English Language and Literature

Department Website: http://english.uchicago.edu

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 subtleties 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 Department of English Language and Literature 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 English 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 English 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. Those interested in creative writing should see Creative Writing below.

Program Requirements

The Department of English requires a total of 13 courses: 11 courses taken within the Department of English and two language courses beyond the College requirement or their equivalent as outlined under the Language Requirement section below, as well as a statement of academic concentration within the major 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.

Language Requirement

Because literary study itself attends to language and is enriched by some knowledge of other cultural expressions, the major in English requires students to extend their work in a language other than English beyond the level required of all College students. All students must complete one of the following:

- Two quarters of study at the second-year level in a language other than English;
- Two quarters of course work outside the English Department in literature originally written in a language other than English*;
- Two quarters of a computer language as outlined below;
- Two quarters of ENGL electives, if the student has a language placement of 20300-level or higher.
- One quarter of ENGL 29900 Independent BA Paper Preparation and one quarter of the previously listed foreign language requirement courses, as long as the student is completing a BA Project. Please note that a course cannot count for both the language requirement and the English electives.

* Students should consult the Director of Undergraduate Studies or the Student Affairs Administrator for a list of courses that would fulfill this requirement.

NOTE: If students have placed into a language’s 20200-level course, they should take the course they have tested into and will be able to substitute an ENGL elective for the second language course. Students who place into a language course beyond 20200 (that is, the third course of the intermediate level, or above) can petition for the previous sequences to complete the language requirement. All students should set up an appointment with the Student Affairs Administrator to go through the English department language petition process. Please note that language back credit is not permitted.

Students who petition out of the language distribution requirement must still take 13 courses in total for the English major. An approved petition enables them to count ENGL electives towards the language distribution requirement.

Students may take two courses in an advanced computer language. As of Autumn 2013, the following course combinations may be taken to satisfy the language requirement:

CMSC 12100-12200 Computer Science with Applications I-II,
CMSC 15100-15200 Introduction to Computer Science I-II, or
CMSC 16100-16200 Honors Introduction to Computer Science I-II.
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:

Genre Fundamentals Requirement

Early on, students are required to take at least one of our three genre fundamentals courses (fiction, poetry, or drama), all of which introduce students to techniques for formal analysis and close reading. Alternatively, one course from the "Approaches to Theater" sequence (ENGL 10950 Approaches to Theater I: Ancient to Renaissance or ENGL 10951 Approaches to Theater II: Late 17th Century to the Present) may be taken to fulfill this requirement. NOTE: ENGL 10800 Introduction to Film Analysis does NOT satisfy the genre fundamentals requirement and may only be used as an elective. Please note that the genre fundamentals requirement was previously referred to as the "gateway" requirement in earlier editions of the program's College Catalog page.

One English genre fundamentals (poetry, fiction, drama) or "Approaches to Theater" course

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 one of the genre fundamentals courses 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 1990

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 genre fundamentals course could also satisfy a genre requirement, or a course on Chaucer could satisfy both the genre requirement for poetry and the pre-1650 requirement. The description for each English course includes the distribution areas the course is eligible to satisfy. For details about the requirements met by specific courses, students should consult the Student Affairs Administrator.

Statement of Concentration in the Major

The purpose of the statement of concentration in the major is to help students organize and give coherence to their individual program of study. By the end of the third week in Spring Quarter of their third year, students should submit their one-to-two-page statement to their departmental advisor and the Student Affairs Assistant outlining their emerging scholarly interests. Current majors should please visit the English Department website (http://english.uchicago.edu/undergrad/undergrad-requirements/#Cluster) for more information regarding this requirement.

Electives

Electives make up a total of 11 courses. These may include:

Seminars in Research and Criticism

These 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 are particularly recommended for those wishing to pursue graduate studies in English, those who wish to write a strong critical BA paper, or those interested in research methods in English.

Makers Seminars


These courses culminate in a final project that can take a variety of forms beyond the research paper. For updated course information, visit english.uchicago.edu/courses. For required student forms, visit english.uchicago.edu/undergraduate/current-students.

BA Project

The BA Project is an optional component of the English major, but students who wish to be considered for departmental honors must submit a Critical BA Project.

All BA writers must attend a mandatory research info session, which will be held towards the end of Spring Quarter of their third year. The session will prepare students for the preliminary work they will complete for their project during the summer before their fourth year. The student is required to work on an approved topic over the course of the fourth year of study and to submit a final version to the Director of Undergraduate Studies that has been critiqued by both a faculty advisor and a graduate student preceptor and has gone through revisions based on this feedback and guidance.

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, to be signed by both departments, is available from the College advising office. It must be completed and returned to the student’s College adviser by the end of Autumn Quarter of the student’s year of graduation.

The BA Project may develop from a paper written in an earlier course or from independent research. Students who wish to complete a BA Project must submit a proposal (available on the English Department website) by the end of Spring Quarter of their third year. On this form, they identify a faculty member who will serve as their project advisor.

Students work on their BA Project over three quarters. Prior to the Autumn Quarter of their fourth year, students will be assigned a graduate student preceptor who will help them develop pieces of their project and suggest revisions. Over Autumn Quarter, students will attend a series of mandatory colloquia led by the preceptors to prepare them for the upcoming quarter when the bulk of the writing occurs. In the Winter and Spring Quarters, students will continue to meet with their preceptors and will also consult with their individual faculty advisor.

In consultation with the faculty advisor and graduate preceptor, students submit a near-final draft of their paper by the end of week two of Spring Quarter. By the beginning of the fourth week, students submit the final version of their project to their preceptor, faculty advisor, and the Student Affairs Assistant.

Students may elect to register for the BA Project Preparation Course (ENGL 29900) 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. See Reading Courses for other information.

Honors

Completion of a BA Project does not guarantee a recommendation for departmental honors. For honors candidacy, a student must have at least a 3.25 grade point average overall and a 3.6 GPA in the major (grades received for transfer credit courses are not included into this calculation).

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 advisor, and Director of Undergraduate Studies. 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.

SUMMARY OF REQUIREMENTS FOR THE MAJOR

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 outlined under the Language Requirement section, as well as a statement of concentration in the major 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 Student Affairs Assistant to review their English Requirements Worksheet.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credit</th>
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<tbody>
<tr>
<td>Two quarters of study at the second-year level in a language other than English</td>
<td>200</td>
</tr>
<tr>
<td>or two quarters of course work outside the English Department in literature originally written in a language other than English</td>
<td></td>
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<tr>
<td>or two quarters of a computer language</td>
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<tr>
<td>or two quarters of ENGL electives, if the student has a language placement of 20300-level or higher</td>
<td></td>
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<tr>
<td>or one quarter of ENGL 29900 Independent Paper Preparation and one of the previously listed foreign language requirement courses</td>
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A total of 11 additional English courses is required to meet the distribution requirements of the major (one course may satisfy more than one requirement):
One genre fundamentals course or "Approaches to Theater" course
One English course in fiction
One English course in poetry
One English course in drama
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 1990
One English course in literary or critical theory
One to seven English electives (may include ENGL 29900)

Statement of Concentration in the Major

Total Units

*The Statement of Concentration in the Major must be submitted by the end of the third week of Spring Quarter of a student’s third year. This requirement is worth 000 units. See the section Statement of Concentration in the Major above for details.

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. The student, after discussion with the Student Affairs Assistant, may submit a petition for course approval to the Director of Undergraduate Studies before taking courses outside the English 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.

Four total Creative Writing (CRWR) courses may be counted toward the elective requirement without a petition. However, students double majoring in English and Creative Writing must adhere to a different policy. Please see the Double Majors in English Language and Literature and Creative Writing section below for further details.

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 three 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 other institutions, with the exception of courses taken as part of a University-sponsored study abroad program. For details, visit the Transfer Credit page.

Creative Writing

Students who are not majoring in English Language and Literature or Creative Writing may declare the minor in English and Creative Writing. Students interested in pursuing these options should contact the Student Affairs Administrator for Creative Writing for further information. Please note that there is no minor solely in English. The minor in English and Creative Writing for non-English majors is the only minor available through the Department of English Language and Literature.

For more information, visit the Creative Writing website.

Double Majors in English Language and Literature and Creative Writing

Students pursuing double majors may double-count four courses maximum between the English and Creative Writing majors. Students who double major in Creative Writing and English typically double-count courses to fulfill the Creative Writing major’s four literature requirements: one literary genre course (in a primary genre), one literary theory course, one pre-20th-century literature course, one general literature course.

The two research background electives required for the Creative Writing major can also be English courses, as long as the student observes the shared four-course maximum. Beyond the maximum, students may continue counting Creative Writing courses towards the English major, so long as the course is only counted towards the English major and not Creative Writing.

Minor in English and Creative Writing

Students who are not English Language and Literature or Creative Writing 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 (CRWR) workshop courses, with at least one being an Advanced Workshop. Three of the remaining required courses may be taken in either the Department of English Language and Literature (ENGL) or the Program in Creative Writing (CRWR). This may include CRWR Technical Seminars or general education courses, as long as they are not already counted toward the general education requirement.
in the arts. In some cases, literature courses outside of ENGL and CRWR may count towards the minor, subject to the approval of the Director of Undergraduate Studies for Creative Writing.

In addition, students must enroll in one of the following workshops offered during the Winter Quarter:
CRWR 29200 [link](http://collegecatalog.uchicago.edu/search/?P=CRWR%2029200) Thesis/Major Projects: Fiction;
CRWR 29300 [link](http://collegecatalog.uchicago.edu/search/?P=CRWR%2029300) Thesis/Major Projects: Poetry;
CRWR 29400 [link](http://collegecatalog.uchicago.edu/search/?P=CRWR%2029400) Thesis/Major Projects: Creative Nonfiction; CRWR 29500 Thesis/Major Projects: Fiction/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, two or three nonfiction pieces) to the Creative Writing program coordinator by the end of the fifth week in the quarter in which they plan to graduate. Students will work with a graduate student preceptor to compile and refine their final portfolios.

Students who elect the minor program in English and Creative Writing must meet with the program administrator for Creative Writing 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 administrator. The administrator’s approval for the minor program should be submitted to the student’s College adviser by the deadline above on the Consent to Complete a Minor Program [link](https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, obtained from the College adviser or online.

Students completing this minor will be given enrollment preference for CRWR Advanced Workshops and Thesis/Major Projects Workshops, and they must follow all relevant admission procedures described at the Creative Writing [link](https://creativewriting.uchicago.edu/) website. For details, see Enrolling in Creative Writing Courses [link](http://collegecatalog.uchicago.edu/thecollege/creativewriting/#Enrolling in Creative Writing Courses).

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 workshop courses *</td>
<td>200</td>
</tr>
<tr>
<td>Three CRWR or ENGL electives</td>
<td>300</td>
</tr>
<tr>
<td>One Thesis/Major Projects Workshop +</td>
<td>100</td>
</tr>
<tr>
<td>A portfolio of the student’s work</td>
<td></td>
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<tr>
<td><strong>Total Units</strong></td>
<td><strong>600</strong></td>
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* At least one must be an Advanced Workshop.


### Minor to Major and Major to Minor

Student circumstances change, and thus a transfer between the major and minor programs may be desirable to students who begin a course of study in either program. Workshop courses (including Beginning Workshops) and one Technical Seminar may count towards the minor, but Fundamentals in Creative Writing will not. The Thesis/Major Projects Workshop will also function as a portfolio workshop for minors. Students should consult with their College adviser if considering such a change and must update their planned program of study with the Program Coordinator or Director of Undergraduate Studies in Creative Writing.

### Sample Plan of Study for the Minor

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>CRWR 10206 Beginning Fiction Workshop</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 22110 Advanced Fiction Workshop: Exploring Your Boundaries</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 16500 Shakespeare I: Histories and Comedies</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10706 Introduction to Fiction</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 29200 Thesis/Major Projects: Fiction</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10703 American 20th Century Short Fiction</td>
<td>100</td>
</tr>
<tr>
<td><strong>A portfolio of the student’s work (two short stories)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>600</strong></td>
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</tbody>
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### READING COURSES

<table>
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<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>ENGL 29700 Reading Course</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 29900 Independent BA Paper Preparation</td>
<td>100</td>
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</table>
Enrollment in ENGL 29700 Reading Course or ENGL 29900 Independent BA Paper Preparation requires approval from the Director of Undergraduate Studies. They may be eligible to fulfill requirements for the major if they are taken for a quality grade (not P/F) and include a final paper assignment. A student may only take one Independent BA Paper Preparation course. No student may use more than two reading courses in the major, with the Independent BA Paper Preparation course counting as one of the two. Critical BA writers who wish to register for 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.

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.

ADVISING
Students are encouraged to declare a major in English as early as possible, ideally before the end of their second year. Students who declare the major after their second year should contact the Student Affairs Assistant who will make departmental advising arrangements.

After declaring the major, students should arrange a meeting with the Student Affairs Assistant, who will help students fill out the English Requirements Worksheet. Students should also subscribe to the departmental email list for majors (ugrad-english@lists.uchicago.edu) (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 advisor. Students should meet with their faculty advisor at least twice a year to discuss their academic interests, progress in the major, and long-term career goals. The Student Affairs Assistant and Director of Undergraduate Studies are also available to assist students. Students should meet with the Student Affairs 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. Applications are available on the University of Chicago's Study Abroad home page (study-abroad.uchicago.edu) and typically are due in mid–Winter Quarter.

ENGLISH LANGUAGE AND LITERATURE COURSES
ENGL 10018. Foundations of Argument and Discourse. 100 Units.
TBD

ENGL 10058. Imagining the Modern City. 100 Units.
The rise of the modern city makes possible new ways of living, new kinds of people, and new kinds of stories presented in texts, films, music, and art. To better understand what forms of life the modern city makes imaginable, we will start by looking at sociologist Georg Simmel’s seminal short essay, “The Metropolis and Mental Life” and the first chapter of Jane Jacobs’ The Death and Life of Great American Cities. Then we will explore how writers and filmmakers have tried to capture different aspects of the experience of city life, with a particular focus on the quintessential American city, Chicago. Texts, films, and recordings may include Erik Larson, The Devil in the White City; Nelson Algren, Chicago, City on the Make; Upton Sinclair, The Jungle; Sandra Cisneros, The House on Mango Street; Gwendolyn Brooks, “We real cool”; Chris Ware, Jimmy Corrigan: The Smartest Kid on Earth; The Untouchables; Public Enemy (1931 version); The Man with the Golden Arm; The Sting; Chicago; High Fidelity; The Road to Perdition; Chi-Raq; various Chicago blues recordings. We will take several field trips to locales and neighborhoods in Chicago that connect to themes and settings we will be discussing.

