ENGLISH LANGUAGE AND LITERATURE

PROGRAM OF STUDY

The undergraduate program in English Language and Literature provides students with the opportunity to intensively study works of literature originally written in English. Courses address fundamental questions about topics such as the status of literature within culture, the literary history of a period, the achievements of a major author, the defining characteristics of a genre, the politics of interpretation, the formal beauties of individual works, and the methods of literary scholarship and research.

The study of English may be pursued as preparation for graduate work in literature or other disciplines, or as a complement to general education. Students in the English department learn how to ask probing questions of a large body of material; how to formulate, analyze, and judge questions and their answers; and how to present both questions and answers in clear, cogent prose. To the end of cultivating and testing these skills, which are central to virtually any career, each course offered by the department stresses writing.

Although the main focus of the English department is to develop reading, writing, and research skills, the value of bringing a range of disciplinary perspectives to bear on the works studied is also recognized. Besides offering a wide variety of courses in English, the department encourages students to integrate the intellectual concerns of other fields into their study of literature. This is done by permitting up to three courses outside the English department to be counted as part of the major if a student can demonstrate the relevance of these courses to his or her program of study.

Students interested in creative writing who are not majoring in English may complete a minor in English and Creative Writing. Information follows the description of the major.

PROGRAM REQUIREMENTS

The Department of English requires a total of 13 courses: 11 courses taken within the Department of English and two language courses or their equivalent, as well as a program statement to be submitted by the end of the third week of Spring Quarter of a student’s third year. The program presupposes the completion of the general education requirement in the humanities (or its equivalent), in which basic training is provided in the methods, problems, and disciplines of humanistic study. Because literary study is enriched by some knowledge of other cultural expressions, the major in English requires students to extend their knowledge of a language beyond the level required of all College students.

Language Requirement

Two quarters of study at the second-year level in a language other than English (or credit for the equivalent as determined by petition). Alternatively, and with the
permission of the director of undergraduate studies, two courses in an advanced computer language. Students successfully petitioning for credit toward one or both language courses due to an existing level of proficiency must supplement this with an equivalent number of English elective courses.

Course Distribution Requirements

The major in English requires at least 11 departmental courses. Students may substitute up to three courses from departments outside English with the permission of the director of undergraduate studies. Departmental courses should be distributed among the following:

**Gateway Requirement**

Early on, students are required to take at least one of our three introductions to a genre (fiction, poetry, or drama), all of which introduce students to techniques for formal analysis and close reading.

One English introduction to a genre

**Genre Requirement**

Because an understanding of literature demands sensitivity to various conventions and genres, students are required to take at least one course in each of the genres of fiction, poetry, and drama (one of these courses may be the gateway course above).

One English course in fiction
One English course in poetry
One English course in drama

**Period Requirement**

Reading and understanding works written in different historical periods require skills and historical information that contemporary works do not require. Students are accordingly asked to study a variety of historical periods in order to develop their abilities as readers, to discover areas of literature that they might not otherwise explore, and to develop their knowledge of literary history. To meet the period requirement in English, students should take at least one course in each of the following:

One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 1940

**One English course in literary or critical theory.** Courses fulfilling this requirement are designated in our course listings.

NOTE: Many courses satisfy several requirements. For example, a gateway course could also satisfy a genre requirement, or a course on Chaucer could satisfy the genre requirement for poetry and the pre-1650 requirement. For details about the requirements met by specific courses, students should consult the undergraduate program assistant.
Program Statement and Cluster Requirement

By the end of the third week in Spring Quarter of their third year, students should submit a one-page statement to their departmental adviser and the undergraduate program assistant outlining their interests in the field and designating a “cluster” of at least five courses. With the permission of the director of undergraduate studies, two of these courses may be from departments outside English and may be among the three non-departmental courses that can count toward the major’s course requirements. A cluster is a group of courses that share a conceptual focus; the purpose of the cluster is to help students think about the organization of their program. Students will design a personalized cluster that falls under one of the following four general rubrics: (1) literary and critical theory, (2) form/genre/medium, (3) literature in history, (4) literature and culture(s). Students may include Creative Writing courses within their clusters. See the Department of English website (http://english.uchicago.edu) for more information.

Electives

Electives to make up a total of 11 courses (13 if the student has successfully petitioned to count existing proficiency towards the language requirement). These may include:

**Junior Seminar**

Junior Seminars, limited to 15 third-year students who have already fulfilled the department’s gateway requirement and taken at least two further English courses, examine different topics and change from year to year. All seminars focus on the analytical, research, and bibliographic skills necessary for producing a substantial seminar paper (around 15–20 pages). They aim to help students prepare the kind of polished writing that some may want to use when applying to graduate school. They are particularly recommended for those wishing to pursue graduate studies in English or those who wish to write a strong critical BA paper.

**Seniors-Only Course**

Seniors-only courses provide fourth-year English majors with the opportunity to examine literary topics in a particularly focused way. These courses may not be offered every year.

**BA Project (Optional)**

Students who wish to be considered for departmental honors must submit a critical or creative BA project. For honors candidacy, a student must have at least a 3.0 grade point average overall and a 3.5 grade point average in departmental courses (grades received for transfer credit courses are not included into this calculation). A BA project may take the form of a critical essay, a piece of creative writing, or a mixed media work in which writing is the central element. The student is required to work on an approved topic and to submit a final version to the director of undergraduate studies that has been critiqued by both a faculty adviser and a preceptor and revised. To be eligible for honors, a student’s BA project must be judged to be of the highest quality by the graduate student preceptor, faculty adviser, and director of undergraduate studies. Completion of a BA project does not guarantee a recommendation for departmental honors. Honors recommendations
are made to the master of the Humanities Collegiate Division by the department and it is the master of the Humanities Collegiate Division who makes the final decision.

Students who wish to use the BA project in English to meet the same requirement in another major should discuss their proposals with both directors of undergraduate studies no later than the end of their third year. A consent form is available from their College adviser. It must be completed and returned to their College adviser by the end of Autumn Quarter of the student’s year of graduation.

**The Critical BA Project**

The critical BA project may develop from a paper written in an earlier course or from independent research. To do a critical BA project, students must fill out a declaration form available at the English undergraduate office by the end of Spring Quarter of their third year. On this form, they identify a faculty field specialist who has agreed to serve as their adviser. Students work on their BA project over three quarters. Early in Autumn Quarter of their fourth year, students will be assigned a graduate student preceptor who will help them think about their project. In Autumn Quarter of their fourth year, students will attend a series of mandatory colloquia led by the preceptors that will prepare them for the advanced research and writing demands of thesis work.

In Winter and Spring Quarters, students will continue to meet with their preceptors and will also consult with their individual faculty adviser. Students will submit a full draft of the BA paper to their preceptor and faculty adviser by the end of the second week of Spring Quarter. By the beginning of the fifth week of Spring Quarter, students submit the final version of their critical BA paper to their preceptor, faculty adviser, and the undergraduate program assistant.

Students may elect to register for the BA project preparation course (ENGL 2990 Independent BA Paper Preparation) for one quarter credit. Note that the grade for this course is on work toward the BA project and is normally submitted in Spring Quarter even when the course has been taken in an earlier quarter.

**The Creative BA Project**

**Prerequisites:** Students majoring in English who wish to produce a creative writing BA project must take at least two creative writing courses in the genre of their BA project (poetry, fiction, or nonfiction) by the end of their third year. At least one of these courses must be an advanced course, in which the student has earned a B+ or higher.

To do a creative writing BA project, students must fill out a declaration form available at the English undergraduate office by the end of Spring Quarter of their third year. On this form they declare their intent to write a creative writing BA project in a specific genre and list the two creative writing courses in the relevant genre that they have taken as prerequisites for doing the BA project.

Students work on their project over three quarters. Early in Autumn Quarter of their fourth year, students will be assigned a graduate student preceptor, who will lead a series of mandatory colloquia over the course of the quarter. In Winter Quarter, students will continue meeting with the graduate preceptor and must
also enroll in one of the creative BA project workshops in their genre. Students are not automatically enrolled in a workshop; they must receive the consent of the workshop instructor, who will also serve as their faculty adviser for their creative BA project. These workshops are advanced courses limited to eight students and will include not only students majoring in English but also those in Interdisciplinary Studies in the Humanities (ISHU) and the Master of Arts Program in the Humanities (MAPH) who are producing creative theses. Students will work closely with their faculty adviser and with their peers in the workshops and will receive course credit as well as a final grade for the workshop. Students should be aware that because of the high number of students wishing to write fiction for their BA projects, students will not necessarily get their first choice of workshop instructor and faculty adviser.

