons of close reading (psychoanalysis, formalism, hermeneutics, and deconstruction), but we will also study alternative approaches. Along the way, we will ask questions about the cultural and epistemological implications of different sorts of attention. One or two poems (perhaps by Pope and Wordsworth) will be read alongside a variety of theorists: Empson, Brooks, Auerbach, de Man, Sontag, Hayles, Moretti.

**English 298c. Contemporary Novel** (Claybaugh) M 3:00
An introduction to the contemporary Anglophone novel, with particular attention to recent scholarship on the national and the transnational, the institutions of the novel, the rise of genre literature, and the time span of the contemporary.

**Freshman Seminars**
Freshman Seminar 34s. The Art of Noticing (Teskey)
A seminar on active noticing when writing about poetry, music and art. In addition to classroom work, there will be visits to Harvard and Boston museums. Students will do exercises in noticing, write short essays, and keep a journal to be discussed with the instructor at the end of the class.

This course examines a cluster of novels, all published in the twenty-first century, that tell stories about other arts—painting, sculpture, photography, film and video, performance, land art, body art, and more—while raising complex questions about aesthetic experience. What does art do for us? Why does art matter? How do we distinguish art from trash? In what ways does art relate to history and politics? Can art think? We will address such questions through discussions of text and other artistic media. There will be trips to the Houghton Library and the Harvard Art Museum.

Freshman Seminar xx. Waste: Contemporary Fictions of Abjection (Kim)
This seminar will examine contemporary novels concerned with the relationship between the environmental and psychic management of material waste, and the formation of outcast communities. We will explore how and why these novels link trash and decay with processes of social exclusion. Studying novels alongside related films, images, and essays, we will consider how these works contribute to discussions about trash, ecological disasters, and marginalized communities.

General Education

AIU 37. The Bible in the Humanities and Arts (Teskey)
An outline of the Bible, which William Blake called “the great code of art.” Major themes include the invention of God; the invention 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
Catalog Number: 88601 Enrollment: Limited to 72.
W. James Simpson (English)
Half course (spring term). Tu., Th., at 10, and a weekly section to be arranged.
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.
Gen Ed XXX. [English 115b.] The Canterbury Tales (Watson) T, Th 11:00
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.

Cross-Listed

Drama xxx. Drama, Theater, Theory (Puchner)
This sophomore tutorial, required for the new concentration in Theater, Dance, and Media, looks at theater as a medium that brings together all the other arts, from architecture to literature and music. We also discuss the intellectual traditions connected to theater, including philosophy, politics, and sociology. Plato, Euripides, Wilde, Brecht, Artaud and Churchill, Harvard Theater Collection; theater models.

Humanities 10a. The Humanities Colloquium: Essential Works (Claybaugh)

SPRING 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 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 11:00
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) T, Th 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.

**90-Seminars**

**English 90x. Beastly Stories (TBD)** M 2:00
A seminar on the meanings and programs associated with animal literature, from satire to children’s entertainment, and how the different forms of the animal fable, beast epic, and allegory complement or complicate those meanings. Our aim is to understand why animals are, in Claude Levi-Strauss’ phrase, “good to think [with].” Texts include *Animal Farm*, *The Tempest*, and *Fantastic Mr. Fox*.

**English 90fd. The Rhetoric of Frederick Douglass and Abraham Lincoln** (Stauffer) T 2:00
A critical examination of Douglass’ and Lincoln’s speeches and other exemplary writings from Lincoln’s 1838 Lyceum Address to Douglass’s 1894 "Lessons of the Hour." We explore Douglass’ and Lincoln’s respective rhetorical practices in relation to their politics.

**English 90hb. Four Shakespeare Plays** (Shell) Th 2:00
Five Shakespearean Pieces: The seminar will focus on five plays (Hamlet, Measure for Measure, Henry V, Tempest, and Merchant of Venice) with special attention to staging, literariness, and location.

**English 90jk. The Poetry of John Keats** (Vendler) W 2:00
A study of most of the poetry, focusing on influences, genre-changes, poetics, and the Keatsian lexicon. Topics: "The philosophic mind," "the sacred seasons," "Love, Ambition, Poesy," the Hellenic, the ode, the short epic, the sonnet, the roles of friendship and love in the life of art.

**English 90qo. T.S. Eliot** (Sacks) M 1:00
This course will study the poetry of T.S. Eliot, while also attending to selections of his critical and dramatic writings.

**English 90sv. Sexing Victorian Fiction** (Price) M 3:00
Sex and money, reading and shopping, work and marriage, domestic realism and imperial fantasy, unsexed women and unmanned men, feminism and anti-feminism, single-sex communities and same-sex desire. Short stories and long novels by Austen, Brontë, Gaskell,
Dickens, Collins, Eliot, Oliphant, and Conan Doyle, along with essays by Ruskin, Mill, and others and a Gilbert and Sullivan operetta.

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 151. The Nineteenth-Century Novel** (Price) T, Th 1:00

**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 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.
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.