ENGL 10101. Novel" Approaches to the University. 100 Units.
This course asks students to think critically and meta-critically about the role and presence of higher education/academics, university life and college experience(s) in American literature, particularly as it has appeared within the genre of the novel. To that end, this course combines literary studies alongside the still nascent "critical university studies" to ask, at the most basic level, how different American writers—across different times and spaces—have envisioned what living and learning within a college/campus looks like. And furthermore, how this affects—or doesn’t—the broader American society under which these colleges exist within. Students will read within the diverse, but fluid, genre of "campus novels" and these readings may include Stover at Yale by Owen
Johnson, This Side of Paradise by F. Scott Fitzgerald, Stoner by John Williams, The Secret History by Donna Tartt, and Japanese by Spring by Ishmael Reed. Films that students will watch may include National Lampoon’s Animal House, Good Will Hunting and Accepted. (Fiction, 1830-1940)

ENGL 10102. Literature, Property, and Violence. 100 Units.
Ranging from the spectacular to the hidden, from the national to the domestic, affecting people unequally across races and genders, violence often confounds our expectations for representation. Similarly, property, itself unequally distributed, either appears or disappears depending on how we tell a story. Narrative is a crucial aspect of how we both reveal and conceal the presence of violence and property in everyday life. Taking its material from US literature prior to the twenty-first century, this course examines how both violence and property intertwine throughout the literary history of the United States. In this course, we will focus on the ways that literary texts, primarily prose narrative, represent these confusing phenomena to understand the political, aesthetic, and historical implications of both property and violence. We will read a variety of literary texts, including work by Harriet Jacobs, Herman Melville, and Toni Morrison with supplemental readings from a variety of critical and theoretical perspectives. (Fiction, 1830-1940) Equivalent Course(s): GNSE 12116

ENGL 10103. The "Bad Moms" Renaissance. 100 Units.
From the murderous matriarch to the overbearing stepmother, sixteenth- and seventeenth-century literary representations of mothers reveal the anxieties, fantasies, and social ideals of reproduction, family, and gender in the period. This course argues that what makes a mom "bad" in these texts is bound up in the racial, gendered, and sexual imagination of early modern England. We will read a broad range of early modern texts from epic poetry to prose fiction, from midwifery manuals to the plays of William Shakespeare and his contemporaries. In doing so, we will confront past (and present) understandings of motherhood, care, femininity, and family structures. (Pre-1650, Drama)
Equivalent Course(s): GNSE 12201

ENGL 10104. What is nonfiction? 100 Units.
The aim of this course is to approach nonfiction as literature, to think critically about what the term “nonfiction” means and why the writings it describes have traditionally been seen as less “literary”: we will ask such questions as, what do nonfiction genres like journalism, essay, and memoir share with each other? Is the writing’s claim to truth something we can discern in the form of a text, and if not, what purpose does the concept of nonfiction serve in our publishing and reading culture? We will explore a few different theoretical approaches to “nonfiction” and some of the concepts or histories that shape our use of this term and sense of its meaning, including language philosophy, narratology, and literary theories of fiction. And we’ll read these theories alongside texts that work as case studies by either exemplifying or challenging what we think of as “nonfiction,” such as: WEB DuBois’ The Souls of Black Folk, Gertrude Stein’s The Autobiography of Alice B. Toklas, and Joan Didion’s Slouching Toward Bethlehem, Dr. Spock’s The Common Sense Manual of Baby and Childcare and Irma S. Rombauer’s The Joy of Cooking, Robert Lowell’s Life Studies and Claudia Rankine’s Citizen. (Theory, 1830-1940)

ENGL 10105. Hypnotic Modernism: Literature, Psychology, Automaticity. 100 Units.
The idea of automatic writing, or writing undertaken without conscious control, animates some of literary modernism’s most groundbreaking works. This course traces a history of automatic writing from late-nineteenth-century hypnotism and literary impressionism, through Gertrude Stein and Surrealism, to midcentury photography and the emergence of postmodernism. Readings in psychology and literary criticism will guide us as we investigate not only the modes and meanings of automatic writing, but also, and more fundamentally, the concept of the “automatic” that underpins how we think about art, mindedness, and agency. Course texts may include the prose of James Agee, Joseph Conrad, Stephen Crane, Ford Madox Ford, Guy de Maupassant, Frank Norris, and Muriel Spark; the poetry of André Breton and Gertrude Stein; and the critical writing of Stanley Cavell, Sigmund Freud, Michael Fried, Pierre Janet, and Ruth Leys. (Fiction, 1830-1940)

ENGL 10106. The American Story Cycle. 100 Units.
In this course, we will examine the short story “cycle,” a textual form which is structured as a collection of shorter narratives but expresses a certain interconnectedness (by way of common themes, characters, settings, etc.) between the stories that compels us to treat the work as somehow “whole.” In our discussions of these works, I aim to: explore the relationship between the generic unit of the story cycle and literary movements like American literary regionalism/“local color” fiction, the Harlem Renaissance, and Southern Gothic; delineate the popular-aesthetic mandates of the post-Reconstruction publishing industry in the US; and interrogate the ascendancy and prestige of the category of “the Modernist Novel” relative to short fiction in the early 20th century. Possible authors include: Eudora Welty, Jean Toomer, Nathaniel Hawthorne, Charles Chesnutt, Mary Hunter Austin. (Fiction, 1830-1940)

ENGL 10107. The Experimental Life: Eighteenth-Century Literature and Science. 100 Units.
In this course we will attend to several kinds of experimental texts that emerged during the long eighteenth century in Britain: descriptions (and critiques) of scientific experiments featuring microscopic observation (Robert Hooke, Robert Boyle, and Margaret Cavendish); early fictional and non-fictional ethnographic narratives (Daniel Defoe, Lady Mary Montagu, and Samuel Johnson); and the emergence of the first science fiction novels (Cavendish and Mary Shelley). Throughout we will pay close attention to the rhetoric of witnessing in both
literary and scientific texts, and we will also consider the relation between early scientific writing and ideologies of colonialism. (Fiction, 1650-1830, Theory)

**ENGL 10108. The Good Enough. 100 Units.**
What does it mean to establish, challenge, or respect interpersonal boundaries-for the imagined wellbeing of a child, lover, or stranger? What does it take, in other words, to be a "good enough" (rather than distant or overbearing) parent, partner, or friend? And how does a person's psychic development in a "good enough" environment bring about their participation in various spheres of cultural activity? In this course, we will closely attend to essays by key figures in object relations psychoanalysis (Sigmund Freud, Melanie Klein, D. W. Winnicott, Wilfred Bion, Masud Khan, Jessica Benjamin, Christopher Bollas, Adam Phillips) and literary criticism (Barbara Johnson, Leo Bersani, Mary Jacobus, Eve Kosofsky Sedgwick, Lauren Berlant) alongside recent novels and films that play out the surprising difficulty of being good enough. (Fiction, Theory)

**ENGL 10109. Chicago’s Worlds and Exhibitions: Archives and Memory Work. 100 Units.**
To prove itself as a world-class city, Chicago has amassed a large collection of objects and artifacts, putting them on display in archives, museums, libraries, and in events like The Columbian Exposition of 1893. This course will explore the ethics of curation, utilizing examples with respect to the traditional homelands of the Council of Three Fires (Ojibwe, Potawatomi, and Odawa) as well as the Menominee, Miami, and Ho-Chunk nations. (1830-1940)

**ENGL 10110. Intro to Porn Studies. 100 Units.**
This course is a multi-media introduction to the Western history and study of the mode/label/genre of aesthetic production called pornography and its other appearances as "obscenity," "eroticia," "porn," "filth," "art," "adult," "hardcore," "softcore," "trash," and "extremity." We will study how others have approached this form, how they have sought to control it, uplift it, analyze it, destroy it, take it seriously, or learn to live with it. This course is both an introduction to the academic field of "porn studies" and to its equal and opposite: the endless repository of historical and current attempts to get pornography out of the way, to keep it somewhere else out of sight, to destroy it, or to deem it unworthy of study. We begin with a conversation about what the stakes are and have been in studying porn and how we might go about doing it, and then move through history and media technologies beginning with the category of pornography's invention with regards to drawings from Pompeii. The course is meant to introduce students to various forms pornography has taken, various historical moments in its sociocultural existence, and various themes that have continued to trouble or enchant looking at pornography. The goal of this course is not to make an argument for or against porn wholesale, but to give students the ability to take this contentious form and its continued life seriously, intelligently, and ethically. (Theory)
Equivalent Course(s): GNSE 23143, MAAD 10110

**ENGL 10112. Poe. 100 Units.**
In this course we will survey the works of Edgar Allan Poe. While attending closely to his texts, we will place Poe in the cultural and literary contexts in which he wrote. In some cases, we will challenge his politics and silences. In others, we will come to understand Poe as a shrewd author attempting to negotiate the rapidly growing yet unstable antebellum print market. Students can expect to read essays, verse, short prose fiction, and a novel. We will also survey a range of literary criticism to assist our readings. Final projects will involve a research component. (1830-1990)

**ENGL 10116. Medicine in British Popular Culture. 100 Units.**
From 17th-century public dissections to the sewage scene on "Ted Lasso", how has medicine and public health been represented in London’s popular media? In the city’s theatrical productions, museum exhibitions, literature, film, and television, where do representations of Western medicine reflect, undermine, or strengthen its authority, particularly as it became an increasingly professionalized and distinct discipline to the exclusion of other systems of knowing? We’ll look at the tools cultural producers use to reinforce, challenge, or complicate medical theories and definitions of what makes a healthy body, a raced body, a gendered body. With particular attention to horror and satire, we’ll track anxieties and hopes over the “medicalized” body and the “healthy” city, drawing on scholarship in critical race theory, queer studies, disability studies, and media theory. This course focuses on research methodology and producing original, personally meaningful scholarship. Each week we will visit a different archival or cultural site, speak with scholars in the field, create a network of peer support, and ultimately build a robust toolkit for our own work. The final project is an independent research paper scaffolded through a series of mini-assignments and peer workshops. Our syllabus is intentionally conceptual and capacious-spanning centuries, mediums, and disciplines-in order to open up points of entry for every student to make their own. (1830-1990, Theory)

**ENGL 10117. She’ll never be human again!**: Superheroes and Bodily Transformation. 100 Units.
This course looks at the mutated, rearranged, supplemented, and hyper-able bodies of superheroes and supervillains. Drawing on disabilities studies, critical race theory, gender studies, and trans and queer studies, we’ll examine 20th- and 21st-century representations of super-anatomies and their place in American culture. Within superhero media-a genre full of spectacular bodily transformation, biological difference, and physical violence-where do ideologies around race, gender, sexuality, ability, and definitions of “human” get reproduced or destabilized? How can these biodivergent figures who stretch, incinerate, and bubble with muscle be resources for envisioning new possibilities for queer and racialized living, or for reading outside of traditional fantasies of white male power? What is the role of Western science and medicine, of accidents, experiments, and evolutions? Looking at film, graphic novels, and literary texts, we’ll ask how materiality-what the body’s made of-can...
English Language and Literature

ENGL 10118. Methods of Argument and Discourse. 100 Units.
This course is an intensive workshop in the techniques of thinking and reading, speaking and writing, that are at the heart of the University's mission. It will immerse students in the experiences and practices that characterize intellectual work throughout The College's curriculum. It will speed students' transition from high school to undergraduate coursework, and will deepen their command of the methods that are essential for successful study at UChicago.

ENGL 10120. Contemporary Fiction. 100 Units.
How do we approach literature that's being made at the same time we're studying it? In this course we read recent "mainstream" "literary" hits and cult darlings, while keeping an eye on how social structures affect how books get made, read, and acclaimed. We discuss how recent fiction reflects, dodges, or disputes legal structures, financial systems, race, gender, class, and social media. Course readings will focus on fiction in the American context in the past five years; authors might include Percival Everett, Sally Rooney, Jackie Ess, Otessa Moshfegh, Ling Ma, Jennifer Egan, Roberto Bolaño, and/or Helen DeWitt. We will also read theories of the culture industry from the Frankfurt School through the present, and recent popular literary criticism. Throughout, we develop strategies for keeping in touch with what's being written right now. Course writing will include the option to develop a magazine-style review essay. (Fiction, Theory)
Equivalent Course(s): GNSE 18120

ENGL 10122. Gothic Fiction in the Caribbean and American South. 100 Units.
This course examines Blackness and Indigeneity in the Gothic literature (broadly conceived) of the Caribbean and the American South. How does the grotesque and the sublime manifest in Caribbean and Southern Gothic texts, and how do these themes bear upon the constructs of Blackness and Indigeneity, particularly as they relate to questions of abjection and land? We will read the work of Toni Morrison, Louise Erdrich, Maryse Condé, William Faulkner, Edwidge Danticat, and Leanne Howe alongside theoretical texts from Black Studies, Caribbean Studies, and Indigenous Studies. (Fiction, Theory)

ENGL 10124. Poverty, Crime, and Character: 18th Century and Now. 100 Units.
From highwaymen and vagrants to thieves and murderers, this course will look at fictional representations of crime and criminology from the 18th century and the present. We will ask how changing concepts of character, literary and legal, shape a society's understanding of what criminality is and how it should be managed. Looking first at how the early British novel asks us to think about literary and personal character by way of crime and confession, we will then turn to the 20th- and 21st-century afterlives of these 18th-century crime narratives, attending to how configurations of moral constitution and personal identity-especially relating to class, gender, and race-become intertwined in more recent fiction and film. Syllabus may include fiction by Daniel Defoe, Henry Fielding, William Godwin, James Hogg, Richard Wright, Patricia Highsmith, Philip K. Dick, and Jordy Rosenberg; films by Steven Spielberg, Bong Joon-ho, Horace Ové, Hirokazu Koreeda, and Richard Linklater; and theoretical texts by David Hume, Jeremy Bentham, Patrick Colquhoun, and recent criminologists. (Fiction, 1650-1830)
Equivalent Course(s): GNSE 18124

ENGL 10126. Self-Help, Medieval and Modern. 100 Units.
This course explores the literature of advice, wisdom, and instruction in the Middle Ages. Is literature, in Kenneth Burke's phrase, "equipment for living?" In this class, we'll aim to understand "literature" and "life" as historically emergent and culturally contingent concepts. We'll consider the formal and rhetorical properties of these texts that want to tell us how to live, as well as their relationship to narrative and poetic forms. What makes these texts so compelling or so off-putting? What does the compulsion to deliver and receive advice, wisdom, and instruction tell us about the project of constructing a "self," in the Middle Ages and now? Although the readings for this course will come primarily from the medieval period, we'll also range across topics such as ancient Near Eastern wisdom literature and "self-help" as a modern commercial phenomenon. The eclecticism and contradictions of these texts will be of particular interest. Readings will include selections from: The Book of Proverbs, Old English Maxims, William Langland's Piers Plowman, Geoffrey Chaucer's Canterbury Tales, and Rhonda Byrne's The Secret. (Pre-1650)

ENGL 10128. Enigmas of the Novel: Fiction after 1900. 100 Units.
This course examines the centrality of opaque figures, happenings, and details to the workings of the twentieth- and twenty-first-century novel. To what degree are obscure elements in a work of fiction methodical in their appearance? Are enigmas necessarily code for something else? Where does the figure of the narrator live, exactly? Are characters more easily visualized, or less, when markers of race, class, and/or gender are invoked? Our first aim will be to identify the formal strategies and styles of opacity in modern and contemporary novels; our second will be to craft literary-critical arguments about the political and historical attitudes that seem to underlie these decisions. We'll examine the assumptions and paradoxes of novel form brought to the fore by its blurry parts, and consider how these parts offer frameworks for analyzing the wayward activities of perception, belonging, and power. Through discussion and writing assignments, students will hone their skills of close reading, argumentation with concepts, and critical practice. Prospective reading list includes Ford Madox Ford,
Toni Morrison, Kazuo Ishiguro, Rachel Cusk, and recent novels by Raven Leilani and Weike Wang. (Fiction, Theory)
Equivalent Course(s): GNSE 18128