In consultation with their faculty adviser and graduate preceptor, students will revise and resubmit a near-final draft of their creative BA projects by the end of the second week of Spring Quarter. Students will submit the final version of their creative BA project to their preceptor, faculty adviser, and the Undergraduate Program Assistant by the beginning of the fifth week of Spring Quarter. The project will then be evaluated by the faculty adviser, graduate preceptor, and Director of Undergraduate Studies to determine whether the student will be recommended for Honors.

A creative thesis worthy of Honors will demonstrate exceptional artistic excellence and show promise of significant achievement in the future.

**Summary of Requirements**

The Department of English requires a total of 13 courses: 11 courses taken within the Department of English and two language courses or their equivalent, as well as a program statement to be submitted by the end of the third week of Spring Quarter of a student’s third year. By Winter Quarter of their third year, students must also meet with the undergraduate program assistant and submit a worksheet that may be obtained online at english.uchicago.edu/files/English Requirement Worksheet 2013.pdf. (http://english.uchicago.edu/sites/english.uchicago.edu/files/English%20Requirement%20Worksheet%202013.pdf)

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</table>
One English course in literature written between 1830 and 1940

One English course in literary or critical theory

1-7 English electives (may include ENGL 29900)

Cluster statement with five courses

BA project (optional) 000

Total Units 1300

Courses Outside the Department Taken for Program Credit

A maximum of three courses outside the Department of English may count toward the total number of courses required by the major. Two of these may count toward the student’s “cluster.” The student, after discussion with his or her departmental adviser, must submit a petition for course approval to the director of undergraduate studies before taking courses outside the department for credit toward the major. Such courses may be selected from related areas in the University (history, philosophy, religious studies, social sciences, etc.), or they may be taken from a study abroad program.

English courses that originate in Creative Writing (CRWR) may be counted toward the major without a petition.

Transfer credits for courses taken at another institution are subject to approval by the director of undergraduate studies and are limited to a maximum of five courses. Transferred courses do not contribute to the student’s University of Chicago grade point average for the purpose of computing an overall GPA, dean’s list, or honors. NOTE: The Office of the Dean of Students in the College must approve the transfer of all courses taken at institutions other than those in which students are enrolled as part of a University sponsored study abroad program. For details, visit Examination Credit and Transfer Credit (collegecatalog.uchicago.edu/archives/2015-2016/thecollege/examinationcreditandtransfercredit).

Reading Courses

<table>
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<tr>
<th>Course ID</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>ENGL 29700</td>
<td>Reading Course</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 29900</td>
<td>Independent BA Paper Preparation</td>
<td>100</td>
</tr>
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</table>

Upon prior approval by the director of undergraduate studies, undergraduate reading courses (ENGL 29700 Reading Course) may be used to fulfill requirements for the major if they are taken for a quality grade (not P/F) and include a final paper assignment. No student may use more than two courses in the major. Seniors who wish to register for the BA project preparation course (ENGL 29900 Independent BA Paper Preparation) must arrange for appropriate faculty supervision and obtain the permission of the director of undergraduate studies. ENGL 29900 Independent BA Paper Preparation counts as an English elective but not as one of the courses fulfilling distribution requirements for the major.

NOTE: Reading courses are special research opportunities that must be justified by the quality of the proposed plan of study; they also depend upon the availability of faculty supervision. No student can expect a reading course to be arranged
automatically. For alternative approaches to preparing a BA project, see the BA Project section above.

**GRADING**

Students majoring in English must receive quality grades (not P/F) in all 13 courses taken to meet the requirements of the program. Non-majors may take English courses for P/F grading with consent of instructor.

Students who wish to use the BA project in English to meet the same requirement in another major should discuss their proposals with both program chairs no later than the end of third year. Certain requirements must be met. A consent form, to be signed by the chairs, is available from the College adviser. It must be completed and returned to the College adviser by the end of Autumn Quarter of the student’s year of graduation.

**ADVISING**

Students who wish to major in English should declare an intention to do so as early as possible, ideally before the end of Spring Quarter during their second year. Students who declare the major after their second year must notify the undergraduate program assistant to ensure that departmental advising assignments are made. After declaring their intention to major in English to their College advisers, students should arrange a meeting with the undergraduate program assistant in English, who will help students fill out the English requirements worksheets (available online at english.uchicago.edu/files/English Requirement Worksheet 2013.pdf ). Students should also subscribe to the departmental email list for majors: ugrad-english@lists.uchicago.edu to ensure that they do not miss important communications from the undergraduate office.

Third-year students will be assigned a departmental faculty adviser. Students should meet with their adviser at least twice a year to discuss their academic interests, progress in the major, and long-term career goals. The undergraduate program assistant and director of undergraduate studies are also available to assist students. Students should meet with the undergraduate program assistant early in their final quarter to be sure they have fulfilled all requirements.

**THE LONDON PROGRAM**

This program, offered in Autumn Quarter, provides students with an opportunity to study British literature and history in the cultural and political capital of England in the Autumn Quarter. In the ten-week program, students take four courses, three of which are each compressed into approximately three weeks and taught in succession by Chicago faculty. The fourth, project-oriented, course is conducted at a less intensive pace. The program includes a number of field trips (e.g., Cornwall, Bath, Canterbury, Cambridge). The London program is designed for third- and fourth-year students with a strong interest and some course work in British literature and history. English and History courses are pre-approved for use in their respective majors. Applications are available online via a link to Chicago’s study abroad home page (study-abroad.uchicago.edu ) and typically are due in mid–Winter Quarter.
MINOR PROGRAM IN ENGLISH AND CREATIVE WRITING

Students who are not English majors may complete a minor in English and Creative Writing. Such a minor requires six courses plus a portfolio of creative work. At least two of the required courses must be Creative Writing (collegecatalog.uchicago.edu/archives/2015-2016/thecollege/creativewriting) (CRWR) courses, with at least one being a Special Topic or Advanced Workshop. Three of the remaining required courses may be taken in the Department of English (ENGL) or Creative Writing Program (CRWR). In addition, students must enroll in one of the following workshops offered during the Winter Quarter: CRWR 27200 Portfolio Workshop in Fiction; CRWR 27300 Portfolio Workshop in Poetry; or CRWR 29400 Thesis/Major Projects: Creative Nonfiction. Finally, students must submit a portfolio of their work (e.g., a selection of poems, one or two short stories or chapters from a novel, a substantial part or the whole of a play, two or three nonfiction pieces) to the undergraduate program assistant in the Department of English by the end of the fifth week in the quarter in which they plan to graduate.

Students who elect the minor program in English and Creative Writing must meet with the undergraduate program assistant in the Department of English before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the undergraduate program assistant. The undergraduate program assistant’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form obtained from the adviser. NOTE: Students completing this minor will not be given enrollment preference for CRWR courses, and they must follow all relevant admission procedures described at the Creative Writing (https://creativewriting.uchicago.edu) website.

Courses in the minor (1) may not be doubly counted with the student’s major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades (not P/F), and at least half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements for the Minor Program in English and Creative Writing

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td>Two CRWR courses (at least one being a Special Topics or Advanced Workshop)</td>
<td>200</td>
</tr>
<tr>
<td>Three CRWR or ENGL electives</td>
<td>300</td>
</tr>
<tr>
<td>One Portfolio/Projects Workshop *</td>
<td>100</td>
</tr>
<tr>
<td>A portfolio of the student’s work</td>
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Total Units 600

* CRWR 27200 Portfolio Workshop in Fiction, CRWR 27300 Portfolio Workshop in Poetry, or CRWR 29400 Thesis/Major Projects: Creative Nonfiction
Sample Plans of Study for the Minor Program in English and Creative Writing

SAMPLE PLAN OF STUDY 1

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>ENGL 16500</td>
<td>Shakespeare I: Histories and Comedies</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10706</td>
<td>Introduction to Fiction</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 26909</td>
<td>The American Novel, 1950–1990</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 27200</td>
<td>Portfolio Workshop in Fiction</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 12014</td>
<td>Special Topics in Fiction: Not Your Native Language</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 10255</td>
<td>Fundamentals of Fiction: CW Track</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>a portfolio of the student’s work (two short stories)</td>
<td>000</td>
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</table>

Total Units 600

SAMPLE PLAN OF STUDY 2

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>ENGL 10400</td>
<td>Introduction to Poetry</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 23100</td>
<td>Advanced Poetry Workshop</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 16500</td>
<td>Shakespeare I: Histories and Comedies</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 26708</td>
<td>Modernist Poetry: Yeats, Eliot, Pound</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 10305</td>
<td>Fundamentals of Poetry</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 27300</td>
<td>Portfolio Workshop in Poetry</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>a portfolio of the student’s work (ten short poems)</td>
<td>000</td>
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</table>

Total Units 600

For updated course information, visit english.uchicago.edu/course_search. For required student forms, visit english.uchicago.edu/undergrad/resources.