200-Graduate Seminars

English 221c. Editing Pore Caitif (Watson) W 1
Houghton Library MS Eng 701 is a fifteenth-century copy of a major religious compilation, Pore Caitif, written to teach its lay readers "the right way to heaven without multiplication of many books." Working together and acquiring the necessary skills along the way, we will prepare and submit for publication a scholarly edition of this work. We will also consider its wider place in the intellectual and spiritual culture of its period, primarily by way of a study of other manuscripts in which it is found.

English 228. Milton (Teskey) T 1:00
A survey of Milton’s poetry from the beginning of his career to the end. Some of the fascinating Latin and Italian poetry from the earliest phase of Milton’s career will be examined in translation, with representative selections from the originals. Primary attention will be given to A Masque Presented at Ludlow Castle, 1634 (Comus), Paradise Lost, Paradise Regained, and Samson Agonistes.

English 279. Modern and Contemporary Poets (Burt) Th 1:00
Major poets and poems from T.S. Eliot and Robert Frost almost to the present day: we may also read, among others, William Carlos Williams, Wallace Stevens, Elizabeth Bishop, Robert Lowell, Lorine Niedecker, Gwendolyn Brooks, James Merrill and John Ashbery. Appropriate both for students who know some of these poets well, and for those relatively new to the study of poems.

English 287. Conrad, Naipaul, Coetzee: Genealogies of the Global Imagination (Bhabha) Th 3:00
The novels of Conrad, Naipaul, and Coetzee have a particular value to contemporary discourses on global culture. For these writers, the experience of Empire was as much an ethical and aesthetic project as it was an economic or political venture. Our study will focus on their reflections on the problematic project of joining diverse cultures and distant territories in a global network and on the role of figurative language and fictional forms in imagining community and communication on a global scale.

English 288p. Poetry in the Digital Environment (New) M 3:00
This course allows graduate students preparing themselves for careers in secondary and college teaching and associated fields to explore, and to make their own contributions to, the emerging digital pedagogy in American poetry. Study of such canonical American poets as Wheatley,
Whitman, Dickinson, Frost, Hughes, Brooks, Williams, O’Hara, Rich, and Howe as well as of the folk and popular poetries of particular historical moments (from Yankee Doodle to Tin Pan Alley and hip hop) will be complemented by practical training in lesson planning and content development, classroom and on-camera presentation. Other topics include platform design and video editing, live and remote discussion and annotation, blended learning and the importance of libraries. Some attention will be given to the theory, economics and politics of classic liberal education in the age of the internet.

Note: Monday afternoon seminars will meet for two hours, but students will be expected to attend frequent labs and practica, and to take part in a set of Friday field trips to such sites as Houghton Rare Book library, a Boston area high school and the public television station, WGBH, and to develop projects of their own suitable for broad distribution.

**English 292m. Methods of Literary Study** (Alworth) W 3:00
What constitutes method in literary studies? Over the past decade, this question has attained new urgency, with scholars of literature debating fundamental assumptions about what, how, and even whether to read. This seminar will engage such debates by surveying recent monographs, edited collections, and journal articles that address topics such as historicism and periodization, textual materialism and book history, “new sociologies of literature,” “surface reading,” digital humanities and “distant reading,” and so on. Seminar participants will think broadly about method as they pursue more limited research topics. Assignments will include a conference abstract, a book review, and an article-length seminar paper.

[**English 2xx. Theater, Theory, and Practice** (Puchner) W 1:00]

**Freshman Seminars**

**Freshman Seminar 32k. The Poetry of Walt Whitman** (Vendler)
The seminar studies Whitman as a self-consciously nationalist poet, as an inheritor of English verse, as a creator of a single lifelong book, and as a poet of homosexual affection. It considers Whitman’s Americanization of lyric genres (the landscape poem, the love poem, the elegy, the bildungsroman, the war poem, and others), the private and collective speaking self, Whitmanian sequences, catalogues, forms of inception and closure, prosody, and architectonic structures.

**Freshman Seminar xx. American Moderns** (Stauffer)
This seminar examines the classic work and intersections between Stein, Hemingway, Cather, Fitzgerald, Dos Passos, and Du Bois.

**General Education**

**CB 51. Making the Middle Ages** (Watson)
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.

**USW 34. The Civil War from Nat Turner to Birth of a Nation (Stauffer)**
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 10b. The Humanities Colloquium: Essential Works 2 (Claybaugh, Whittington, Osadetz)**

**Ec 1000a Corssroads (Engell)**
An economist and a humanist, together with professors from the natural sciences, analyze familiar conceptual and policy-relevant issues from viewpoints of their respective disciplines. For example, how do we measure inequality, and at what point does it become problematic (and how do we know)? How then should it be addressed (e.g., tax code, minimum wage)? What are the best policies to confront job losses from technology? What does sustainable growth mean? The goal is not merely to examine four intertwined issues "growth, technology, inequality, and evolution" but also to understand the distinct concerns and methods of the humanities, social sciences, and natural sciences.

**Comp Lit Courses (Shell)**