ENGL 10130. Fiction and the Invention of Privacy. 100 Units.
The NSA spies on us through our phones. Tech companies sell our personal data. Friends post embarrassing pictures of us on social media. There can be little doubt that in an increasingly interconnected world, our right to privacy is under attack. But what is this "privacy" that appears to us at once so essential and so precarious? In this course, we will take up fictions in which privacy appears simultaneously desirable and impossible. While we will encounter works from a variety of periods, we'll pay particular attention to the eighteenth century, an era that witnessed the side-by-side emergence of both the modern novel and the modern concept of privacy. Among our guiding questions: how does fiction shape the way we understand privacy? And how might our understanding of privacy have shaped the history of literature? We will read literary works by a variety of authors, including Jean-Jacques Rousseau, Jane Austen, Eliza Haywood, Herman Melville, and Kazuo Ishiguro. We will also engage with several notable theorists of privacy, including John Stuart Mill, Karl Marx, Hannah Arendt, and Michel Foucault. (Fiction, 1630-1830)

ENGL 10132. Rise of the Short Story. 100 Units.
The short story today is one of the most profitable and aesthetically valued forms of fiction. Surprisingly, the anglophone short story, along with the collection, cycle, etc., did not emerge as a distinct market or aesthetic form until the late-19th century. This class will track the evolution of this form, from the early 19th century sketch to the experimental modernist short story cycle, to better understand (a) what makes the short story distinct from other literary forms (especially the novel), and (b) how literary forms develop in relation to social forms. (Fiction, 1830-1990, Theory)

ENGL 10310. Theories of Gender and Sexuality. 100 Units.
This is a 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.
Equivalent Course(s): SOCI 20231, GNSE 10310, CHDV 10310

ENGL 10340. Gender and Work: Theories and Representations. 100 Units.
This course brings together literary and theoretical explorations of the gendered division of labor from the 19th to the 21st centuries. Taking as our historical frame of reference the transformations of the world of work since the industrial revolution, we will focus on the close readings and discussion of texts that depict or theorize the social organization of forms of work, the subjective experience of work, the relationship between work and community, and the divided spaces of the household and workplace. Topics to be considered include the relationship between production and reproduction, care work and the labor market, debates over waged and unwaged work, and the intersections of gender, class, and race in the construction and division of labor. Authors will include Flora Tristan, Friedrich Engels, Elizabeth Gaskell, Emile Zola, Simone de Beauvoir, Betty Friedan, Selma James, and Annie Ernaux.
Equivalent Course(s): GNSE 11004, HIST 19002

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: referentiality, philosophical and ideological assumptions, as well as historical considerations. (Gateway, Poetry)

ENGL 10403. Genre Fundamentals: Poetry: Rhythm and Myth. 100 Units.
This course is an introduction to poetry that is focused on two core elements of poetry: rhythm and myth. We will consider how rhythm is an experience of time that the patterned language of poetry produces. And myth here refers to the persistent present of the poem, which wishes to be the event that it describes, rather than just a representation of it. With these elements in tension, a poem is a complex temporal system, simultaneously pulsing with the changing rhythms of everyday life and timeless-dynamic and resonant across histories, languages, and cultures. In this class we will read poetry from a variety of genres as well as cultures and languages (ancient and modern, western and non-western, oral and written) to better understand this lasting poetic tension. Along the way, we will take into account key theorists on poetic form and the function and meaning of myth. (Genre Fundamentals [formerly Gateway], Poetry)

ENGL 10404. Genre Fundamentals: Poetry. 100 Units.
The study of poetry has been fundamental to criticism, certainly to literary criticism, for nearly as long as "English" has existed as a modern discipline. It served liberal education well in this central role in developing the capacities of aesthetic sensibility and the powers of analysis and judgment. But when the lyric was ensnared at the heart of "practical criticism" by I. A. Richards in the 1920s, it was initially all about the focus on "the poem itself." And typically it was about the poem on the page--rather than in the air, or the ear--and often about the poem in isolation from other considerations. Much good came of the decades of attention bestowed on
poetry understood in this way—a great refinement in critical attention and appreciation, and a rich repertoire of terms for critical description and discrimination. In this course, we will try to reap some of the advantages of proceeding in this way with the study of poetry. But we will also be looking at poetry beyond the page, at poems in relation to other poems, at poems in relation to other forms and other things, including the history of poetic innovation. Selecting examples from across the English language and beyond, we will proceed from simple examples to more complex ones, and from more elementary topics in prosody and poetics to more advanced issues. (Genre Fundamentals, Poetry)

ENGL 10450. Introduction to Poetry: Elegy. 100 Units.
This course will trace the historical course of English poetry through one genre, that of elegy. From Ben Jonson to John Milton, from P. B. Shelley to Frank O’Hara, from Alfred, Lord Tennyson to Walt Whitman, Allen Ginsberg to Denise Riley and Thomas Hardy to Gwendolyn Brooks, elegy has been central to English and American lyric. Its formal variations, its changing objects and modes of address, and its historically and culturally situated diction, allow students to experience the transhistorical resonance of poetic practice and a range of writing suitable to an introduction. (A, C)

ENGL 10600. Introduction to Drama. 100 Units.
This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course will proceed in a survey of dramatic literature or theater history, students will be introduced to a variety of essential plays from across the dramatic tradition. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. (Gateway, Drama)
Equivalent Course(s): TAPS 19300, CMLT 20601

ENGL 10606. Genre Fundamentals: Drama. 100 Units.
This course explores the pleasures and challenges of experiencing performance through the page. Students will read plays and performances from across the dramatic tradition closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. Fulfills the Genre Fundamentals requirement in English. (Genre Fundamentals, Drama)
Equivalent Course(s): TAPS 16606

ENGL 10610. Sondheim and After. 100 Units.
Stephen Sondheim (1930-2021) reinvented the American musical. This course explores his work as a lyricist and composer, and his influence on writers including Jonathan Larson, Jeanine Tesori, and Lin-Manuel Miranda. (Drama)
Equivalent Course(s): TAPS 21805

ENGL 10620. Literature, Medicine, and Embodiment. 100 Units.
This class explores the relations between imaginative writing, embodiment, and medical care. We will take up literary texts that grapple with culturally charged illnesses from the 1800s-present (e.g. TB, hysteria, cancer, AIDS), as well as theoretical texts that will help us think through the importance and problems with mediating the body in language. (1830-1990, Theory)
Equivalent Course(s): HLTH 26020, GNSE 20620

ENGL 10640. Introduction to Victorian Literature: Men and Women. 100 Units.
This course will introduce the major genres of fiction and poetry produced in Victorian Britain. I have chosen texts that highlight the period’s central preoccupations: gender and sexuality. A time during which the so-called Woman Question vexed politicians, commentators and activists, when marriage and motherhood were under review, and styles of masculinity contested, literature of the period presented dynamic discussions about the roles of men and women, how they might interact, and what they can do. These texts are also some of the most formally innovative of the period. Texts are likely to include Robert Browning’s Men and Women (which gives us our title), Elizabeth Barrett Browning, Aurora Leigh, M E Braddon, Lady Audley’s Secret, Lewis Carroll, Alice in Wonderland, and short stories by the New Woman writer, George Egerton, and Oscar Wilde. (1830-1940)
Equivalent Course(s): GNSE 20640

ENGL 10703. American 20th Century 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, Cooper, 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. (Fiction, 1830-1940)
Equivalent Course(s): AMER 10703
ENGL 10706. Introduction to Fiction. 100 Units.
This course explores the various strategies and techniques that authors have used to tell stories that claim in one way or another to be realistic. As we take up how storytellers “make it real” we will address key elements of narrative, including point of view, characterization, voice, tone, diction, syntax, setting, symbolism, pacing, modes of mediation, intertextuality, motifs, and figuration. We will focus primarily on novels and short stories, with a nod to the graphic novel at the conclusion of the course. (Gateway, Fiction)

ENGL 10707. Haunted Spaces, Suspect Cases: American Gothic, 1900-1960. 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)

ENGL 10709. Genre Fundamentals: Fiction. 100 Units.
This course offers an introduction to narrative fiction. Taking up texts from a range of historical moments, we will consider the various genres and material forms through which fiction has found audiences. We will ask: what have those audiences wanted from fiction? What functions has fiction served? What work can stories do, and what pleasures can they offer? Focusing on the short story and the novel, we will explore key elements of narrative and try out different ways of interpreting fiction. Our discussions will take up topics including point of view, characterization, the relationship between narrative and time, the role of narrative in shaping identities, the powers of realism and its contraries, and the experience of suspense. (Genre Fundamentals, Fiction)

ENGL 10710. Introduction to Fiction: Narrative, Violence, and Justice. 100 Units.
This Gateway course introduces central aspects of the study of narrative by examining how stories depict violence and justice. We will consider both how language represents experience at the limits of articulation (as in intense pain, cruelty, and death), and we’ll analyze how narrative both constructs and undermines models of view: violence, justice, and narrative are all radically perspectival phenomena. Readings will likely include the Binding of Isaac (Genesis 22), Sir Gawain and the Green Knight, Shakespeare’s The Merchant of Venice, and works by Franz Kafka, Jack London, Shirley Jackson, and J.M. Coetzee. (A, B, G)

ENGL 10800. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial œuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Films discussed will include works Orson Welles, Sergei Eisenstein, Shirin Neshat, Lucrecia Martel, and Wong Kar Wai. Equivalent Course(s): ARTV 20300, CMST 10100

ENGL 10812. Intro to Black Studies. 100 Units.
This course will focus on the development of Black literary and political writing, while also keeping a critical eye on the institutionalization of Black Studiers. Authors include Frederick Douglass, WEB Du Bois, CLR James, Ida B Wells, Fanon, Angela Davis, Sylvia Wynter, and more. (Fiction, Theory)

ENGL 10860. Introduction to Modernism. 100 Units.
This course focuses on the major figures of British and Anglo-American modernism, including T.S. Eliot, Ezra Pound, James Joyce, Gertrude Stein, Katherine Mansfield, Virginia Woolf, and Samuel Beckett. We will also be discussing modernist developments in music and the visual arts. A guided tour of the Art Institute will be included, along with screenings of some of Beckett’s plays. Requirements: one paper of 3-4 pages, one paper of 5-6 pages, regular postings to online blog, and class presentations. (Fiction, Poetry, Drama)

ENGL 10950. Approaches to Theater I: Ancient to Renaissance. 100 Units.
A survey of key concepts and trends in Western and non-Western theater from the ancient Greeks through the Renaissance, the course offers its students tools to understand and interpret dramatic literature and theatrical performance. We will read plays and performances closely, taking into account form, character, plot and genre, but also staging, acting, spectatorship, and historical conventions. In the process we will ask how various agents-playwrights, directors, performers, and audiences-generate plays and give them meaning, and students will become agents themselves by devising and performing scenes as a parallel mode of interpretation. No experience making theater required. Equivalent Course(s): TAPS 28402

ENGL 10951. Approaches to Theater II: Late 17th Century to the Present. 100 Units.
A survey of key concepts and trends in Western and non-Western theater from the late seventeenth century to the present, the course offers its students tools to understand and interpret dramatic literature and theatrical performance. We will read plays and performances closely, taking into account form, character, plot and genre, but also staging, acting, spectatorship, and historical conventions. In the process we will ask how various agents-playwrights, directors, performers, and audiences-generate plays and give them meaning, and students will
become agents themselves by devising and performing scenes as a parallel mode of interpretation. No experience making theater required.
Equivalent Course(s): TAPS 28403

ENGL 10952. History of Western Drama since 1880. 100 Units.
This course surveys key historical movements, playwrights, and theatrical styles that have shaped the contemporary theatrical landscape. Through readings, lectures, discussions, and performances, students will explore the social, cultural, and political contexts that influenced the creation and reception of modern and contemporary drama. Topics covered include the emergence of realism and naturalism in the late 19th century, the rise of avant-garde movements such as expressionism, surrealism, and absurdism in the early 20th century, the Harlem Renaissance, the rise of political theater and feminist theater in the 1960s and 1970s, and the ongoing evolution of drama in the late 20th and 21st century. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. Fulfills the Genre Fundamentals requirement in English. (Drama)

ENGL 10954. Cow, Tree, Corpse: Staging Renaissance Intimacy. 100 Units.
This course will look at the representation of three sexual scenarios that figure prominently in early modern England’s media ecology and that raise a lot of ethical, logistical, and interpretive questions. Using Ovid as our foundational treatment of the myths of Io, Daphne, and Adonis, we will read plays by Heywood, Lyly, Shakespeare, and Jonson, and investigate the built environment and embodied repertoire of early modern England to speculate about what playwrights were calling for when they called up Ovidian poses and positions. (Drama, Poetry, Pre-1650)
Equivalent Course(s): TAPS 20054

ENGL 11004. History of the Novel. 100 Units.
The course will explore the development of novel forms over time, including, for instance, Gothic novel, bildungsroman and picaresque. (Fiction, 1650-1830, 1830-1990, Theory)

ENGL 11008. Introduction to Latinx Literature. 100 Units.
From the activist literature of the Chicano Civil Rights Movement to contemporary fiction and poetry, this course explores the forms, aesthetics, and political engagements of U.S. Latinx literature in the 20th and 21st centuries. Theoretical readings are drawn from Chicanx Studies, Latinx Studies, American Studies, Latin American Studies, Hemispheric Studies, Indigenous Studies, and Postcolonial Studies, as we explore Latinx literature in the context of current debates about globalization, neoliberalism, and U.S. foreign policy; Latinx literature’s response to technological and socio-political changes and its engagement with race, gender, sexuality, class, and labor; and its dialogues with indigenous, Latin American, North American, and European literatures. (Poetry, 1830-1940, Theory)
Equivalent Course(s): LACS 11008, SPAN 21008, CMLT 11008, CRE 11008

ENGL 11013. Problems Gender/Sex: Queer Arts After Stonewall. 100 Units.
N/A
Equivalent Course(s): GNSE 11003

ENGL 11200. Fundamentals of Literary Criticism. 100 Units.
An introduction to the practice of literary and cultural criticism over the centuries, with a particular emphasis on theoretical debates about meaning and interpretation in the late 20th century and present. (Genre Fundamentals, Theory)

ENGL 11400. Writing Argument. 100 Units.
Writing Argument is a pragmatic course in the rhetoric of arguments. The emphasis on “rhetoric” means that we won’t be asking whether an argument is internally valid; instead, we’ll look at what’s on the page, and ask why it is more or less successful in persuading readers. The emphasis on “pragmatic” means that we’ll focus mainly on your own arguments. Students in the course can expect three kinds of work: writing new arguments, analyzing arguments, and revising. The central goal is for you to use a method of analyzing arguments that will enhance your ability to write arguments, arguments that succeed with your readers, in your field. And you’ll revise the argument you make for your field, probably many times. In most weeks, we’ll spend each Tuesday in small groups, discussing your exercises. We’ll spend each Thursday in a plenary session, one in which we expand upon, refine (and criticize) the rhetorical analysis of argument. In the final week or so of the course, we will look at arguments that class members have chosen for discussion, and we’ll look at other approaches to argument. Equivalent Course(s): LLLO 27403, ENGL 31400