COURSE LISTINGS

Boldface letters in parentheses after the course descriptions refer to the program requirements that a course fulfills: (A) gateway, (B) fiction, (C) poetry, (D) drama, (E) pre-1650, (F) 1650–1830, (G) 1830–1940, and (H) literary or critical theory.

ENGLISH LANGUAGE & LITERATURE COURSES

ENGL 10310. Theories of Gender and Sexuality. 100 Units.
This is a new one-quarter, seminar-style introductory course for undergraduates. Its aim is triple: to engage scenes and concepts central to the interdisciplinary study of gender and sexuality; to provide familiarity with key theoretical anchors for that study; and to provide skills for deriving the theoretical bases of any kind of method. Students will produce descriptive, argumentative, and experimental engagements with theory and its scenes as the quarter progresses. Prior course experience in gender/sexuality studies (by way of the general education civilization studies courses or other course work) is strongly advised.
Instructor(s): L. Berlant, K. Schilt Terms Offered: Autumn 2015
Equivalent Course(s): GNSE 10310
ENGL 10400. Introduction to Poetry. 100 Units.
This course involves intensive readings in both contemporary and traditional poetry. Early on, the course emphasizes various aspects of poetic craft and technique, setting, and terminology, as well as provides extensive experience in verbal analysis. Later, emphasis is on contextual issues: referentially, philosophical and ideological assumptions, as well as historical considerations. (A, C)
Instructor(s): L. Ruddick Terms Offered: Winter

ENGL 10600. Introduction to Drama. 100 Units.
This course introduces students to key concepts and interpretive tools to read and understand drama both as text and as performance. Students will learn to read plays and performances closely, taking into account form, character, plot and genre, but also staging, acting, spectatorship, and historical conventions. We will also consider how various agents—playwrights, directors, actors, and audiences—generate plays and give them meaning. Essential plays from a range of periods: Sophocles, Shakespeare, Calderon, Kleist, Ibsen, Wilder, Brecht, Beckett, Stoppard, Parks, McCraney. (A, D)
Instructor(s): J. Muse Terms Offered: Not offered 2015-16

ENGL 10703. 20th-Century American Short Fiction. 100 Units.
This course presents America’s major writers of short fiction in the 20th century. We will begin with Willa Cather’s “Paul’s Case” in 1905 and proceed to the masters of High Modernism, Hemingway, Fitzgerald, Faulkner, Porter, Welty, Ellison, Nabokov; on through the next generation, O’Connor, Pynchon, Roth, Mukherjee, Coover, Carver; and end with more recent work by Danticat, Tan, and the microfictionists. Our initial effort with each text will be close reading, from which we will move out to consider questions of ethnicity, gender, and psychology. Writing is also an important concern of the course. There will be two papers and an individual tutorial with each student. (B, G)
Instructor(s): W. Veeder Terms Offered: Autumn
Equivalent Course(s): AMER 10703

ENGL 10706. Introduction to Fiction. 100 Units.
This course will explore concepts and analytical tools for reading and interpreting fiction and other narrative forms. We will emphasize formal concerns about narrative voice (omniscience, irony, unreliability, and free indirect discourse) alongside socio-historical and literary-historical perspectives on the uses and pleasures of narrative art. To foreground the problem of narrative itself, we will consider texts from a variety of time periods, with widely varied approaches to the form. Authors will likely include Jane Austen, John Bunyan, Daniel Defoe, Eliza Haywood, Ernest Hemingway, James Joyce, Herman Melville, and Patrick McCabe. (A, B)
Instructor(s): T. Campbell Terms Offered: Autumn

ENGL 10708. Introduction to Fiction: Middlemarch. 100 Units.
We will use Eliot’s novel as the starting point to explore basic questions about the elements of narrative (plot, character, description, time, the narrator, etc.). (A, B, G)
Instructor(s): L. Rothfield Terms Offered: Spring
ENGL 10800. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring
Note(s): Required of students majoring in Cinema and Media Studies
Equivalent Course(s): CMST 10100, ARTH 20000, ARTV 25300

ENGL 11004. History of the Novel. 100 Units.
In this course we will read one great novel from each of the four centuries from the 18th to the 21st. These will probably include Pierre Choderlos de Laclos’s Dangerous Liaisons (in translation), Jane Austen’s Emma, Vladimir Nabokov’s Lolita, and Tom McCarthy’s Remainder. There will also be an opportunity to discuss the (better) movies based on some of these novels (e.g., Stephen Frears’s Dangerous Liaisons and Amy Heckerling’s Clueless, based on Emma). In addition, we will read selected works of short fiction and essays on narrative and novel theory. Assessment will be based on three short papers, regular contributions to the Chalk discussion board, and joint class presentations. (B, F, G)
Instructor(s): M. Ellmann Terms Offered: Autumn

ENGL 11904. Introduction to Modernism. 100 Units.
Between 1900 and 1945, literature and the other arts experienced a series of dramatic transformations, the nature and consequences of which we are still trying to understand today. Writers, artists, and musicians experimented with radically new modes of representation and expression while photography, radio, film, and transatlantic periodicals offered radically new experiences of media. Two world wars, widespread economic crises, rapid urbanization, and gradual decolonization drastically altered people’s lives around the globe. In this course, we will study some key literary texts written in English during this period of upheaval and transformation (and, as time permits, we might also consider related developments in the literature of languages other than English). You will encounter poetry, prose fiction, essays, and the occasional manifesto. While the literary formation we call “modernism” has much to do with certain movements, such as Imagism, and certain magazines and publishing houses, such as The Little Review and the Hogarth Press, this course assumes that there is no single, definitive “Modernism.” We will study canonical modernists such as Ezra Pound, T. S. Eliot, and Virginia Woolf, but we will devote equal attention to lesser-known writers such as Jean Toomer and Lorine Niedecker. All of the writers we study can be described as “innovative,” but the character of their innovations varies widely. Over the course of the quarter, we will try to keep one eye on big-M Modernism while also attending to the nuances and fascinations of numerous smaller modernisms. Throughout, our chief goal will be to cultivate modes of reading responsive to the strange and shifting challenges these writers present. (B, C, G)
Instructor(s): P. Morrissey Terms Offered: Spring
ENGL 12810. Aesthetics of Media: Image, Music, Text. 100 Units.
Designed for advanced undergraduates and first year graduate students, this course will take up the image/sound/text complex as a foundational issue in aesthetics and media. Our aim will be to ask why this particular triangulation of media aesthetics has been so enduring, ranging all the way from Aristotle’s dramatic triad of opsis, melos, lexis, to Nelson Goodman’s semiotic distinctions between “score, script, and sketch,” to Friedrich Kittler’s reflections on technology in Gramaphone, Film, Typewriter. We will investigate a range of examples, from the Wagnerian notion of the Gesamtkunstwerk to the role of sound in cinema to the modernist impulse to “purify” the arts, or (conversely) to mix them in multi-media practices. The role of technology and technical innovation in the history of media will be considered, from the invention of writing and printing systems, musical and dance notation, “mechanical” processes such as photography/phonography, cinema, and video to the rise of electronic, digital media and network aesthetics. Students will be expected to give a performance or demonstration that reflects on the interplay of image, sound, and words, OR to write a short reference article on a key concept in media theory for the Glossary of Keywords in Media Theory. (See the graphic interface at http://csmt.uchicago.edu/glossary2004/navigation.htm). Visual artists, writers, and musicians are cordially welcome.
Instructor(s): W. J. T. Mitchell; J. Misurell-Mitchell Terms Offered: Winter
Note(s): Screening T 7-9:50 A term paper or project will also be required. Visual artists, writers, and musicians are cordially welcome. (H)
Equivalent Course(s): CMST 27820, CMST 37820, AMER 12800, AMER 32800, ARTV 35401, ENGL 32810

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
No description available.
Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Winter, Spring
Prerequisite(s): Third- or fourth-year standing
Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee $20.
Equivalent Course(s): ISHU 23000, ENGL 33000
ENGL 13800. History and Theory of Drama I. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, Dryden. The course features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. (D)
Instructor(s): D. Bevington Terms Offered: Autumn
Prerequisite(s): Preference given to students with third- or fourth-year standing.
Note(s): Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirement in the Dramatical, Musical and Visual Arts
Equivalent Course(s): CLAS 31200, CLCV 21200, CMLT 20500, CMLT 30500, ENGL 31000, TAPS 28400

ENGL 13900. History and Theory of Drama II. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from the late-seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard. Attention will also be paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The winter-quarter course, like the autumn-quarter course, features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. Crosslisted courses are designed for advanced undergraduates and graduate students. (D)
Instructor(s): D. Bevington Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): May be taken in sequence with ENGL 13800/31000 or individually. Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirement in the Dramatical, Musical and Visual Arts. History and Theory of Drama I is not a prerequisite.
Equivalent Course(s): CMLT 20600, CMLT 30600, ENGL 31100, TAPS 28401
ENGL 15806. Early Medieval Literature in Multicultural Britain. 100 Units.
We will read (in modern English translation) early medieval works composed in
the several languages then current in the British Isles. Texts will include: from Old
English, Beowulf, the Battle of Maldon, and selections from the Anglo-Saxon Chronicle;
from Old Norse, Egil’s Saga, and selections from Eddic poetry; from Anglo-Norman
French, the Song of Roland and selections from Geffrei Gaimar’s History of the English;
from Old Irish, selections from the Táin, and Bricriu’s Feast; from Welsh, “Culhwch
and Olwen”; and from Latin, selections from Bede’s Ecclesiastical History of the
English People and from Geoffrey of Monmouth’s History of the Kings of Britain.
Students will write a term paper, and there will be a final examination. (B, E)
Instructor(s): C. von Nolcken Terms Offered: Spring

ENGL 15807. Medieval Nature: Philosophy, Eros, Politics. 100 Units.
For medieval writers, ‘nature’ was a site of desire, utopian longing, personal
and political transformation, and, at times, repugnance and alienation. In this
philosophically inflected course, we will trace medieval discourse on nature through
a wide range of genres: short stories, medical treatises, travel narratives, and, above
all, allegory. (E)
Instructor(s): A. Millan Terms Offered: Autumn

ENGL 16500. Shakespeare I: Histories and Comedies. 100 Units.
An exploration of Shakespeare’s major plays in the genres of history play and
romantic comedy, from the first half (roughly speaking) of his professional career:
Richard II, Henry IV Parts 1 and 2, A Midsummer Night’s Dream, Much Ado about
Nothing, Twelfth Night, and Troilus and Cressida. (D, E)
Instructor(s): R. Strier Terms Offered: Winter
Equivalent Course(s): FNDL 21403, TAPS 28405

ENGL 16600. Shakespeare II: Tragedies and Romances. 100 Units.
This course explores some of the major plays in the genres of tragedy and romance
in the latter half of Shakespeare’s career. After having examined how Shakespeare
develops and deepens the conventions of tragedy in Hamlet, Othello, King Lear, and
Antony and Cleopatra, we will turn our attention to how he complicates and even
subverts these conventions in three romances: Cymbeline, The Winter’s Tale, and The
Tempest. Throughout, we will treat the plays as literary texts, performance prompts,
and historical documents. Section attendance is required. (D, E)
Instructor(s): T. Harrison Terms Offered: Spring
Note(s): ENGL 16500 recommended but not required.
Equivalent Course(s): FNDL 21404, TAPS 28406

ENGL 17501. Milton. 100 Units.
A study of Milton’s major writings in lyric, epic, tragedy, and political prose, with
emphasis upon his evolving sense of his poetic vocation and career in relation to his
vision of literary, political, and cosmic history. (C, E, F)
Instructor(s): J. Scodel Terms Offered: Winter
Equivalent Course(s): FNDL 21201, RLST 25405
ENGL 17513. Sidney, Spenser, Shakespeare. 100 Units.
This course will compare and contrast these three Renaissance writers’ erotic poetry, pastorals, and epic writings focusing on their diverse conceptions of authorship and literary career, the purposes of literary production, and conceptions of audience. (C, E)
Instructor(s): J. Scodel Terms Offered: Spring

What does it mean to know another person? On what measures of creditworthiness and moral character might we rely when deciding where to invest our trust? To what extent do people count as reading material, texts to be interpreted? This course explores the economic implications and theological inheritance of these questions as they unfold within eighteenth-century British novels. Authors will include John Bunyan, Daniel Defoe, Aphra Behn, Eliza Haywood, Henry Fielding, and Tobias Smollett. (B, F)
Instructor(s): D. Diamond Terms Offered: Autumn
Equivalent Course(s): RLST 17812

ENGL 19203. Romantic Literature and the World. 100 Units.
In this course we will approach British Romantic literary culture as a set of engagements within the context of global imperial expansion that it reflects in ways that are sometimes overt, and other times implicit. We will begin with Scottish Enlightenment ideas about cosmopolitanism and “world citizenship,” and trace the development, continuance, and sometimes resistance to these ideas in writing about the Atlantic slave trade, domestic and overseas colonial relations, the French Revolution and the Napoleonic wars, travel and tourism, and the Ottoman Empire written by authors including Phillis Wheatley, Hannah More, Anna Barbauld, Edmund Burke, Olaudah Equiano, Helen Maria Williams, William Blake, Charlotte Smith, S. T. Coleridge, William Wordsworth, Maria Edgeworth, Lord Byron, P. B. Shelley, Mary Shelley, John Keats, Letitia Landon, and Thomas de Quincey. (C, F)
Instructor(s): A. Chema Terms Offered: Winter

ENGL 20105. London Program: Chaucer, the Canterbury Tales. 100 Units.
We will examine Chaucer’s art as revealed in The Canterbury Tales. Although our main emphasis will be on reading the individual tales, we will also pay close attention to Chaucer’s framing narrative of pilgrimage, and during the course we ourselves will journey to Canterbury. In addition to reading Chaucer’s own text, we will consider some of his sources together with other medieval works providing relevant background, and we will use London to help us explore the Tales’ setting in time and space. Students should visit neighborhoods Chaucer would have known, the National Gallery to view that supreme example of English Gothic painting, the Wilton Diptych, and Westminster Abbey to view the tombs and effigies of Chaucer’s royal patrons as well as the tomb of Chaucer himself. Students need have no previous knowledge of Middle English. (C, E)
Instructor(s): C. von Nolcken Terms Offered: Autumn
Prerequisite(s): Requires admission to the London Program (study abroad).
ENGL 20116. Joseph Conrads The Secret Agent: (In)Action Surveillance, Ter. 100 Units.
This course centers on a close reading of Joseph Conrad’s The Secret Agent: A Simple Tale (1907). Contemporary critics often consider this novel to be the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred on the Royal Observatory in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read The Secret Agent as a political novel, which in its struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. The novel’s ambiguities and political antinomies reveal its polyphonic structure allowing for interdisciplinary readings (Marxist, contextual, proto-existentialist, post-Lacanian) that also present an opportunity to critically overview the established approaches to main Conradian themes; for example, in order to destabilize the standard view of the writer as a conservative anti-revolutionary of Polish ilk, we consider the biographical connection, such as his family members’ radical (“Red”) social agenda of the abolishment of serfdom. In analyzing the formation of the narrative’s ideology we analyze Conrad’s historical pessimism that demonstrates
Instructor(s): Bozena Shallcross Terms Offered: Spring
Equivalent Course(s): REES 31006, FNDL 21006, ENGL 31006, REES 21006