ENGL 11404. Writing Speeches: Reagan and Obama. 100 Units.
Political speech-writers and political philosophers have been known to sneer at each other: the writers see the philosophers as ivory tower dreamers; the philosophers see the writers as brainless hacks. This course will be an experiment in linking the extremely pragmatic and the extremely conceptual. Working from a few of the most successful speeches of Presidents Reagan and Obama, we will look to see how the pragmatic and the philosophical shape each other. We will spend roughly half our time on speech-writing nuts-and-bolts, and half our time on some of the philosophical commitments reflected in the language of these two political leaders. (In addition to the speeches themselves, the course reading will include philosophical texts that will provide a frame for examining these commitments.) The course requires weekly exercises, most of which deal with nuts-and-bolts, but a few will analyze the conceptual groundings of the speeches.
ENGL 11900. The Literature Of Trauma. 100 Units.
This course will introduce students to advanced trauma theory and survey classics in the field, focusing on relevant psychoanalytic and social scientific theoretical works from Freud onward through critical social theory related to holocausts, genocides, illness, accident, sexual violence, and torture. Special attention will be given to the relation of the "historic" scenes of obliteration to modes of negativity in everyday life. While most primary texts will come from the U.S., theoretical and historical works will derive their arguments from a variety of geopolitical scenes. Some focus on graphic novels about trauma will also help focus the questions of mediation in the course.
Equivalent Course(s): ENGL 31404

ENGL 12001. The Literature of Riot: The Red Summer of 1919 and African American Literary History. 100 Units.
The Red Summer of 1919 was a series of race riots that swept the U.S. at the end of WWI, marking a confluence of social tensions around race, labor, and migration with a wider crisis of the world imperial system. This course explores the Red Summer's legacies in African American literature and political thought. Working in tandem with the Chicago Race Riot of 1919 Commemoration Project, we will examine how Black writers have responded directly and obliquely to the upheavals of 1919. Our archive, which includes selections from the early 20th century Black press, important literary treatments, and primary historical documents from http://chicago1919.org, will facilitate a geographically and temporally layered understanding of the Red Summer. At stake conceptually in the course are questions of historical interpretation and cultural memory: How have African American writers debated the meaning and significance of these traumatic events even while countering their erasure from official narratives of U.S. history? How do we, and how can we, read 1919 in 2022? Readings include Claude McKay, Cyril Briggs, W.E.B. Du Bois, Marcus Garvey, Alain Locke, Toni Morrison, and Eve Ewing (1830-1940; Fiction; Poetry).
Equivalent Course(s): CHST 27528, CRES 27528

ENGL 12002. Critique of Humanism. 100 Units.
This course will provide a rapid-fire survey of the philosophical sources of contemporary literary and critical theory. We will begin with a brief discussion of the sort of humanism at issue in the critique—accounts of human life and thought that treat the individual human being as the primary unit for work in the humanities and the humanistic social sciences. This kind of humanism is at the core of contemporary common sense. It is, to that extent, indispensable in our understanding of how to move around in the world and get along with one another. That is why we will conduct critique, rather than plain criticism, in this course: in critique, one remains indebted to the system under critical scrutiny, even while working to understand its failings and limitations. Our tour of thought produced in the service of critique will involve work by Hegel, Marx, Gramsci, Freud, Fanon, Lacan, and Althusser. We will conclude with a couple of pieces of recent work that draws from these sources. The aim of the course is to provide students with an opportunity to engage with some extraordinarily influential work that continues to inform humanistic inquiry. (A)
Equivalent Course(s): PHIL 21225, PHIL 31225, ENGL 34407

ENGL 12003. How to Do Things with Books in Britain, 1910-1960: Modernism, War, & After. 100 Units.
This course examines the many forms and functions of the common reader in British literary history. Beginning with a look back at the early life of this reader, and especially at the purchase their literacies afford them within a burgeoning material culture, we then consider how these literacies and their material dependencies—their reading habits, spaces, and objects—are imperiled as variations of this reader live through experiences of total war, women's suffrage, interwar anxiety, Blitzing, unhousing, reconstruction, postcolonial displacement, and other moments of profound social change. Readings will include novels, short stories, and essays by Virginia Woolf, E. M. Forster, Graham Greene, Elizabeth Taylor, Elizabeth Bowen, and George Lamming, alongside other contemporary cultural documents—magazines, films, Mass-Observation records—and select pieces of theory and criticism. Assignments include weekly posts, reading surveys, an autoethnography of your own reading habits, and a final paper. (Theory, Fiction, 1830-1940)

ENGL 12004. Manifesto! Art, Politics, Utop. 100 Units.
The manifesto exploded in the 20th Century, spanning aesthetic and political spectrums in order to consolidate groups, challenge dominant structures, and otherwise make claims for how the future should look. This course will examine the genre of the manifesto from Marx to cyborgs by looking at its use by writers, thinkers, and activists, asking about representation (both in how artists represent subjects, and how speakers represent their constituents), identity, the avant-garde, modernity/modernism, and the implied suggestions of utopian worlds. By examining such a specifically action-oriented genre, we will explore just what connection, if any, art and literature have to the political, real, everyday, whatever-we-call-it, shared world and our abilities to craft its future. (Theory)

ENGL 12106. Women of the Avant-Garde. 100 Units.
This course provides an introduction to the written materials of women artists who belonged to various twentieth-century avant-garde movements and circles. The institutions of "women art" and "the avant-garde" will come under scrutiny as we consider the literary and archival miscellany of pan- & non-sexual, cross-generational, inter-aesthetic, multilingual, and transnational works by such makers as Gertrude Stein, Gwendolyn Brooks, Clarice Lispector, Frida Kahlo, and Yoko Ono. How do these artists conceive of their work and process as
interventions into social, political, and historical realities? How does their subjective view of those realities provide an account of the identificatory powers of their gender and sexuality? We will examine the ways in which abstraction in writing becomes useful for commenting on issues raised by feminist and queer theory, periodization, canonization, and institution. Taking to the Regenstein's Special Collections Research Center, we will also open up the criticism, diaries, and letters of these artists to gain a new perspective on their creative processes. In addition to learning how to constellate these materials with the course readings, students will acquire hands-on experience in archival research, annotation, and curation as they make an archival project of their own. Students' final projects will serve as the basis for a prospective library exhibition in concert with Special Collections.

Equivalent Course(s): CHST 12106, GNSE 12106

ENGL 12300. Poetry And Being. 100 Units.
This course involves close analysis of poems from a variety of periods, exposure to various critics’ perspectives on literary form, and a series of theoretical readings on creativity, play, and emotion, which we will place in dialogue with our interpretations of individual poems. Theoretical areas to be explored include psychoanalysis and cognitive psychology. (Poetry, Theory)

ENGL 12320. Critical Videogame Studies. 100 Units.
Since the 1960s, games have arguably blossomed into the world’s most profitable and experimental medium. This course attends specifically to video games, including popular arcade and console games, experimental art games, and educational serious games. Students will analyze both the formal properties and sociopolitical dynamics of video games. Readings by theorists such as Ian Bogost, Roger Caillou, Alenda Chang, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Soraya Murray, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russsworm will help us think about the growing field of video game studies. Students will have opportunities to learn about game analysis and apply these lessons to a collaborative game design project. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in digital media or game cultures will make for a more exciting quarter. This is a 2021-22 Signature Course in the College. (Literary/Critical Theory) Equivalent Course(s): SIGN 26038, MAAD 12320, GNSE 22320, CMST 27916

ENGL 12460. Medieval Experimental Style. 100 Units.
This course focuses on medieval experiments in writing Middle English - an undertaking necessarily experimental in a period when French and Latin dominated literary production. We'll also consider some twentieth- and twenty-first-century responses to medieval experimental poetics, by reading the work of writers who self-consciously appropriate the experimental styles of Middle English (e.g., Robert Glück, Zadie Smith, Patience Agbabi, and Caroline Bergvall). We will read texts by medieval authors likely to include Geoffrey Chaucer, Margery Kempe, the playwright known as the "Wakefield Master," and the author of The Owl and the Nightingale. No previous experience with Middle English is expected or required. (Pre-1650)

ENGL 12520. Climate Change in Literature, Art, and Film. 100 Units.
If meteorological data and models show us that climate change is real, art and literature explore what it means for our collective human life. This is the premise of many recent films, novels, and artworks that ask how a changing climate will affect human society. In this course, we will examine the aesthetics of climate change across media, in order to understand how narrative, image, and even sound help us witness a planetary disaster that is often imperceivable. Our approach will be comparative: what kind of story about climate change can a science fiction novel about a dystopian future tell, and how is this story different than, say, that of an art installation made of melting blocks of Arctic ice? Do different media tend to emphasize different aspects of ecological crisis? Readings and discussions will introduce students to some of the ways that humanities scholarship is contributing to climate change research. The syllabus may include Jeff VanderMeer, Annihilation (2014); Margaret Atwood, Oryx and Crake (2003); John Luther Adams, Become Ocean (2014); George Miller, Mad Max: Fury Road (2015); and Amitav Ghosh, The Great Derangement (2016). (Fiction, Theory). This course is part of the College Cluster program: Climate Change, Culture and Society. Equivalent Course(s): ENST 12520, SIGN 26014

ENGL 12522. Chaucer’s Dream Poems. 100 Units.
This course takes Chaucer’s three dream poems as the basis to explore the English poet’s experimental verse and the nature of medieval poetry in the later fourteenth century. As a class, we'll test ways of reading and interpreting this philosophically ambitious and riddling body of writing. No previous experience with medieval literature required. (Pre-1650)

ENGL 12704. Writing Persuasion: Health and Environment. 100 Units.
A writing-intensive course in persuasive techniques that influence opinions and attempt to change behavior. This year our focus will be on an issue that presents a challenge for persuasion theory: the environment. People are notoriously slow to change their beliefs and behavior on environmental issues, and persuasion theory suggests reasons why this might be the case. Environmental problems ask readers to weigh costs that affect one group against benefits that might accrue to someone else. They involve time frames ranging from moments (which are easy to think and write about) to millennia (not so easy) to geological epochs, a time scale so remote from our experience as to be opaque to the imagination. Environmental problems are complex in ways that make them difficult to capture in a coherent, emotionally compelling narrative. Many individually innocuous and seemingly unrelated environmental events can converge over time to produce consequences that are counter-intuitively
larger and graver than their causes. This felt disparity between actions and outcomes can violate an audience's sense of fairness, biasing the audience against a persuasive appeal.

Equivalent Course(s): ENST 12704, CEGU 22704, ENGL 32704

**ENGL 12720. Inventing Consciousness: Literature, Philosophy, Psychology. 100 Units.**

What is consciousness? What is it like to be conscious? This course answers these questions by examining the emergence and development of consciousness as a concept. As a phenomenon, consciousness probably came into being deep in evolutionary time. Yet as a concept consciousness is relatively new: the European notion of consciousness emerges in the late seventeenth century. This course draws on literature, history, philosophy, and psychology to examine how the concept of consciousness came to possess its explanatory dominance. We will start by acquiring a sense of what consciousness now means in philosophy, biology, neuroscience, and fiction, paying particular attention to how the concept differs from similar ideas in ancient Indian philosophy. We will then turn to two important historical moments. First, we will examine the interplay between philosophy and literature in the late seventeenth century; reading texts by René Descartes, John Milton, Thomas Traherne, and John Locke. Second, we will focus on how, in the late nineteenth and early twentieth centuries, the psychology of William James relates to the "stream of consciousness" techniques in the work of Virginia Woolf. This course stresses historical contingency-consciousness has a birthdate-in order to explore a consequence that follows from this fact: the extent to which current uses of this concept are still shaped by the historical circumstances that conditioned its emergence. (Pre-1650, 1650-1830)

Equivalent Course(s): SIGN 26042

**ENGL 12722. The Poetry and Prose of John Donne. 100 Units.**

This course will examine the life and career of John Donne, one of the most important and influential early modern poets and thinkers writing in English. We will read Donne's love poetry, his religious poetry, his satirical poems, and his progress poems. We will also read some of his prose works: Devotions Upon Emergent Occasions along with selections from his sermons and polemical treatises. Throughout, we will engage with the history of criticism and scholarship dedicated to Donne and his writings. (Pre-1650, Poetry)

**ENGL 12800. Theories of Media. 100 Units.**

This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Cratylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Regis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the "unmediated" or "immediate"? How do media become intelligible and concrete in the form of "metapictures" or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become "mixed" in hybrid, intermedial formations? We will also look at recent films such as The Matrix and ExistenZ that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section.

Equivalent Course(s): CMST 27800, ARTV 20400, ENGL 32800, ARTH 35900, ARTH 25900, AMER 30800, CMST 37800, MAAD 12800

**ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.**

Academics and professionals need advanced writing skills if they are to communicate effectively and efficiently. In this intensive, pragmatic course, students master the writing skills they need by first studying and then applying fundamental structures of effective writing. Each week, students meet in a synchronous small-group seminars to discuss each other's papers and then watch asynchronous lecture videos on a new principle. Discussion, editing, critiques, and rewrites ensure that all students sharpen their ability to write with clarity and power.

Equivalent Course(s): ENGL 33000

**ENGL 13002. A Still Life: Feminists and Objects in Modernity. 100 Units.**

Modernity has always been fascinated by the fantasy of objects coming to life. Feminist theory, by contrast, has often been fixated on the reverse: "objectification," or the process of human beings becoming like objects. This course puts into conversation these two different ways of imagining animate object-ness in order to assemble a critical archive on one of modernity's foundational binaries: the "subject-object" dichotomy. We will examine a series of genres that prominently feature objects, including it-narratives, narratives about robotic women, and video games, while consider these texts in relation to prominent feminist writings about objectification. (Theory, Fiction)

Equivalent Course(s): MAAD 25302, GNSE 18302

**ENGL 13508. Cinemania: Movies and Madness. 100 Units.**

This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? in the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the...
doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo’s Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Persona, The Manchurian Candidate, Marat/Sade, Titicut Follies, Asylum, David and Lisa, A Beautiful Mind, and Shutter Island.