ENGL 20137. London Program: Notes from Underground: Sanitation, Sewers, and the 19th-Century Literary Imagination. 100 Units.
This course will provide students with in-depth knowledge of Victorian urban history and literature, by examining the collision between the symbolic fears and the infrastructural needs of 19th century British society. Taking works by authors such as Charles Dickens and Elizabeth Gaskell as its literary points of departure, the course will also introduce students to other forms of Victorian writing. Students will become intimate with Henry Mayhew’s sewer-flushers, dustmen, and pure-finders, as well as the legendary herd of wild pigs running through the sewer tunnels beneath Hampstead; with Friedrich Engel’s descriptive analyses of the Manchester underworld, John Hollingshead’s anecdotal tour through subterranean London, and sanitary commissioner Edwin Chadwick’s writings about cleanliness, cholera, and waste disposal; and with the Great Stink of 1858, a sewage crisis which led to the construction of the world’s first modern sewer system and the Thames Embankment, and so literally paved the way for the eradication of cholera. On the most theoretical level, this course will ask students to think about the ways in which literature and society mutually influence and affect each other, and about the interrelation of imaginative fantasy and political ideology. We will supplement these readings with numerous walking tours and visits below to the sites where these fantasies of the underground became concrete realities. (B, G)
Instructor(s): Z. Samalin Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) required.
ENGL 20138. London Program: Modernity in London: Its Enemies and Demagogues. 100 Units.
This course will introduce students to concepts of modernity by viewing the modern metropolis through the eyes of the least reliable sources of staid conceptual definitions: the authors who took it upon themselves to act as its foremost nemeses and proponents. We will begin with the scathing critiques of the aesthetics and machinations of industrial capitalism by Victorians John Ruskin and Augustus Welby Pugin before confronting the radical nostalgia (and entrepreneurial acumen) of the Pre-Raphaelite Brotherhood and Arts and Crafts Movements—then spend our final week with the modernist authors of the “Great London Vortex.” We will read open letters, essays, manifestos, poems, and a utopian romance. Our approach will be interdisciplinary, and field trips to view representative paintings, sculptures, and architectural environments will constitute an essential part of the course. (B, C, G)
Instructor(s): J. Scappettone Terms Offered: Autumn
Prerequisite(s): Admission to London Program (study abroad) required.

ENGL 20139. London Program: Interpreting London. 100 Units.
This quarter-long course will supplement your other course work in London by giving you the opportunity to engage in an extended research project, using the city as your resource. We will begin the quarter with a selection of literary, historical, and theoretical readings to help us conceptualize the city as an object of interpretation. Your main task will be to develop a research project based around a topic related to the city: a literary work, artwork, piece of music, or film; an artifact (in a museum or elsewhere); a building, neighborhood, or architectural movement; an aspect of social, political, technological, or institutional history. Most projects will involve some combination of library research and “fieldwork” in the city, and may be undertaken as individuals or in groups.
Instructor(s): S. Rowe Terms Offered: Autumn
Prerequisite(s): Admission to London Program (study abroad) required.
ENGL 20208. How Walden Was Made. 100 Units.
This course explores the composition, production, and reception of Thoreau’s Walden. In early sessions we trace Thoreau’s writing process from his journals, lectures, and early drafts to the finished, copyrighted manuscript and attend to the way in which his text registers and resists political and social issues in the United States in the 1840s and 1850s (especially immigration, slavery, and war). Then, taking Walden as a case study in the history of the book, we investigate key aspects of industrial book production in the mid-nineteenth century (from papermaking, stereotyping, lithography, engraving, printing, and binding to marketing, distribution, and bookselling); in doing so, we make visible the large cast of players (including female operatives, child laborers, and free and enslaved African Americans) who ultimately turned Thoreau’s manuscript into a book. Finally, we examine various historical contingencies that made the book into a classic, attending to its reception by different domestic and international readers and movements from the 1850s to the present. This hands-on course meets in the Rosenthal Seminar Room in the Special Collections Research Center in Regenstein Library. (G)
Instructor(s): E. Slauter Terms Offered: Winter
Equivalent Course(s): AMER 20208,FNDL 20208

ENGL 20222. Introduction to British Romantic Literature. 100 Units.
This survey of one of English literature’s richest periods will include selections from several Romantic poets, including Burns, Charlotte Smith, Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron. We will also read letters by Keats and others; selections from Mary Wollstonecraft’s travel narrative Letters from Sweden, Norway, and Denmark; and novels by Maria Edgeworth, Mary Wollstonecraft Shelley, and Jane Austen. (B, C, F)
Instructor(s): M. Hansen Terms Offered: Spring

ENGL 20400. Romanticism and Revolution. 100 Units.
This course explores the poetic movement of British Romanticism through the prism of the political, economic, and social upheavals of the age. We will also discuss how recent scholarship has greatly expanded our understanding of the boundaries of this movement. (C, F)
Instructor(s): T. Schweiger Terms Offered: Autumn
ENGL 20905. Gender and the Circulation of Texts, 1770-1840. 100 Units.
This course will examine the explosive proliferation of print media—books, newspapers, journals, magazines, pamphlets—during the Romantic period, paying particular attention to the ways in which gender shaped and was constituted by different modes of participation in manuscript and print cultures. We will read works of poetry, fiction, life writing, and criticism as they appeared in a variety of media contexts (or with these contexts in mind) in order to attend to the material conditions of their production, circulation, and reception. Topics will include coterie circulation, libraries, the rise of “the reading public,” reviews and reviewing practices, debates about the dangers of reading, the miscellany format, commonplacing, albums, giftbooks. (F)
Instructor(s): A. Chema Terms Offered: Autumn
Equivalent Course(s): GNSE 20905

ENGL 21100. Junior Seminar: Victorian Wives, Mothers, Daughters. 100 Units.
This course concerns the role of gender in Victorian society with a focus on female normativity in the period. We will explore these questions through fiction, through instructive and medical texts, and refine our thinking through a range of pertinent gender theory. We will begin with readings by literary critics and gender theorists, which will help us think about the role of gender in the Victorian period. We then will concentrate on several contested and much-studied modes of identity: marriage, motherhood, the role of daughters, and related categories such as leisure and labor, reading Eliot, Wood, and Gaskell, among others. As a junior seminar, this course is ideally suited for students interested in developing the skills necessary to write a BA Honors paper or those considering graduate work in English. The course will culminate in a substantial critical paper of your own design. Third-year English majors only. (B, G)
Instructor(s): E. Hadley Terms Offered: Spring
Note(s): For third-year English majors only.

ENGL 21101. Wretchedness and the Early Nineteenth Century Novel. 100 Units.
Romantic period novels teem with disconcerting life-forms having trouble with the business of living—outcasts, prisoners, madwomen, paupers, immortals, wretches, sufferers of many kinds. The most famous of these is the creature in Mary Shelley’s Frankenstein, but he is only one of many figures that test the limits of sympathy, sociality, the biopolitical imagination and the boundaries of being alive. This course will investigate such creatures in British novels from the 1790s through the 1830s, asking what their function is in the development of the novel form; why they are often linked to the uncanny, the supernatural and the irrational; and how feeling, suffering and wretchedness work in relation to revolution, optimism and biopolitical rationality. Readings will include novels (Shelley, Godwin, Edgeworth among them), political philosophy and poetry of the period, and theoretical and critical work.
Instructor(s): H. Strang Terms Offered: Winter
Prerequisite(s): Open to current MAPH students and 3rd and 4th year students in the College. All others only with consent of the instructor.
Equivalent Course(s): ENGL 41101, MAPH 41100
ENGL 21108. Resurrecting God: Science Fiction and Religious Belief in Post-1945 America. 100 Units.
In April 1966, *Time* magazine expressed a surge of religious feeling in post-war America by sincerely posing as a question what Nietzsche so scathingly proclaimed: “Is God Dead?” Three years later, Heaven itself would be forever altered when the first human set foot on Earth’s moon. This postwar period of profound uncertainty about the role of religious belief in daily American life is the historical setting for this course. The archive includes speculative and science fiction, each of which addresses belief in a High Power and the practical, ordinary consequences of that belief—or lack thereof. This syllabus represents a trans-media approach to surveying the religious speculations of postwar American science fiction as well as the science fictional side of historical religious beliefs. Course readings include novels and films as well as religious texts and periodical materials, and the final project includes research of sacred texts. (B)
Instructor(s): A. Davis Terms Offered: Autumn
Equivalent Course(s): AMER 21108