Equivalent Course(s): CMST 35508, CMST 25508, ENGL 33508, ARTH 33508, ARTH 23508

ENGL 13512. The Future. 100 Units.
This course focuses on the future as imagined by American science fiction of the 20th century. On the one hand, we will pay attention to the scientific, political, and cultural contexts from which particular visions of the future emerged; on the other, we will work to develop an overarching sense of science fiction as a genre. We will deploy different analytical paradigms (Formalist, Marxist, Feminist, &c.) to apprehend the stakes and the strategies for imagining future worlds. After some initial attention to the magazine and pulp culture that helped to establish the genre, we will spotlight major SF movements (Afro Futurism, Cyberpunk, Biopunk, etc.) and major authors (including Robert Heinlein, Philip K. Dick, Ursula K. Le Guin, Samuel R. Delaney, William Gibson, and Octavia Butler). Finally, we will use this 20th-century history to think about 21st-century SF work in different media (e.g., film, radio, graphic narrative). (Fiction, Theory)
Equivalent Course(s): SIGN 26088, CCCT 13512

ENGL 13520. Introduction to African American Literature 1892-1974. 100 Units.
This course will examine the political considerations and the literary and critical texts that gave rise to the conception of, and the effort to establish, African American literature. We will seek to understand why the idea of a black literature emerged and the way that this idea shaped aesthetic and critical practices for black writers over the course of the 20th century. (Fiction, Poetry, 1830-1990)

ENGL 13570. Conspiracy, Theorized. 100 Units.
This course will explore the function of conspiracy theorizing in American politics and culture, focusing in particular on the relationship between the affective life of conspiracy theory and conspiracy theories’ function as vernacular epistemologies of populist political critique. Why have conspiracy theories been so popular in American culture from the founding on? Why do they have such renewed energy today? How have conspiracy theories built upon one another to develop an alternate history of America and the world? In asking these questions, we will track how these theories reproduce ideologies of race, nation, empire, and gender. (Theory)

ENGL 13580. Introduction to Asian American Literatures. 100 Units.
This is a survey course that introduces students to the complex and uneven history of Asians in American from within a transnational context. As a class, we will look at Asian American texts and films while working together to create a lexicon of multilingual, immigrant realities. Through theoretical works that will help us define keywords in the field and a wide range of genres (novels, films, plays, and graphic novels), we will examine how Asia and Asians have been represented in the literatures and popular media of America. Some of the assigned authors include, but are not limited to, Carlos Bulosan, Maxine Hong Kingston, Joy Kogawa, Fae Myenne Ng, Nora Okja Keller, Cathy Park Hong, Ted Chiang, and Yoko Tawada.
Equivalent Course(s): RES 13580, RDIN 13580

ENGL 13582. Crime/Fiction. 100 Units.
What is the relationship between plotting a crime and plotting a narrative? In this course, we will examine the genre of crime fiction but work to push against the borders of the category to include works on and discussions about the politics and poetics of confession, the affinities between testimony and fiction, and the racialization of crime. (Fiction)

ENGL 13590. Race and Time. 100 Units.
In this advanced undergraduate course, we will explore the relationship between race and time. How might a concept of time already be racialized? How does the racialized subject experience time? How might such a temporality be figured through literary narratives? We’ll take up these and a host of other questions pertaining to the politics and poetics of time through a literary, theoretical, and cinematic study that asks us to think critically about schemas of time in the works of writers of colour. Some of the assigned authors and writers include, but are not limited to, Ted Chiang, Shani Mootoo, Toni Morrison, Octavia Butler, Jamaica Kincaid, Anna Lee Walters, Yoko Tawada, and Franz Fanon.
Equivalent Course(s): RES 13590

ENGL 13651. A Brief History of Doom: Ragnarok and Other Apocalypses. 100 Units.
This course examines the idea of the ‘end of the world’ as conceived in Old Norse, biblical, and other traditions, ancient and modern. Topics to be discussed include visions of the apocalypse and afterlife in Norse Mythology (Snorri’s Edda, The Poetic Edda, The Saga of the Volsungs), the Book of Revelation, Shakespeare’s King Lear, Wagner’s Ring cycle, and Marvel’s Thor franchise. Students will consider how thinking about ‘the end’ has shaped the present in varied historical and cultural contexts.

ENGL 13720. Thinking with Race in Medieval England. 100 Units.
The medieval period is often thought of as the era just before the idea of race emerged - before the Atlantic slave trade, before European colonialism, before scientific racism. At the same time, the Middle Ages have been crucial to modern phenomena of racialized nationalism and ideologies of whiteness. In recent years, medievalists
have studied and debated race’s significance. Acknowledging the complex and urgent status of medieval race today, this course examines some of the stories, images, ideas, and institutions of medieval England. We will test how race helps us think about the articulation and operationalization of human difference between the twelfth and fourteenth centuries, especially with respect to Jews, Saracens (a term created by Christians to refer to Arabs and Muslims of varying ethnicities), and the so-called “monstrous races” who were thought to populate the far reaches of the world. We’ll ask - How did geography, religion, and history come to be corporealized, or understood as legible on the body? How did the essentialization of differences between groups act to satisfy desires, or seemingly to solve intellectual and ideological difficulties? How does “thinking with race” in medieval England throw light on race and racism today? Readings will be both in Middle English and modern English translation. No previous experience with medieval literature is expected. This is a 2018-19 College Signature Course. (Pre-1650)
Equivalent Course(s): CRES 13720, SIGN 26041, MDVL 13720
ENGL 14001. Rethinking Consumption: Food Writing and Immigrant Literature. 100 Units.
In anglophone immigrant literary narratives, there is a place of particular poignancy and longing reserved for mediations upon food. What is the role, the space, and the import of food in immigrant lives? What diminution accompanies the loss of your own food, and what desire attaches to the rediscovery, or the replication of it in a foreign land? What are the stakes involved in charting out a dominion of your own familiar flavors or adapting to a new palate in an unfamiliar milieu? This course charts a few of these concerns and uses food writing as a point of entry into modes of being and making in immigrant literature, considering that emigration is a displacement that is sometimes impelled and accompanied by trauma, and characterized by rapid modes of adaptation to an unfamiliar and frequently hostile environment. Readings are likely to include fiction and poetry by Chimamanda Ngozi Adichie, Amy Tan, Intiaz Dharker, Amarjit Chandan, Monique Truong, and Cristina Henríquez. These primary texts will be supplemented by critical and analytical readings about patterns of displacement and consumption in immigrant lives and literature. (Fiction, Theory)
ENGL 14002. Postmodernism/Postmodernity. 100 Units.
Postmodernism is a late-twentieth century movement in literature, art, and philosophy that insists on the difference between the objective, or scientific, and lived, or experienced, world. This course introduces students to the central tenets of postmodernism by way of its predecessor, modernism. Is postmodernism a distinct movement or just a kind of modernism? To answer this question, students will engage in comparative analyses of paradigmatic modernist and postmodernist texts. Authors include Samuel Beckett, Octavia Butler, Jeanette Winterson, and Mark Danielewski. Topics include philosophies of art; inheritances of genres/forms, worlds, and technologies; and engagement with issues of race, gender, and sexuality. For the final, students will produce a postmodernist poem or short story or an essay explaining how a text of their choosing reflects and/or deviates from postmodernist norms. (Fiction, 1830-1940, Theory)
ENGL 14320. Witnessing War. 100 Units.
War is a defining phenomenon of the twentieth century, yet there is no consensus on how to represent it. How can the experience of extremity or atrocity be described? Who might provide a more trustworthy account of events—a soldier, civilian eyewitness, news reporter, or philosopher? How do political bias and propaganda complicate our understanding of the reliability of war stories? We begin by evaluating arguments about war and its representation by a range of international writers including Wilfred Owen, W.B. Yeats, and Tim O’Brien. Next, we explore the intellectual’s role in witnessing war by reading Primo Levi’s autobiographical account of Auschwitz, The Drowned and the Saved, alongside critical texts by thinkers such as Giorgio Agamben, Jean-Paul Sartre, Edward Said, Susan Sontag, and Judith Butler. We’ll examine a range of classic writings on war by Karl von Clausewitz, Immanuel Kant, Sigmund Freud, Hannah Arendt, and others. In the last part of the course, we consider responses to U.S. involvement in the wars in Iraq and Afghanistan. Texts may include Nick Flynn’s memoir The Ticking Is the Bomb and poetry from writers such as Don Mee Choi, Mónica de la Torre, Philip Metres, Solmaz Sharif, Juliana Spahr, and C.D. Wright. We conclude with a look at representations of war in painting and photography, and a discussion of Sontag’s controversial New York Times article about the American use of torture at Abu Ghraib prison. (1830-1940, Fiction, Poetry, Theory)
Equivalent Course(s): SIGN 26056
ENGL 14560. I, too, am America: African American, Native American, Latinx, and Asian American Poetry and Poetics. 100 Units.
Although intrinsic and crucial to a general comprehension of US literature, minority poetries tend to be neglected in general surveys of American poetry. This course explores four of the most prominent ethnic minority traditions-African American, Native American, Latinx, and Asian American—with a focus on the nationwide development of minority poetries in the twentieth century and its present situation. Through reading the work of poets such as Myung Mi Kim, Amiri Baraka, Simon J. Ortiz, and Gloria Anzaldúa, students will develop an understanding of how each of these poetic traditions engage with their colonial pasts and their histories of national incorporation, and how they conceive of poetry and art. In addition to close reading poetry together in class, students will also read critical essays that examine key concepts such as the tension between particulars and universals, the centrality of racialized bodies, and the aura of minority poetry. Visits to the Poetry Foundation downtown and the University of Chicago Libraries Special Collection, as well as guest lectures by local poets, will round out students’ exposure to the themes of the course.
ENGL 14700. Creative Writing: Fiction. 100 Units.
TBD

ENGL 14900. Old English. 100 Units.
This course aims to provide the linguistic skills and the historical and cultural perspectives necessary for advanced work on Old English. There will be regular exercises and midterm and final examinations. A second quarter of Old English focusing on Beowulf will be offered to interested students in Spring Quarter 2017 as a reading course.
Equivalent Course(s): GRMN 34900, GRMN 23416, ENGL 34900

ENGL 15001. Secrets and Spies: Espionage Fiction in the 20th Century. 100 Units.
Following a few decades of low interest after the end of the Cold War, spy fiction experienced a resurgence after 9/11 with popular shows like Homeland, The Americans, and Archer. It would seem that we find espionage most interesting in times when we can envision a concrete enemy. This course will explore how tensions between the ethos and the practice of espionage produce changing and often contradictory views of nationhood. Who is included or excluded in national identity is inextricably bound to sites of difference like race, gender, class, sexuality, ability, and religion. How does espionage, which is premised both on closeness to the enemy and immaculate patriotism, show up in the way the nation constructs itself and its others? Spies and spy novels offer unique lenses through which to examine how nations grapple with the project of distinguishing the us from the them. We will begin with the Dreyfus Affair in 1894, and then move on to Rudyard Kipling’s Kim (1901), W. Somerset Maugham’s Ashenden: Or the British Agent (1928), Helen MacInnes’s While Still We Live (1944), Odell Bennett Lee’s The Formative Years of an African-American Spy: A Memoir (2012), as well as movies The Spy Who Came in from the Cold (1965), The Lives of Others (2006), and Casino Royale (2006). (Fiction, 1830-1940, Theory)
Equivalent Course(s): GRMN 34900, GRMN 23416, ENGL 34900

ENGL 15002. Disability Now and Then: Bodies, Minds, Media. 100 Units.
What do saints’ lives and The Midnight Club (Netflix, 2022) have in common? If they seem historically distant, both texts nonetheless show disabled characters in complex relation to their communities. This course looks at contemporary texts alongside Middle English ones to ask how medieval English literature can illuminate our present understanding of disability in media. While Middle English literature lacks our term disability, it is populated with figures whose bodies and minds are depicted as deviating from the norm. Through pairings of medieval and contemporary texts, as well as disability theory readings, we will examine how stories now and then 1) moralize bodily difference, 2) figure disabled bodies of intersecting identities, and 3) attempt to express in words exclusion from and participation in communal life. Questions we will ask: How do the portrayals of disabled characters reveal a society’s definition of the normal (what disability studies terms the “normate”)? Which stereotypes do literary texts perpetuate about disability, and can we produce readings that counter these harmful portrayals? Can barriers to access lead to creativity and imagination? Finally: what role do literary histories play in helping us understand medieval and contemporary conceptions of disability? Our work will culminate with a visit to the Newberry Library and a creative project. (Pre-1650, Theory)

ENGL 15004. War, Culture, and Imperialism: Russia and the West from the 19th Century to the Present. 100 Units.
This course will survey literature shaped by the history of imperial conflict between Russia and “The West,” ultimately with a view to better understanding our current geopolitical situation and mediascape. The course will be anchored in the nineteenth century, focusing on writing related to the Crimean War (1853-6) and the long contest between Britain and Russia for domination in Central Asia and India known as “The Great Game,” but it will also provide a snapshot of Cold War cultural production, with an emphasis on ideological dissent among Black radicals and Russian emigres, before turning finally to our contemporary moment. (Fiction, 1830-1940)
Equivalent Course(s): REES 15004

ENGL 15005. Political Rhetoric: Speeches, Campaigns, and Protests. 100 Units.
Through critically examining historical and contemporary political discourse the class will attempt to elucidate how symbols and symbolic action create meaning and shape political positions as well as policy decisions. Utilizing rhetorical theory, students will analyze oral, written, and digital public communication aimed at influencing social, political, legal, and religious issues and institutions. It will explore topics such as the role of power and identity in political communication, the ethical dimension of public discourse, and the concept of a free and open public sphere. Through readings, discussions, case studies, and analytic assignments, students will critically examine as well as to produce effective public discourse.
Equivalent Course(s): PARR 15000, FNDL 20199

ENGL 15006. The Radical Atlantic: Literature and Politics in Migration, 1780-1920. 100 Units.
This course will survey the literary, political, and life writing of radical circum-Atlantic travelers and emigrants in the long nineteenth century. We will focus on how the movement of these people and their ideas between the Caribbean, the United States, and Britain impacted the various political formations and reform movements in which they took part. From fugitive and formerly enslaved Black West Indians and African Americans who became leaders and propagandists in British working-class movements to British working-class political refugees who joined the anti-slavery cause in the United States, and beyond, we will consider the productive yet uneven ways in which a diverse, multiethnic and transnational group of writers contributed to a single radical literary tradition. Readings may include periodicals, political tracts, letters, poetry, novels, and memoirs by such writers
as Robert Wedderburn, James Dawson Burn, Frederick Douglas, and Claude McKay as well as key historical and critical works like Peter Linebaugh and Marcus Rediker's The Many-Headed Hydra. (1830-1990, Theory)

ENGL 15107. Some Versions of Apocalypse. 100 Units.
From prophetic texts of the ancient world to today's fascination with zombie plagues, environmental disaster, and nuclear winter, the genre of apocalypse has given extraordinarily fertile expression to religious, moral, political, and economic beliefs and anxieties. In this course we will explore what is both fearful and alluring about catastrophe on an unimaginable scale, as we read and view apocalyptic works across a wide historical range. (Fiction) Equivalent Course(s): MDVL 15107, SIGN 26040

ENGL 15200. Beowulf. 100 Units.
This course will aim to help students read Beowulf while also acquainting them with some of the scholarly discussion that has accumulated around the poem. We will read the poem as edited in Klaeber's Beowulf (4th ed., Univ. of Toronto Press, 2008). Once students have defined their particular interests, we will choose which recent approaches to the poem to discuss in detail; we will, however, certainly view the poem both in itself and in relation to Anglo-Saxon history and culture in general. (C, E) Equivalent Course(s): GRMN 32900, FNDL 28100, ENGL 35200

ENGL 15220. Unrequited Love in Fiction and Film. 100 Units.
Unrequited love stories are some of the most beloved romances in literature, film and television. Why do readers and audiences find unique pleasure in the agonizing tragedy of feelings not returned? And what does "unrequited" really mean anyway? This class focuses on fictional depictions of unrequited love from the perspective of British women fiction writers from the eighteenth- and nineteenth-century, and contemporary British "rom-com" television shows written by women. From Mary Wollstonecraft to Phoebe Waller-Bridge and Eliza Haywood to Michaela Coel, we will consider how women tell stories of attractions plagued by lack of reciprocity, misunderstandings, persistent longing, problematic issues of consent, and social obstacles. Alongside these works of fiction, we will read psychoanalytic feminist theories of desire from scholars such as Lauren Berlant, Melanie Klein and Luce Irigaray in order work towards new definitions of unrequitedness. Our class will examine the meaning of "unrequited" across varying registers, as a source of dark humor, as an occasion for denial or repression, and as a catalyst for forms of violence. Throughout the course, we will ask ourselves as readers and viewers to interrogate our own investment (or lack thereof) in the resolution of unrequitedness. Do we really want fictional characters to realize they belong together? Why do we enjoy texts that linger on tension and longing? (Fiction, 1650-1830, Theory) Equivalent Course(s): GNSE 15220