ENGL 21401. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A)
Instructor(s): L. Zerilli Terms Offered: Autumn
Prerequisite(s): Completion of GNSE 10100-10200 and GNSE 28505 or 28605 or permission of instructor.
Equivalent Course(s): ARTH 21400, ARTH 31400, ENGL 30201, GNSE 31400, MAPH 36500, PLSC 31410, PLSC 21410

ENGL 23400. Virginia Woolf. 100 Units.
Students read six of Woolf’s major works (fiction and intellectual prose), as well as short works by other modernists. (B, G)
Instructor(s): L. Ruddick Terms Offered: Autumn
Equivalent Course(s): GNSE 23400, FNDL 24011

ENGL 23701. Religion, Magic, Miracles: The Supernatural in the 20th-Century Novel. 100 Units.
Magic realism depicts our own world as a place of fantastic possibility, where ordinary people nonchalantly negotiate spells, transformations, and superhuman abilities. We will read a range of fantastic fiction from Joyce and Woolf to Rushdie and Pynchon. Why does the fantastic emerge especially in narratives that deal with the politically marginalized and the colonized? What are the (sometimes real-world!) consequences of these flights of fancy? (B, G)
Instructor(s): N. Pach Terms Offered: Spring
ENGL 24110. Paradise and Parks: Art, Science, Politics. 100 Units.
This course will address representations of the blissful life on Earth. How did the concept of paradise—etymologically, an enclosed royal hunting park—rapidly transform from a hyperlocal place into a practical aspiration that could be transported, translated, and, by dint of art and science, or perceptual and experimental insights, actually forged? Our readings will be anchored in Europe and the Atlantic world, 1500-1800, at a time when paradise was widely reconceived as re-creatable. We’ll sample works of early modern political philosophy, theology, and colportage, though our emphasis will be on what we’ve since come to separate as the imaginings of art and the accounts of science: poems, prose fictions, fables, plays, essays, and scientific treatises. Along the way, we’ll weigh the notion of paradise against its close relations (the Golden Age, Arcadia, pastoral, Utopia), in order to test the thesis that paradise is uniquely earthbound—from the first, an envisioning of earthly bodies that are intimately implicated. And we’ll see if we can build a kind of alphabet for our theme, discovering across our readings its core formal elements, such as beauty, pleasure, health, and peaceable activity.
Instructor(s): O’Connell, Caryn Terms Offered: Spring
Equivalent Course(s): ENST 24203,INST 24103,GLST 24103

ENGL 24216. Writing the Jewish Body: Health, Disease, Literature. 100 Units.
This course investigates the representation of the Jewish body in twentieth-century prose. We will focus on the European, American and Israeli contexts, exploring how the figures of health and illness are mobilized as commentaries on Jewish identity. We will also consider how representations of physical strength, physiological frailty, contagion and susceptibility shift in different landscapes and in different languages, paying particular attention to such figures as the ailing shtetl dweller, the Central European Jewish patient and the Zionist “New Jew.” Readings include works by Mendele Mocher Sforim, Franz Kafka, Philip Roth and Orly Castel-Bloom in conversation with theoretical texts by Susan Sontag, Walter Benjamin and Arthur Kleinman. All readings are in English. A section may be organized for reading sources in Yiddish.
Instructor(s): Sunny Yudkoff
Note(s): This course may be used to fulfill the College’s general education requirement in civilization studies.
Equivalent Course(s): GRMN 24216,YDDH 24216,RLST 20222,REES 27023,CMLT 20222,JWSC 20222

ENGL 24412. Theater about Theater. 100 Units.
A transhistorical study of changing ideas about representation, explored through the lens of early modern and twentieth-century plays that foreground theatrical form. Texts by Marlowe, Kyd, Beaumont and Fletcher, Pirandello, Brecht, Peter Weiss, Handke, Stoppard, Parks. Theoretical work by Abel, Puchner, Hornby, Sofer, Fuchs, and others. (D, H)
Instructor(s): J. Muse Terms Offered: Winter
Equivalent Course(s): TAPS 28431
ENGL 24808. African Literature. 100 Units.
Many people are accustomed to speaking of "African literature" as if the phrase defined a clearly demarcated and coherent body of work. In reality, however, the phrase "African literature" calls to mind a whole series of debates about the archival and critical boundaries of the field. This course introduces students to some of the major debates in the history of African literature and literary criticism, with a particular emphasis on developing fluency with the major texts and problems that will guide our discussions throughout the quarter: What is African literature? In what languages is it composed? What is its relation to feminism and gender studies? To Marxism? To terms like "postcolonial" and "global"? Through an extended engagement with authors and critics such as Chinua Achebe, Ngugi wa Thiong’o, Buchi Emecheta, NoViolet Bulawayo, F. Abiola Irele, Ato Quayson and others, the course works to give students a basic introduction into the concerns that define African literary studies today. Course requirements include regular attendance and participation, a group Wikipedia project, and three short essays. (B, H)
Instructor(s): B. Smith Terms Offered: Winter
Equivalent Course(s): CRES 24808

ENGL 24809. Southern African Literatures. 100 Units.
South African literature has long had a prominent place in the global literary marketplace. However, its salience often leads teachers and critics to downplay the broader regional literary and political histories in which South Africa’s writers play such an important part. This course introduces students to the study of the literature of southern Africa by placing many of the concerns that have defined the history and reception of South African literature in a regional and transnational frame. What, for instance, do settler narratives from South Africa have to do with similar stories from Zimbabwe and Botswana? How do the narratives that emerged from South Africa’s many years of anti-apartheid struggle relate to liberation narratives from Angola and Mozambique? What are the connections between contemporary narratives about urbanization and globalization in South Africa to those from elsewhere in southern Africa? By reading key texts and authors from South African literary history alongside their contemporaries in Angola, Botswana, Zimbabwe and Mozambique, the course therefore works, in one vein, to introduce students to the study of a wide and diverse body of southern African texts. At the same time, it helps students understand the contours of the region’s literary and cultural production across linguistic and political boundaries. Course requirements include regular attendance and participation, a group presentation, two short essays and one final critical paper. (B)
Instructor(s): B. Smith Terms Offered: Spring
Equivalent Course(s): CRES 24809
ENGL 25208. Literature and Human Rights. 100 Units.
Less than a decade ago literary critics had little interest in human rights, and scholars of human rights (few that they were) made no mention of literature. Today, however, scholars across disciplines—in and outside of the academy—argue that literature is indispensable to the spread and maintenance of human rights, and furthermore, that human rights have a distinctly literary genealogy: the novel. This course takes stock of the recent surge of interest in the relation between literature and human rights and gives students with a diverse range of interests the opportunity to consider if and how literature raises awareness of human rights and thus contributes the alleviation of human suffering. The course begins by exploring how literary texts give form and meaning to human life, beginning with some of the earliest literary works (Iliad, Sappho's lyric poetry, Shakespeare's sonnets, the early novel). We then move through a range of issues central to the development of contemporary rights thinking—slavery, private property, empire, women's rights, refugees, labor rights—by way of some canonical literary works (Melville, Kafka, Mary Shelley). Finally, we trace the rise of a global human rights movement in the late 20th century, focusing on key issues like torture, censorship, genocide, mass incarceration, and apartheid, and key authors (Solzhenitsyn, Cortázar, Gordimer, Ondaatje). We end by turning our attention locally and considering the long tradition of torture.
Instructor(s): Bakara, Hadji Terms Offered: Spring. Spring 2016
Equivalent Course(s): HMRT 25108

ENGL 25406. Hawthorne and Melville. 100 Units.
In the two-year period between 1850 and 1852, Hawthorne and Melville produced five remarkable books: The Scarlet Letter, The House of the Seven Gables, The Blithedale Romance, Moby-Dick, and Pierre. During this same time they lived within six miles of each other in the Berkshires, a circumstance that initiated a strong literary friendship and that prompted a number of shared literary, aesthetic, and political preoccupations. This course will focus on four texts: Hawthorne's Mosses from an Old Manse and The Scarlet Letter, and Melville's “Hawthorne and his Mosses” and Moby-Dick. Monomania—in its psychological, sexual, aesthetic, religious, epistemological, and political manifestations—will focus much of our inquiry into these texts and into the body of critical discourse surrounding them. (B, G)
Instructor(s): J. Knight Terms Offered: Spring
Equivalent Course(s): AMER 25406, FNDL 25406