ENGL 15230. Poetic (Out)Groups: American Poetic Movements in the 20th Century. 100 Units.
Experimental art and literature in post-WWII US often occurred within groups, schools, movements, communities, and literary magazines - some of which were tightly defined and intentional, such as the Black Mountain School, and others of which were more loosely defined, like the Language poets. This course will read the traditional, canonized groups alongside poets considered outliers to think about how formal and aesthetic interests are diffused, how groups are socially and/or canonically formed, and the relation of aesthetic movements to sociopolitical contexts. (Poetry)

ENGL 15240. Medieval Death. 100 Units.
This course will examine late medieval representations of death and dying, considering it in terms of both a conceptual problematic and a practice, especially as it appears in the literature and art of fourteenth and fifteenth century England. In addition to reading poetic, theological, and philosophical texts from the medieval period, students will examine visual art, architecture, and other media to the end of asking questions about how people and cultures understand and prepare themselves for death. (Pre-1650) Equivalent Course(s): MDVL 15240

ENGL 15250. The Escape Narrative from Slavery to Jim Crow. 100 Units.
This course on primarily African American prose and poetry takes up the problematic of 'escape' as both political necessity and narrative device. Students will read works in the American gothic to broaden their understanding of the literary form of slave narratives, and will look at late 19th and early 20th century fiction to see how novels of passing respond to and/or resist this earlier problematic. (Fiction, 1830-1940, Theory)

ENGL 15260. The Writing of the Working Class. 100 Units.
The abuse, misery, squalor and disturbances of the working class gripped the Victorian imagination in an urgent and unprecedented way, permeating all aspects of British social and political life-and no less, its literature. At the same time, "the lower orders" increasingly became not only the subject, but the consumers and even producers of this literature. This course will explore the major historical and political events that shaped the lives of the working class in nineteenth-century Britain through the literature that represented and responded to these lives and events. Following E.P. Thompson's notion of class as a process, a historical relationship, a lived experience, we will pay attention to the ways in which the working class was present at its own writing. Major topics will include industrialization, Chartism and other working-class movements, Parliamentary Reform, the New Poor Law, emigration, colonialism, and women's employment. Our survey of literature will cover a range of genres- pamphlets, journalism, political economy and government reports-but we will focus on narrative fiction, contrasting its radical, popular, and bourgeois forms, in order to reflect on how class conflict manifested in the
ENGL 15280. Queer Archives. 100 Units.
Queer Archives asks how queerness and LGBTQ+ identities, expressions, and lives show up (or don’t) in literary archives. We will explore creative possibilities for queering existing archives and ask what a “queer archive” might look like. Our initial readings will primarily visit nineteenth- and twentieth-century English and American canons (and their peripheries), including the work of Oscar Wilde, Virginia Woolf, Gertrude Stein, Djuna Barnes, and Sylvia Townsend Warner, which we’ll bring together with emerging scholarship on queer literary history and Critical Archive Studies. The second half of our course will focus more deeply on research practice and archival excursions and engagements, allowing students to discover and develop their own style of archival writing. In consultation with one another and the instructor, students will design independent final research projects that engage (or activate) a particular queer archival site or scene. (Fiction, 1830-1940, Theory)
Equivalent Course(s): MDVL 15302

ENGL 15302. King Arthur in Legend and History. 100 Units.
We will consider the historical origins of the Arthurian Legend and some of the ways in which it has been reshaped and used in Britain. We will consider first how the legend was treated in the Middle Ages, most importantly by Geoffrey of Monmouth in the twelfth century and Thomas Malory in the fifteenth. Then we will turn to the extraordinary revival of interest in the legend that started with the Victorians and which has continued almost unabated to the present. In our discussions we will consider such matters as the political uses that have been made of the legend as well as some of the reasons for its enduring popularity. We will end with a viewing of the 1975 film Monty Python and the Holy Grail. (Fiction, Pre-1650)
Equivalent Course(s): CRES 15430

ENGL 15320. Witnessing Medieval Evil: Literature, Art, and the Politics of Observation. 100 Units.
Seeing hell for oneself, watching the torture of a saint, looking at illustrations of violence: these profoundly terrible experiences, narrated and drawn, shaped the way medieval readers took in the world around them, its violence, its suffering, its preponderance of evils. But how exactly does literature allow readers to witness and process such horrors? How is the observation of violence transformed by art? What is unique about the medieval experience of these artistic and literary forms of mediation? What can they teach us about our own contemporary cultural encounters with the sights and stories of atrocity? By exploring questions like these, this course will consider the didactic, religious, and epistemological functions of witnessing in a variety of early medieval texts such as illustrated copies of Prudentius’s Psychomachia (in which the Virtues engage in a gruesome battle against the Vices), the Apocalypse of Paul (in which Paul sees hell and lives to tell about it), early medieval law codes, the Life of St. Margaret, the Old English Genesis, and the heroic poem Judith. These medieval texts will be read alongside thinkers like Giorgio Agamben, W.J.T. Mitchell, and Susan Sontag, whose work on images of atrocity in the modern world will both inform our critical examination of the Middle Ages while opening up the possibility for rethinking literature and art in relation to contemporary experiences of violence. (Fiction, Poetry, Pre-1650, Theory).
Equivalent Course(s): MDVL 15320, SIGN 26057, LLSO 25320

ENGL 15430. The Origins of Utopia and Utopian Literature. 100 Units.
This course examines the foundations of utopian literature and its cultural footprint over time, including Thomas More’s classic text, Utopia, and other early modern responses to it. While we will attempt to sort out the hallmarks and boundaries of this genre as well as what makes imagining utopia so irresistible, special consideration will also be given to how these texts construct notions of gender/sexuality, race, and nation. How do these texts teach us to imagine other futures and worlds for ourselves? And how do they comprehend the political utility of that act? Other authors/texts to be studied in the course include (but are not limited to) William Shakespeare, John Milton, and Robinson Crusoe, as well as two important figures in the history of women’s writing, Aphra Behn and Margaret Cavendish. Readings will span from prose fiction and non-fiction, to lyric and epic poetry, to drama. (Pre-1650, 1650-1830)
Equivalent Course(s): CRES 15430

ENGL 15440. Desiring Machines: Artificial Intelligence in Contemporary Media. 100 Units.
Artificial intelligence is a cross-disciplinary field that seeks to imagine and develop machines able to reproduce, automate and exceed the cognitive and sensorial capabilities of biological organisms. This course will trace the conceptual genealogies that inform contemporary AI, and it will interrogate the uses and abuses of AI within social, legal, medical and creative contexts. Course materials will include a diverse array of media and theory including: Soma, 2001: A Space Odyssey, Alien, Deus Ex: Human Revolution, Natural Born Cyborgs, Ex Machina, War in the Age of Intelligent Machines, Speculative Everything, A Natural History of the Enigma, etc... No prior familiarity with AI or computation is necessary. In lieu of a traditional midterm and final, this course will ask students to develop a series of speculative design projects that imagine new intelligent organisms and their worlds. (Fiction, Theory)
Equivalent Course(s): MAAD 10440

ENGL 15450. Framework, Recognition, Repetition: Experimental Poetry & Film 1909-2020. 100 Units.
This is a creative-critical class, and will involve both scholarly and creative work. Students will be asked not only to analyze the works we read and watch together, but to think with the authors/artists through making: students will write analytical papers and will also compose poems and/or films. We will consider 20th and 21st century works of poetry and film that deploy repetition as a technique, and use it to produce recognition,
mis-recognition, or a felt failure to recognize. We will think together about why and how works of these time periods engage this dynamic, and what insights we might draw from reading and viewing them closely. We will also read short excerpts from several theorists and philosophers on these topics, but will primarily spend our time with poems and films. Authors and artists considered may include: Gertrude Stein, Hollis Frampton, Stan Brakhage, Lyn Hejinian, and Leslie Scalapino. (Poetry, Theory)

ENGL 15460. 21st Century and Neo-Slave Narratives. 100 Units.
In this course we will explore how 21st century authors of neo-slave narratives write about our present sociopolitical moment by invoking antebellum slavery to do so. What does the genre of the neo-slave narrative open up or express and what might it be saying about the relationship between past, present and future? To engage with these and other related questions, we will be looking at neo-slave narratives across various types of media, such as novels, television shows, and graphic novels along with works of theory by authors such as Saidiya Hartman and Christina Sharpe. (Fiction, Theory)
Equivalent Course(s): CRES 15460

ENGL 15470. Sexual Violence in Asian America. 100 Units.
The course will make connections across historical and everyday violence on Asian American women to think about why violence against Asian women in wartime is hypervisible, yet everyday sexual violence against Asian American women is invisible. Reading texts from Asian American studies and Black and women of color feminism, we will consider the socialization of sexual violence and rape culture historically and within the present. (Fiction, Theory)
Equivalent Course(s): CRES 15470, GNSE 23134

ENGL 15480. Making Progress with the Victorian Novel. 100 Units.
A widespread belief in "progress" - the idea that history is always improving over time in a one-way, linear fashion - gripped the imagination of nineteenth-century Britain. At the same time, Victorian literature is rife with anxiety over the certainty of progress. Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde presents a scenario in which scientific advancement goes too far, accidentally producing something monstrous. Thomas Hardy’s Tess of the D’Urbervilles begs us to ask: is life necessarily getting better over time - and for whom? This course will interrogate the construction of the Victorian belief in progress, its ideological consequences, and its complex representation in literature. Among other questions, we will ask: How did the concept and rhetoric of progress bear upon some of the most important historical developments of the 19th century - including industrialization, imperialism, and the rise of evolutionary theory? In what ways did Victorian novels reflect, reinforce, or complicate the notion of progress? How is the idea of progress encoded within the tropes of literary genres (e.g., the Bildungsroman, or the "coming-of-age story")? Readings may include novels by Thomas Hardy, Elizabeth Gaskell, Bram Stoker, and Robert Louis Stevenson. (Fiction, 1850-1940)

ENGL 15490. Multiculturalism, James Baldwin to Zadie Smith. 100 Units.
In this course students will encounter some of the key texts that have shaped and been shaped by multicultural logics from the mid-twentieth century onward. We’ll consider multiculturalism’s many valances as they have arisen in literary polemics, university studies, and contemporary fiction. The course will also push students to ask how multiculturalism has translated between the United States and Great Britain as well as what the complexities of this translation have meant for Black, Cultural, and Post-Colonial Studies. (Fiction)

ENGL 15500. Chaucer: The Canterbury Tales. 100 Units.
Close reading of the Canterbury Tales, with particular attention to the ways Chaucer’s experiments in literary form open onto problems in ethics, politics, gender and sexuality. (Pre-1650, Poetry)
Equivalent Course(s): GNSE 15500, FNDL 25700, MDVL 15500

ENGL 15510. Pastoral Revisited: Cottagecore and its Antecedents. 100 Units.
Inspired by the pandemic aesthetic "Cottagecore," this course examines the historical desire for retreat and rural retirement. Beginning with early modern verse, we will ramble through the long history of the pastoral mode, revisiting poetic, prosaic, and digital iterations of that rolling-hill fantasy of rural self-sufficiency and leisure. Having foregrounded the elegiac tradition and Romanticism’s darker pastorals, we will think about what is lost and who is excluded from 20th- and 21st-century revivals and re-imaginings of this ‘Green and Pleasant Land.’ Ultimately, we will ascertain the degree to which these varied works obscure a history of white supremacy and colonialism, before thinking about the dangers of a weaponized rural idyll (eco-fascism). (Poetry, 1650-1839, 1830-1940)

ENGL 15520. Illness and Life Writing. 100 Units.
With a few notable exceptions, illness was largely absent from life writing prior to the late twentieth century. We will pick up our story here (with backward glances at some of the more influential works) to see why it emerged during this period, how the topic of illness changed life writing, and how narrativizing illness changed conceptions of the body, patient advocacy and medical practice, and the social conceptions and figuration of disease. Because illness narratives stand at the intersection of medical humanities, narrative medicine, disability studies, and life writing, we will examine all these frames in conjunction with selected works in prose narrative and graphic narrative as well as in poetry, film, and the essay.
Equivalent Course(s): HLTH 15520
ENGL 15540. Comics at the Crossroads. 100 Units.
Mid-1985 to mid-1986 is the most important year in comics history. This course is an introduction to comics through the prism of this period with snapshots of comics "before" and comics "after"; major texts are Maus, Watchmen, Crisis on Infinite Earths, and The Dark Knight Returns, all of which were released (or released in accessible formats) in ’85-’86. We will try to identify the various forces that made this remarkable year possible: changes in the comics business, in American politics and culture, and in the life cycle of the superhero. In the mid-80s the "high" and "low" of comics blended like it never had before. This course is designed for the newbie and aficionado alike, whether you’re meeting these four of the greatest comics of all time, or rediscovering them within a new milieu. (Fiction)
Equivalent Course(s): MAAD 15540

ENGL 15560. Modern Love. 100 Units.
What is erotic love? In "Uses of the Erotic: The Erotic as Power," Audre Lorde defines it as "our deepest and nonrational knowledge," associated with intimacy and attachment as well as the "measure between the beginnings of our sense of self and the chaos of our strongest feelings." Similarly, in Plato’s Symposium, erotic love is defined as something "in between mortal and immortal," akin to discernment which is "something in between wisdom and ignorance." In this course, we will question the "in-betweenness" of erotic love, what this rhetoric implies, and what it seems to make known and knowable in modern life. Authors may include James Baldwin, Toni Morrison, Sandra Cisneros, Andre Aciman, Maggie Nelson, and Ocean Vuong. (Fiction, Poetry)
Equivalent Course(s): MAAD 15560

ENGL 15570. Contemporary Climate Fictions. 100 Units.
How do different media, forms, modes, genres, and aesthetics render these topics differently? What alternative endings do these texts imagine, and what might they be missing? Given that climate change disproportionately affects the poor, women, people of color, and Indigenous communities, we will pay particular attention to marginalized voices in conversations on environmental movements, and to the roles of marginalized characters in works of fiction. Possible films may include Jumana Manna’s Wild Relations (2018), Wanuri Kahiu’s Pumzi (2009), and George Miller’s Mad Max: Fury Road (2015). Novels may include Ling Ma’s Severance (2018), Cherie Dimaline’s The Marrow Thieves (2017), and Jeff VanderMeer’s Annihilation (2014). Poetry collections may include Craig Santos Perez’s from unincorporated territory [saina] (2010), Tommy Pico’s Nature Poem (2016), and Juliana Spahr’s That Winter the Wolf Came (2015).
Equivalent Course(s): CRES 15570

ENGL 15600. Medieval English Literature. 100 Units.
A course on experimental poetry of the late 14th century, with special attention to how formal techniques of disorientation and discontinuity are related to the philosophical, ethical, and political ambitions of poetry.
(Poetry, Pre-1650)
Equivalent Course(s): GNSE 15600

ENGL 15620. Imagining Pagans in the Middle Ages. 100 Units.
This undergraduate course investigates what became of classical paganism during the Christian Middle Ages. How did medieval writers portray Greek and Roman practices of worship and its pantheon of gods? For medieval literate culture, classical myths were both an index of historical difference - ‘we no longer believe what they believed’ - and an ongoing source of poetic, narrative, and symbolic potency. Through the close-reading of a variety of source texts, the course examines what classical myths and pagan belief means to late-medieval poets and thinkers. In particular, we’ll look to how ‘imagining pagans’ incited the medieval historical imagination; inspired cosmological or proto-scientific thought experiments; disrupted orthodox theology; and finally, worked to establish fiction as a domain of literature. The poetry of Geoffrey Chaucer will be at the heart of the class, but we will also read widely across medieval culture. No previous experience with Middle English is necessary.
(Pre-1650)
Equivalent Course(s): KNOW 15620, MDVL 15620

ENGL 15630. The History and Culture of American Conservatism Since 1945. 100 Units.
This seminar will explore the history and culture of modern American conservatism from the end of World War II to the era of the Trump presidency. Students will read broadly in fiction, history, cultural and religious studies, and literary studies. The modern conservative movement will be examined in light of practices and political ideologies related to race, religion, class, gender, and regional identity. The seminar will ask a variety of questions, including: How did the two major political parties develop and define themselves after WWII? What are the main themes of modern conservatism? What has been the relationship between leaders and the grassroots? To what degree does the movement represent the modern US? What are the continuities and discontinuities within conservatism over the decades?

ENGL 15700. Ethics, Politics, and Aesthetics in Medieval Literature. 100 Units.
This course will explore the experimental poetics of Chaucer, Gower, and Langland, with a focus on the relations between aesthetic form and ethical and political forms. (C, E)
ENGL 15806. Multilingual Literatures of Early Medieval Britain. 100 Units.
We will read (in modern English translation) works composed in the several languages of early medieval Britain. Texts will include: from Old English, Beowulf and The Battle of Maldon; from Old Norse, Egil's Saga and King Harald's Saga; from Anglo-Norman French, The Song of Roland; from Old Irish, selections from The Tain Bó Cúalnge; from medieval Welsh, Y Gododdin, and "Culhwch and Olwen"; and from Latin, selections from Geoffrey of Monmouth's History of the Kings of Britain. (Pre-1650, Fiction)
Equivalent Course(s): MDVL 15806

ENGL 15850. Revising the Romance. 100 Units.
In this course, we'll be reading some of the most compelling popular literature of the 14th and 15th centuries: chivalric romances. We'll discuss the strangeness and unexpected insights of a selection of these texts as they take up issues familiar to us today: problems of gender, ethical concern, and religious belief, among others. (C, E)

ENGL 16002. Genealogies of the Early Novel. 100 Units.
This course introduces students to the English novel in the long eighteenth century, a period when the genre was new and its narrative techniques, representational strategies, and formal and ethical investments were still coming into focus. We will read novels by Behn, Defoe, Haywood, Richardson, Fielding, Sterne, Radcliffe, and Austen to get a sense of the form's fluidity, and we will also be interested in the way scholars have made this fluidity legible through critical narratives of progress, inheritance, and descent, beginning with Watt's seminal articulation of the novel's "rise," and moving through its revisions, reassessments, and rejections in McKeon, Armstrong, Gallagher, Lynch, and Moretti. (Fiction, 1650-1830)

ENGL 16003. Ventriloquism in Literature and Culture. 100 Units.
In this class we will collectively identify the conventions that have come to define theatrical tradition known as ventriloquism. While this course will be rooted in the study of performance, we will also look at instances when ventriloquism appears in literature and film as a metaphor and as a trope. By looking at ventriloquism both in its technique and its themes we will investigate the extent to which the ventriloquist and the dummy are sexed and racialized categories. Our texts will span from the recorded performances of famous ventriloquists such as Edgar Bergan and Charlie McCarthy, episodes of The Twilight Zone, horror films like Dead of Night and popular fiction. We will also consult several theoretical texts such as Freud on the uncanny and Winnicott on transitional objects. (Fiction, Drama, Theory)
Equivalent Course(s): TAPS 16003

ENGL 16004. Protest Puppetry: Materializing American Publicness. 100 Units.
This course will explore the structural dynamics of protests through a close examination of giant puppets. We will engage with both practices and theories of protest puppetry. You will learn how to craft insurgent objects out papier mache and other found materials. We will think through this practice alongside theories of the public sphere and ethnographies of protests, uprisings and social movements (on the left and the right) from the 1960s to the present day. Rather than maintain the division between theory and practice, we will investigate the ways in which social movements mobilize theory as liberatory practice and how the practice of "puppetganda" generates theories of publicity from the mechanical and technical demands it makes on its puppeteers, participants and spectators. We will study specific protest events, from pioneers of the artform like Bread and Puppet in the 1960s to the height of protest puppetry during the environmental and global justice movements in the 1980s-2000s. We will ask why protest puppets were especially popular during the rise of neoliberalism and ultimately examine their usefulness in today's political climate in the context of the Black Lives Matter movement and Black uprising as well as the alt-right "rally." (Drama, Theory)
Equivalent Course(s): TAPS 16004

ENGL 16013. The Arts of the Detection. 100 Units.
Blithely disregarding the distinction between high and low culture, at once nostalgic and iconoclastic with respect to the legacies of Enlightenment rationality, detective fiction is also uniquely self-reflexive in the explicit thematization of its formal concerns with the principles of narrative construction, the mechanics of semiosis and interpretation, and the logic of entplotment. In this course, we will trace the history of the genre, from its beginnings in the nineteenth century to its more recent incarnations, and think about how it stages questions concerning such issues as the cultural and institutional practices of discipline and surveillance; the epistemologies of secrecy and disclosure; the aesthetics of the detail, the mystery, and the puzzle; the relationship between inquiry and desire; the overdetermined legibility of urban spaces; and the porous boundaries between self and other. Our primary texts will include works by Edgar Allan Poe, Wilkie Collins, Arthur Conan Doyle, G. K. Chesterton, Dashiell Hammett, Jorge Luis Borges, Patricia Highsmith, and Agatha Christie, among others, as well as examples from television and film. In addition, we will also consider the sustained interest detective fiction has generated within a number of different theoretical traditions. (Fiction, 1830-1940, Theory)

ENGL 16290. Extraction: Oil, Class, and Warfare in American Literature. 100 Units.
This course examines the political, ecological, and affective legacies of fossil fuel extraction industries in modern and contemporary American and Indigenous literatures. Beginning after World War I with the rise of petroleum as the predominant fossil fuel, we will examine the material processes of coal, uranium, and oil extraction, the transportation of these resources via trains, trucks, and pipelines, and the impact of these activities on bodies, natural landscapes, built neighborhoods, and cultural imaginaries. We will trace how the traffic in and desire for these substances undergirds regimes of racialization and white supremacy, forced relocations, as well as decades of war in the Middle East. We begin with how work cultures around resource extraction were fundamental to
conceptions of rural masculinity and American identity, reading works by Upton Sinclair, Breece D’J Pancake, Mark Nowak, and Muriel Rukeyser. We will contextualize this in an archive of Native American and Canadian Indigenous literature, performance art, and direct actions including works by Nick Estes, Leanne Betasamosake Simpson, and Tiffany Lethabo King. We will build towards a globalized understanding of the fossil fuel economy and how it intersects with racialization and class stratification in the United States, and examine the literature of the ongoing history of American armed conflict in Afghanistan, Iraq, and the greater Middle East as a resource for oil. (Fiction, Poetry, Theory)

ENGL 16500. Shakespeare I: Histories and Comedies. 100 Units.
An exploration of some of Shakespeare’s major plays from the first half of his professional career, when the genres in which he primarily worked were comedies and histories. Plays to be studied include The Comedy of Errors, The Taming of the Shrew, The Merchant of Venice, Measure for Measure, A Midsummer Night’s Dream, Twelfth Night, Richard III, Richard II, and Henry V. Together, we will read some of Shakespeare’s queerest and most delightful comedies in conversation with darker troubling plays that revolve around sexual violence, racism, nationalism, and political theory, and we will see how such topics put generic boundaries to the test. Valuing these classics for their timeless craft but also for the situated cultural horizon that they evidence, we will explore what it means to take comedy and history seriously. Three short papers will be required. (Pre-1650, Drama)
Equivalent Course(s): FNDL 21403, TAPS 28405

ENGL 16550. Shakespeare’s History Plays. 100 Units.
This course on Shakespeare’s English history plays will adopt an unusual stratagem of reading the plays in order of the historical events they depict: that is, starting with King John, who ruled England from 1199 until his death in 1216, down to Henry VIII (1509-47), the father of Queen Elizabeth. The emphasis will be on the great plays, Richard II, Henry IV Parts 1 and II, Henry V, and Richard III. My hope is that this approach will enable us to explore Shakespeare’s concept of English history over a large sweep of time. (D, E).
Equivalent Course(s): CMLT 26770, ENGL 36550, TAPS 28405, FNDL 21405, TAPS 16550, CMLT 36750

ENGL 16560. Shakespeare and the Ancient Classical World. 100 Units.
This course will look closely at the plays written by Shakespeare on the ancient classical world: Titus Andronicus, Julius Caesar, Troilus and Cressida, Antony and Cleopatra, Timon of Athens, and Coriolanus, with an emphasis on the second, third, and fourth titles in this list. Why did Shakespeare turn to the ancient classical world for dramatic material, and what did he find there that was not available to him in the Christian world he knew at first hand? What philosophical ideas, experiments in forms of governance, and understanding of the human condition did he discover? In what ways is Shakespeare a different writer and dramatist as a result of his imaginative journey to the world of ancient Greece and Rome? (D, E) This course is part of the College Course Cluster, The Renaissance.
Equivalent Course(s): FNDL 26560, ENGL 36560

ENGL 16600. Shakespeare II: Tragedies and Romances. 100 Units.
This course explores mainly major plays representing the genres of tragedy and romance; most (but not all) date from the latter half of Shakespeare’s career. After having examined how Shakespeare develops and deepens the conventions of tragedy in Hamlet, Othello, Macbeth, King Lear, and Antony and Cleopatra, we will turn our attention to how he complicates and even subverts these conventions in The Winter’s Tale and Cymbeline. Throughout, we will treat the plays as literary texts, performance prompts, and historical documents. Section attendance is required. (Pre-1650, Drama)
Equivalent Course(s): FNDL 21404, TAPS 28406

ENGL 16730. The Politics of Eating: Food, Storytelling, and Power in America. 100 Units.
In the US, what does it mean to love all kinds of food but not the people who come with it? Reading the work of ethnic American writers, our course will consider how food has been used to celebrate a multicultural America while disavowing violent histories and maintaining oppressive structures of power. We will explore a range of literary genres, including fiction, memoir, poetry, and cookbooks, to think about food and its relationship to intersections of power, such as race, gender, sexuality, migration, and citizenship. Demonstrating the importance of art and literature in forming community in an uncertain world, the course will return to the following guiding questions: how is consumption inherently political? How is food a significant site of organizing and community building? And what is the role of storytelling in all of this? (Fiction, Theory)
Equivalent Course(s): GNSE 16730, CRES 16730

ENGL 16820. Women of the Avant-Garde. 100 Units.
This course provides an introduction to the written materials of women artists who belonged to various twentieth-century avant-garde movements and circles. The institutions of “woman art” and “the avant-garde” will come under scrutiny as we consider the literary and archival miscellany of pan- & non-sexual, cross-generational, inter-aesthetic, multilingual, and transnational works by such makers as Gertrude Stein, Gwendolyn Brooks, Clarice Lispector, Frida Kahlo, and Yoko Ono. Their procedures of formal innovation and constraint will launch our investigation into the collective uses of abstract art. How do these artists conceive of their work and process as interventions into social, political, and historical realities? How does their subjective view of those realities provide an account of the identificatory powers of their gender and sexuality? We will examine the ways in which abstraction in writing becomes useful for commenting on issues raised by feminist and queer theory, periodization, canonization, and institution. Taking to the Regenstein’s Special Collections Research Center, we
will also open up the criticism, diaries, and letters of these artists to gain a new perspective on their creative processes. In addition to learning how to constellate these materials with the course readings, students will acquire hands-on experience in archival research, annotation, and curation as they make an archival project of their own. Students’ final projects will serve as the basis.

**ENGL 17002. Early Modern Love: Eros in British Literature 1500-1700. 100 Units.**

This course examines an age-old problem of erotic love: how can love be a chief component of the well-lived life, when at its most celebrated it departs from reason, even to the point of madness? We will consider the challenges that love presents to human knowledge and ethics through the lens of early modern English literature, where the theme of love was at the center of aesthetic creativity, but our discussion will also draw on the philosophy of love, the history of emotions, Christian theology, and psychology. With these resources at hand, we will explore the phenomenon of erotic love, the relation of Eros to self and identity, and the reasons for love, finally leading up to the question: what does it mean to love well? Readings will include poetry, drama, and prose by prominent sixteenth- and seventeenth-century authors such as Edmund Spenser, William Shakespeare, and John Milton, as well as less studied voices in the period, alongside theoretical works by thinkers throughout the ages, from Plato and Augustine to Harry Frankfurt and Lauren Berlant. Students will have an opportunity to approach the topic through analytic and creative assignments. (Poetry, Pre-1650)

Equivalent Course(s): GNSE 17002

**ENGL 17220. Women, Politics, and the Novel: The Literature of the 1790s. 100 Units.**

This course focuses on the intersection of politics, gender, and the novel in the extraordinarily fertile decade of the 1790s, as well as works from the early nineteenth century still working through the legacy and fallout of the revolutionary moment. Readings will likely include novels by Elizabeth Inchbald, Charlotte Smith, Mary Wollstonecraft, Mary Hays, Amelia Opie, Maria Edgeworth, Leonora Sansay, Jane Austen, and Mary Shelley. (1650-1830)

**ENGL 17440. August and After: Contemporary Black Drama and Performance. 100 Units.**

The American stage has seen an explosion of black playwrights since the 1990s. From the verbatim theater of Anna Deavere Smith to the cagey narrators of Branden Jacobs-Jenkins, these playwrights have reimagined and reworked American drama’s conventions of form and mood. Performers like Ralph Lemon and Jennifer Kidwell are devising work at theater’s intersection with dance, media, and visual art, and playwright Adrienne Kennedy has returned after a decade-long hiatus. This course surveys the landscape of contemporary black theater-makers and performance artists (and includes, where relevant, the historical predecessors they explicitly invoke or work against). What forces animate works of contemporary black theater and performance? What tropes or conventions do they jettison, and which do they keep? Is there enough unifying these works that an underlying coherence prevails, or does studying them alongside one another instead reveal the dissolution of a racial center?