ENGL 25503. Epic Women. 100 Units.
This course will examine twentieth century long-form poems written by women. By reading ambitious and powerful texts by Stein, Rukeyser, H. D., Notley, Brooks, and others, we will interrogate our conceptions of “epic,” “lyric,” and “narrative,” and explore how these terms are inflected by gender. (C)
Instructor(s): S. Anderson Terms Offered: Autumn
Equivalent Course(s): GNSE 25503
ENGL 25945. Digital Storytelling. 100 Units.
This course investigates the ways that new media have changed contemporary society and the cultural narratives that shape it. We will explore narrative theory through a number of digital or digitally-inflected forms, including cyberpunk fictions, text adventure games, interactive dramas, videogames, virtual worlds, transmedia novels, location-based fictions, and alternate reality games. Our critical study will concern issues such as nonlinear narrative, network aesthetics, and videogame mechanics. Throughout the quarter, our analysis of computational fictions will be haunted by gender, class, race, and other ghosts in the machine. (H)
Instructor(s): P. Jagoda Terms Offered: Winter
Equivalent Course(s): CMST 25945

ENGL 25960. The Archaeological Imagination. 100 Units.
This course looks at the various ways in which the rise of archaeology provided writers, artists, and filmmakers with themes, characters, ideological frames, and philosophical problematics. We will look at, among other things, Keats’s “Ode on a Grecian Urn”; Byron on the Elgin marbles; Egyptomania; Kipling’s The Man Who Would Be King; Hardy’s Tess; Michael Ondaatje’s The English Patient; Spielberg’s Raiders of the Lost Ark; Stone’s Alexander; and Ai Weiwei’s Dropping a Han Dynasty Urn. (B, G)
Instructor(s): L. Rothfield Terms Offered: Winter
Equivalent Course(s): CMLT 25960

ENGL 25961. Minding the Mind/Body Distinction: Narratives of Transgender, Disability, and Queerness. 100 Units.
This course asks students to think critically about how the mind-body distinction mediates narratives of queer, trans*, and disabled experience in ways that can both enable and endanger queer, trans*, and disabled lives. After engaging with Descartes, Plato, and Foucault, we will consider a range of autobiographical, literary, and popular texts. (H)
Instructor(s): M. Fink Terms Offered: Spring
Equivalent Course(s): GNSE 26961
ENGL 25962. Database Archaeologies. 100 Units.
How should humanists make use of social scientific methods? This question’s importance has been magnified by the ascendance of the digital humanities, and specifically by the computational analysis of large numbers of texts. In this course, we will consider the conceptual foundations of macroanalysis by returning to one of the defining methods of the linguistic turn of the 1960s: formal analysis. Specifically, we will turn to The Order of Things in order to understand how Michel Foucault’s archaeology adapted and modified some of the key analytic concepts of history, linguistics, analytic philosophy, and the history of science. This background will prepare us to understand current uses of macroanalysis in the digital humanities and to evaluate whether or not they live up to the foundational promises of the humanities and social sciences. We will conclude by considering how formal and machine methods help us understand anew the capabilities of interpretation, aesthetic perception, and historical intuition. Readings by Bachelard, de Bolla, Chomsky, Arnold Davidson, Foucault, Geertz, Ginzburg, Hayles, Moretti, and others. (H)
Instructor(s): J. Schroeder Terms Offered: Spring

ENGL 25963. Ethnopoetics. 100 Units.
This course introduces students to contemporary debates about ethnicity and race as they have animated and have been animated by poetic forms. Its central questions revolve around tensions between ethnicity and race, especially where these tensions occur in poetic, artistic, and musical performance. From Franz Boas and Max Weber through Gerald Torres and Lani Guinier, problematics of ethnicity and race have animated critical discourses in anthropology, sociology, and legal studies. But the impact of these critical discourses on the making of poems, music, and visual material culture has been less observed. In this class, we will focus on this impact, reading works by such authors as Zitkala-Ša, Mary Austin, Jaime de Angulo, Aby Warburg, Jose Vasconcelos, Alfonso Reyes, Regino Pedroso, Sterling Brown, Jean Toomer, Amiri Baraka, Charles Olson, and Robert Duncan, in order to initiate a conversation on the reciprocal relationship between the critical study of ethnicity and race and the poetics of cultural life. Picking up this reciprocity at its other end, this course will conclude by studying the impact of poetics on the critical study of ethnicity and race in such authors as Clifford Geertz, Dennis Tedlock, Dell Hymes, Edouard Glissant, Gerald Vizenor, Gloria Anzaldúa, and Michael Taussig. Additionally, our course archive will be expanded with film screenings and art museum visits. (C, H)
Instructor(s): E. Garcia Terms Offered: Autumn
Equivalent Course(s): CRES 26903
ENGL 25964. Reading Resistance. 100 Units.
The history of reading is a history of revolution. From ancient times to the contemporary moment, readers have transformed written works through creative, active, and often subversive engagement with them. This class explores reading as a key dimension of citizenship, community-making, and resistance to oppression. Combining the study of literary texts with analysis of historical context, we will read works by Plato, Shakespeare, Walt Whitman, George Eliot, Jane Addams, Bayard Rustin, Carlo Ginzburg, and Marjane Satrapi. Challenging the assumption that history is written by the proverbial winners, we will explore how history is made by readings that resist power, prejudice, and injustice across space and time. Instructor(s): I. Desai Terms Offered: Autumn

ENGL 26040. Climate Change Fiction. 100 Units.
Does climate change have a literary history? In this course, we will explore this question by examining literary texts that confront the imaginative challenges presented by anthropogenic climate change. We will read fiction that envisions the geological origin and end of the planet; the detrimental effects of industrialization and resource depletion; humanity as a species or as a population; and worlds in which nature has ceased to exist. Departing from usual literary-historical periods, we will take as our historical boundaries the geological period known as the Anthropocene (ca. 1780 to the present), in which the human species has begun to reshape the climate and the planet. Authors may include Jules Verne, Charles Dickens, Camille Flammarion, H. G. Wells, Gabriel Tarde, Charlotte Perkins Gilman, Ursula K. Le Guin, Margaret Atwood, and David Mitchell. Alongside these fictions of climate change, we will engage with a rapidly expanding field of critical theory that addresses the Anthropocene, including work by Michel Serres, Bruno Latour, Ursula Heise, Dipesh Chakrabarty, Rob Nixon, and Timothy Morton. (B, H) Instructor(s): B. Morgan Terms Offered: Winter

ENGL 26209. Making Poetry, Poetic Making: 19th-Century Poetic Making through Anthologies. 100 Units.
This course surveys poetic form in the American 19th century while also challenging how poets make their way into the American canon. We will focus particularly on the political, social, racial, and historical forces that shape poetry anthologies. Readings include Whitman, Dickinson, Longfellow, and Dunbar. Students compile an original anthology as their final project. (C, G) Instructor(s): A. Jacobs Terms Offered: Spring
ENGL 26404. Literature and the Environment. 100 Units.
Though literature is often thought of as the province of culture, a great many
texts are concerned with nature as well. This course explores the relationship
between literary and environmental studies by exploring the concept of place in
some key examples of environmental literature from around the English-speaking
world. How does Wordsworth represent the Lake District? Thoreau his famous
New England woods? What is “place” for Derek Walcott? Or the Indian novelist
Amitav Ghosh? By exploring a wide range of fictions from Great Britain, the United
States, the Caribbean, South Africa and India, the course helps students come to
a fuller understanding of the way that Anglophone writers have represented the
environment over time. Assignments include regular attendance and participation,
bi-weekly blog posts on representations of nature in popular culture, and three short
essays. (B)
Instructor(s): B. Smith Terms Offered: Spring
Equivalent Course(s): ENST 26404

ENGL 26703. How to Read Difficult Poems. 100 Units.
Different kinds of difficulty will be identified in English-language poems of
different periods and appropriate reading strategies developed. The aim is an
education in the pleasures and rigors of difficulty, and subsequently in the art of
making difficulties out of apparent simplicity. Along the way participants will
engage with some extraordinary poems. (C)
Instructor(s): J. Wilkinson Terms Offered: Autumn

ENGL 26708. Modernist Poetry: Yeats, Eliot, Pound. 100 Units.
This course tackles three major modernist poets through close reading and
contextual analysis. We will be reading Eliot’s "The Waste Land" and Four Quartets,
Pound’s "Hugh Selwyn Mauberley" and portions of The Cantos, and Yeats's later
poems, focusing on those collected in his book The Tower. Assignments will consist
of short papers concentrating on individual poems, along with Chalk posts and joint
class presentations. (C, G)
Instructor(s): M. Ellmann Terms Offered: Winter

ENGL 26709. Modernist Ecstasies: Gender and the Unbounded Self. 100 Units.
Gender is central to a variety of intense experiences that challenge the boundaries
of the self (including dreams, sex, and violence) in the work of modernist writers
and thinkers. This course will approach modernist works as variously imagined
responses to a shared perception of a modern crisis of bounded and gendered
selfhood. (G)
Instructor(s): A. Prizoghin Terms Offered: Winter

ENGL 26909. The American Novel, 1950–1990. 100 Units.
Readings of major works of American fiction from the postwar period to the end of
the Cold War. Likely authors include Mailer, Pynchon, Morrison, Hong Kingston,
Updike, and others. Topics will include the Cold War, American Century, race
relations, new media, and consumerism. (B)
Instructor(s): R. So Terms Offered: Winter
Equivalent Course(s): AMER 26909
ENGL 26912. Literature and Critical Debates at Midcentury. 100 Units.
This course serves as an introduction to three different critical fields in the United States between 1930 and 1960: the black literary-political debate, the New Critical movement, and the New York Intellectuals. It tracks the canonization of American modernism as well as renewed interest in literary figures of the 19th century. In this class, we will ask important critical questions like, under what circumstances is a text taken to be part of a significant movement or historical moment? How do novels and short fiction come to be seen as “dominant” or “minor”? How do critical communities make sense of a novel’s politics? What is the relationship between institutional intellectuals and the creation of modes of reading? Primary texts will include novels by William Faulkner, James Baldwin, and Mary McCarthy and short fiction by Carson McCullers, Flannery O’Connor, and Jean Toomer. Secondary texts will include works by Ralph Ellison, Lionel Trilling, Leslie Fiedler, John Crowe Ransom, and Robert Penn Warren.
Instructor(s): M. Tusler Terms Offered: Winter
Prerequisite(s): Open to MAPH students; Third- and Fourth-years by consent of instructor.
Equivalent Course(s): MAPH 34550

ENGL 27008. Black in the City. 100 Units.
Moving from slave narratives to contemporary hip hop, this course will look at the ways African American writers have staged encounters with sites of urbanity. While black bodies in cities have typically been associated with specific enclaves (Harlem, the South Side) or distinct time periods (the two Great Migrations), a closer work at key African American works offers a more sprawling story of black relationships to urban spaces, technologies, and rhythms. We will pay close attention not just to how African Americans have represented the city but to the methodologies they have invented and experimented with in their study of it. From the juxtaposition of Southern and Northern cities in slave narratives, to works associated with the Harlem Renaissance that look beyond Harlem, Gwendolyn Brooks’s mid-century experiments in urban seeing, Spike Lee’s staged urban explosions, and Kendrick Lamar’s Compton soundscapes, this course aims to complicate both the dream and the despair yoked to being black in the city. (B, G)
Instructor(s): A. Brown Terms Offered: Winter
Equivalent Course(s): AMER 27008
ENGL 28612. Human Rights Witness. 100 Units.
This course examines contemporary narratives about human rights and their violation, focusing in particular on “witnessing” and “testimony” as political as well as aesthetic forms. We will discuss novels, memoirs, legal and political documents, films, reportage, and activist writings in order to consider how these works register the experience of witnessing human rights violations. We will pay special attention to one genre of witnessing—testimony—and we will consider its formal qualities and ethical significance in law and literature. The testimonies we will examine speak to a range of sometimes overlapping experiences, including those of active or passive complicity, engaged opposition and resistance, and victimhood and survival, and we will investigate how their form, narrative, circulation, and reception generate powerful but sometimes competing claims about responsibility, injury, and reparation. We will look at attempts to record and reckon with atrocity while it is taking place (for example, war journalism, the writings of political prisoners, and the reports that NGO’s such as Human Rights Watch produce), in order to understand the moral and political force of testimony when it is put to work as a way of raising awareness and inciting action in the present, and we will also consider literary and legal work produced in the aftermath of human rights violations (for instance, the archive of the South African Truth and Reconciliation Commission and various novels and memoirs) that are concerned with the problem of how to remember, recount, and memorialize the past. Readings for this course may include works by Ishmael Beah, Roberto Bolaño, J. M. Coetzee, Ariel Dorfman, Achmat Dangor, Mahasweta Devi, Nawal El Saadawi, Philip Gourevitch, Uzodinma Iweala, Clea Koff, Antjie Krog, Primo Levi, Rigoberta Menchu, Michael Ondaatje, Luisa Valenzuela, with secondary readings by John Beverley, Jacques Derrida, Shoshana Felman and Dori Laub, Elaine Scarry, Joseph Slaughter, and Susan Sontag, and selections from primary sources including the report of the South African Truth and Reconciliation Commission and reports by human rights NGOs. (B, H)
Instructor(s): S. Thakkar Terms Offered: Spring
Equivalent Course(s): HMRT 28612

ENGL 28613. Poetry of the Americas. 100 Units.
This course investigates the long poem or “post-epic” in 20th- and 21st-century North and Latin America. As we test the limits of the term post-epic, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands, nations, and sources of identity in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? Authors may include TS Eliot, Pablo Neruda, Derek Walcott, Gwendolyn Brooks, Corky Gonzalez, José Montoya, Vicente Huidobro, Aimé Césaire, M. NourbeSe Philip, Anne Carson, Lisa Robertson, Pedro Pietri, and Urayoán Noel. (C, G)
Instructor(s): R. Galvin Terms Offered: Winter
Equivalent Course(s): AMER 28613
ENGL 28704. Reading Madness. 100 Units.
This course will address the representation of madness in a variety of literary forms, including poetry, fiction, memoir, and drama. Authors considered may include Blake, Holderlin, Dostoevsky, Ralph Ellison, Antonin Artaud, William Styron, Virginia Woolf, Sylvia Plath, and Elyn Sacks. Theoretical readings will be drawn from Foucault’s *History of Madness* and selections from Freud and Lacan. The aim will be to investigate the way literature attempts to “perform” as well as represent various states of cognitive and emotional extremity in language. There will also be some attention to cinematic and pictorial renderings of madness. (B, C, G, H)
Instructor(s): W.J.T. Mitchell Terms Offered: Autumn
Note(s): Consent of instructor required. To obtain consent, students must write a one-page statement describing their interest in and preparation for the topic.
Equivalent Course(s): ARTH 28304, ARTV 28704, CMST 28902

ENGL 29202. Objects, Things, and Other Things. 100 Units.
This course explores the ways in which American literature teaches us about object cultures: about objects per se and about the human investment (individual and collective) in the (supposedly) inanimate object world. We will address such topics as collecting and hoarding, and such phenomena as fetishism and the uncanny. Although the course will be supported by a wide range of reading (in anthropology, philosophy, and psychoanalysis), our emphasis will be on poetry and prose fiction (1890–1950), including work by Henry James, William Carlos Williams, Willa Cather, Gertrude Stein, and Wallace Stevens. (B, C, G)
Instructor(s): B. Brown Terms Offered: Autumn
Equivalent Course(s): ARTV 29202

ENGL 29300. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 48700, MAPH 36000, CMST 28500
ENGL 29600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 48900, MAPH 33700, CMST 28600

ENGL 29700. Reading Course. 100 Units.
An instructor within ENGL agrees to supervise the course and then determines the kind and amount of work to be done. These reading courses must include a final paper assignment to meet requirements for the ENGL major, and students must receive a quality grade. Students may not petition to receive credit for more than two ENGL 29700 courses. A Reading and Research Form, to be obtained from College Advising and signed by the instructor and the Director of Undergraduate Studies, is required.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of Director of Undergraduate Studies and instructor.

ENGL 29900. Independent BA Paper Preparation. 100 Units.
Students are required to submit the College Reading and Research Course Form, available in the College Advising offices and to be signed by the faculty BA adviser and the Director of Undergraduate Studies. This course may not be counted toward the distribution requirements for the major, but it may be counted as a departmental elective.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Director of Undergraduate Studies