(Drama)

Equivalent Course(s): TAPS 17440, RDIN 17440

**ENGL 17501. Milton. 100 Units.**

A study of John Milton’s major writings in lyric, epic, tragedy, and polemical prose, with particular emphasis upon his evolving sense of his poetic vocation and career in relation to his vision of literary, religious, political, and cosmic history. (Poetry, Pre-1650, 1650-1830)

Equivalent Course(s): RLST 25405, FNDL 21201

**ENGL 17515. Seventeenth-Century Verse. 100 Units.**

A study of the major authors and types of seventeenth-century golden short poetry, with special focus on Donne, Jonson, Herbert, Herrick, Philips, and Marvell. (C, E, F)

**ENGL 17516. Religious Poetry from Donne to Eliot. 100 Units.**

This course will study some of the greatest religious poems in our language, focusing on major poets in the 17th century (Donne & Herbert), in the 19th century (Dickinson & Hopkins), and in the 20th century, where we will study T. S. Eliot’s Four Quartets in its entirety. Mid-term exercise and final paper required. (Poetry, Pre-1650, 1830-1940)

Equivalent Course(s): RLST 27516

**ENGL 17525. Science and Fiction: From Milton to the Moon Landing. 100 Units.**

This course is part of the College Course Cluster, The Renaissance. When and why do literary writers draw upon the experimental practices and observational habits of the sciences in order to construct their narratives? This course explores a “documentary impulse” in a wide variety of literary and cinematic genres, including the most fantastical. Readings/screenings are likely to include some of the following: Shakespeare, The Winter’s Tale; Godwin, The Man in the Moone; Milton, excerpts from Paradise Lost; Fontenelle, Conversations on the Plurality of Worlds; Shelley, Frankenstein; Jules Verne, Journey to the Center of the Earth; Levi, The Periodic Table and “Observed from a Distance”; Le Guin, The Left Hand of Darkness; Ascher, Room 237; Jemisin, The Obelisk Gate. (B, E)

**ENGL 17813. Writing Subjects: Authorship, Authority, and the 18th Century Novel. 100 Units.**

This course introduces students to the eighteenth-century novel by considering the relative power and vulnerability attributed to readers and writers. Who got to write novels, and what kind of authority was attached
to that writing? We’ll look at a number of eighteenth-century texts (novels by Defoe, Richardson, Sterne, and Burney), as well as J.M. Coetzee’s 1986 Foe, a postcolonial rewriting of works by Defoe. (B, F)

**ENGL 17814. Framing the Nation in the Long Eighteenth Century. 100 Units.**
How do poetry, fiction, and nonfictional prose of the long eighteenth century engage with the pressures of political union in Britain? What are the effects of increasingly dense narrative framing in eighteenth century works of literature? This course asks these questions and ponders the extent to which their answers are intertwined. (B, F)

**ENGL 17818. Consent and Coercion: Rights, Agency, and Authority in the Eighteenth Century and Beyond. 100 Units.**
In American popular culture, the eighteenth century is remembered today (to the extent that it is remembered at all) as a heady time of revolutions and revolutionaries, when towering figures of the Enlightenment established modern democracy. This, in many ways, reflects the narrative eighteenth-century writers were developing about their own age. For British Whigs, the “Glorious Revolution” of 1688 had been a watershed moment at which the arbitrary rule of kings had been replaced for all time by constitutionalism; the social contract and the civil polity had triumphed over divine-right ideology, ushering in a new, beneficent era of progress. And, in the 1790s, the French Revolution fired the political imaginations of British radicals who saw the potential for a world made anew - a world of universal suffrage and gender equality, where slavery was abolished. Clearly, attaining these goals was a long way off. The debates over the structures, meanings, and nature of consent had tendrils in multiple areas of society - the law, of course, but also in understandings of sexuality, constructions of gender, economics, and colonization. Questions of rights, agency, and authority (what those categories meant - who could possess them, and who guaranteed them) were by no means settled, and, indeed, throughout the century, calls to curtail the categories of people who should have access to the sphere of political influence were often as boisterous as those to expand such access. This course will explore how a range of authors in eighteenth-century Britain figured questions of consent, rights, and authority and how the ideological debates these authors mediated continue to inform contemporary politics, cultures, and identities. We will read works by literary figures such as Daniel Defoe, Samuel Richardson, Mary Hays, Olaudah Equiano, and Mary Shelley. We will consider the writings of some of the major political philosophers of the day, as well, including John Locke, Thomas Hobbes, Mary Astell, Jean-Jacques Rousseau, Thomas Paine, and Mary Wollstonecraft. We will additionally discuss readings in modern criticism and theory to help us better situate our primary texts in the discourses of modernity and better understand their lasting resonances.
Equivalent Course(s): ENGL 37818, MAPH 37818

**ENGL 17850. Pickpockets, Slaves, and Housewives. 100 Units.**
This course will address literature in the picaresque tradition, from the first picaresque novel—the anonymous Lazarillo de Tormes—through William Wordsworth’s poetry. Picaresque novels are known for their rogueish heroes, off-color humor, and episodic structure. They also, however, tell the stories of some of the period’s most vulnerable people: the poor, women, children, and slaves. We will think about the picaresque both historically—as a response to early European capitalism—and formally—as a literary form attuned to the lives of precarious populations. Readings will include Lazarillo de Tormes, Cervantes, Nashe, Defoe, Voltaire, Equiano, Wollstonecraft, Wordsworth, and Marx. (B, F)

**ENGL 17904. Media and Image. 100 Units.**
How do images help or hurt us? How should we go about interpreting images? How do particular kinds of visual media (painting, imitative poetry, tragic drama, photography, film, videogames) affect how we interpret what we see—between our ways of seeing? In this course, through readings, screenings, museum visits, and our own creation and manipulation of images, we will consider how philosophers, writers, artists, and filmmakers have attempted to answer these questions, and consider our own responses. If you want to get a taste of what goes on in college-level discussion courses in the humanities (particularly the Core sequences in the College at UChicago), if you wonder what literary and pictorial works by Plato or Botticelli might have to say to you, if you love watching movies or going to museums or playing video games and talking about what you've seen, or if you are into making visual artworks (whether with paint, your cellphone, or even make-up), this course is for you.

**ENGL 17920. The Slaves' Narratives. 100 Units.**
As rare first-person accounts of an institution that claimed the lives of millions, slave narratives occupy an important, almost sacred position in the history of American letters. In part, this course will offer a literary history of this genre of writing. We will consider the relationship of the slave narrative to other available genres of life writing: spiritual autobiography, captivity narratives, gallows narratives, and so on. We will consider a host of political problems that the slave narrative raises, such as: What levels of autonomy or agency could black writers hope to achieve in relation to white editors, sponsors, and abolitionist organizations? What is the evidentiary value of these narratives? How do the generic conventions of the slave narrative conscript black subjects into just giving “the facts” to white “philosophers,” as Frederick Douglass would critique, instead of enabling black subjects to theorize slavery and freedom in their own names? At the same time, we will explore print media not typically considered under the rubric of the “slave narrative” to thicken our understanding of black life-making in the shadow of slavery: legal petitions, court testimony, letters, and early novels. (1650-1830, 1830-1940, Theory)
ENGL 17950. The Declaration of Independence. 100 Units.
This course offers an extended investigation of the origins, meanings, and legacies of one of the most consequential documents in world history: the Declaration of Independence. Primary and secondary readings provide a series of philosophical, political, economic, social, religious, literary, and legal perspectives on the text’s sources and meanings; its drafting, circulation, and early reception in the age of the American Revolution; and its changing place in American culture and world politics over nearly 250 years. (1650-1830, 1830-1940) In addition to the noted class times, there will also be discussion sections to be scheduled once the class begins.
Equivalent Course(s): LLSO 27950, HMRT 17950, HIST 17604, FNDL 27950, SIGN 26039

ENGL 17960. The American Revolution: Culture and Politics. 100 Units.
This course invites you to immerse yourself in the cultural, intellectual, literary, legal, social, and political worlds of Revolutionary Americans. We explore the causes and consequences of the American Revolution; the meaning of the conflict to ordinary people and extraordinary politicians; the relation of liberty to slavery; the influence of evangelical religion as well as the Enlightenment; the creation of a new legal and political order; and the legacy of the Revolution for later generations-especially our own. (F)
Equivalent Course(s): LLSO 26502, HIST 17605, HMRT 27960

ENGL 17990. America and Its People, A Survey. 100 Units.
From Native songs to the beats of dub and mambo, from poems by Emily Dickinson to the films of Spike Lee, this course offers an introduction to the varied cultures that inhabit the American continent and the social, political, and historical currents that have shaped them. It is not structured regionally or chronologically, but through topics such as storytelling, rhythm, magic, and storytelling, using diverse approaches drawn from anthropology, history, and the study of art and literature. We will reflect on these themes through both academic papers and creative writing exercises, culminating in a final project where each student will choose a specific object or work, research it, and present their findings to the class. Throughout this course, students will develop their abilities to read, write, and think both critically and creatively about art, culture, and history.

ENGL 18106. The Many Media Provocations of Laurence Sterne. 100 Units.
This course reads Laurence Sterne’s Tristram Shandy and Sentimental Journey—and a few of the works these works have inspired—in light of the long reach of this eighteenth-century novelist across time and media, from travel-writing and engraving to film and the graphic novel. (B, F)

ENGL 18108. Culture and the Police. 100 Units.
How do cultural products facilitate, abet, and enable the form of social ordering that we call policing? This course will explore the policing function of what modernity calls “culture” by exploring the parallel histories of policing, the emergence of modern police theory, and the rise of the novel. We will focus in particular on how both literature and the police emerge to navigate a series of linked epistemological and political problematics: the relation between particularity and abstraction, the relation between deviance and normalcy, and indeed that of authority as such. While we will focus on texts from the eighteenth- and nineteenth-century Atlantic world, students with a broader interest in policing are encouraged to enroll. Readings will include Aphra Behn, Daniel Defoe, Henry Fielding, G.W.F. Hegel, Louis Althusser, and Michel Foucault, in addition to historical documents including gallows narratives, newspapers, and early theorizations of the police concept. (Fiction, 1650-1830, 1830-1940, Theory)
Equivalent Course(s): CRES 18108

ENGL 18250. Irish Literature and Cinema. 100 Units.
Major works of poetry, fiction, drama, and film. In literature, the course ranges from Jonathan Swift and Maria Edgeworth to Seamus Heaney and Anna Burns, and, in cinema, from silent film to Neil Jordan and Lenny Abrahamson. Literature and cinema are intertwined throughout the weeks of the quarter in various connections (including Hitchcock’s adaptation of O’Casey’s JUNO AND THE PAYCOCK). (Fiction, Poetry, Drama, 1650-1830, 1830-1990)
Equivalent Course(s): CMST 21650

ENGL 18275. Poetry in the Age of Revolution. 100 Units.
The late eighteenth and early nineteenth centuries saw tumultuous changes in both literature and politics. This course will be a survey of British Romantic poetry, focusing on the poetic innovations that accompanied such social developments as republican revolutions, abolitionism, the reform movement, and early feminism. We will study the diversity of poetic expression in the period, which saw the rebirth of the sonnet, a new emphasis on lyric, new uses of vernacular language in verse, and a re-evaluation of the social role of the poet. This focus on poetics will be supplemented with attention to political context. Our readings will include poetry by both traditional canonical figures—Blake, Wordsworth, Coleridge, Byron, Shelley, Keats—and poets who have returned to prominence only recently—Phillis Wheatley, Robert Burns, William Cowper, Charlotte Smith, Anna Barbauld, Mary Robinson, and John Clare. (Poetry, 1650-1830).

ENGL 18500. American Horrors. 100 Units.
This course is a survey of horror in American literature and film, with a special focus on the genre’s relation to racial and sexual violence. How does horror reflect, contribute to, or intervene into structures of racism, sexism, xenophobia, and queerpheoba? How do fictional texts represent or transform non-fictional horrors, from lynching to rape to police brutality? And what is the status of horror as an emotion that structures relations of power and privilege in the United States? Together, we will gain a historical perspective on the genre, for
instance tracking the figure of the zombie from its birth in Haitian folklore as a projection of the horrors of slavery, through 20th century works like George Romero’s film Night of the Living Dead, and into present day works including Colson Whitehead’s novel Zone One. We will pay special attention to the present moment, interrogating a renascence of horror tropes in, for instance, feminist fiction (Karen Russell and Carmen Maria Machado), television (American Horror Story and Stranger Things), and cinema (It and Get Out).

Equivalent Course(s): GNSE 18500, CRES 18500

ENGL 18520. The Literature of Sport. 100 Units.
This course studies literary and filmic texts from the 20th-21st C that make central or peripheral use of sport, to investigate cultural, formal, and aesthetic aspects of sport fiction. Texts will include novels ranging from Chekhov’s The Shooting Party to Don Delillo’s End Zone and films such as Miracle, Gladiator, and I, Tonya.
(Fiction, Theory)

ENGL 18575. Political Economy and the Novel: Production, Consumption, Distribution. 100 Units.
The artform we now call the novel and the discipline we now call the economics both have their roots, to some degree, in eighteenth-century and early nineteenth-century Britain. In this interdisciplinary course, we will study novels alongside early works of economic policy in order to put the disciplines of literary studies and economics in conversation. The course will be organized around three themes—production, consumption, distribution—and three corresponding novels—Daniel Defoe's Robinson Crusoe, Maria Edgeworth's Ennui, and Charles Dickens' Hard Times. We will consider important works of political economy (by Bernard Mandeville, Adam Smith, and John Stuart Mill), radical responses to political economy (by Jean-Jacques Rousseau, William Godwin, Mary Wollstonecraft, Robert Owen, and Karl Marx), and relevant contemporary readings (including Sylvia Federici, Gary Becker, David Graeber, and Thomas Piketty). The course will begin with a selection of classical works from the Vedic, Judaic, and Greek traditions establishing the deep roots of humanistic economics.
(Fiction, 1650-1830)

ENGL 18600. Zizek on Film. 100 Units.
Slavoj Zizek has used film as the great expositor of his theories of ideology, perversion, sexuality, politics, nostalgia, and otherness. In this discussion-heavy course we will watch a lot of film from the directorial subjects of his main discussions (Chaplin, Rossellini, Lynch, Haneke, Kieślowski, Tarkovsky, von Trier, Hitchcock, and others) alongside Zizek’s theoretical writings on their film. The course examines why for the man who has been called the “Elvis of cultural theory” film is such a perfect lens through which to examine social situatedness and intersubjective “aporia.” There is no “paperwork” assigned for the course. The course is conducted seminar style and participants are expected to be vocal, prepared, and somewhat ornery.
Equivalent Course(s): CMST 27201

ENGL 18660. The World’s a Stage: Performance in Politics, Culture, and Everyday Life. 100 Units.
This course traces the history of the double-edged notion that the world might resemble a stage from its ancient roots to its current relevance in politics, social media, and gender expression, among other areas. We will explore these questions by reading performance texts and performance theory from classical to contemporary, by attending plays and watching films, and by visiting non-theatrical events in order to consider them as occasions for performance. (Drama, Theory)
Equivalent Course(s): TAPS 20060, SIGN 26049

ENGL 18700. Sexual Violence in America: Theory, Literature, and Activism. 100 Units.
This course will consider how a spectrum of sexual violence has been represented, politicized, and theorized in the United States from the 1970s to the present. To get a handle on this vast topic, our archive will be wide-ranging, including legal statutes and court opinions on sexual harassment and pornography; fiction, poetry, and graphic novels that explore the limits of representing sexual trauma; activist discourses in pamphlets and editorials from Take Back the Night to #MeToo; and groundbreaking essays by feminist and queer theorists, especially from critical women of color. How does the meaning of sex and of power shift with different kinds of representation, theory, and activism? How have people developed a language to share experiences of violation and disrupt existing power structures? And how do people begin to imagine and build a different world whether through fiction, law, or institutions? (Theory)
Equivalent Course(s): GNSE 18700

ENGL 18860. Black Shakespeare. 100 Units.
This course explores the role played by the Shakespearean canon in the shaping of Western ideas about Blackness, in long-term processes of racial formation, and in global racial struggles from the early modern period to the present. Students will read Shakespearean plays portraying Black characters (Othello, Titus Andronicus, The Tempest, and Antony and Cleopatra) in conversation with African-American, Caribbean, and Post-colonial rewritings of those plays by playwrights Toni Morrison, Amiri Baraka, Bernard Jackson, Djanet Sears, Keith Hamilton Cobb, Aimé Césaire, Derek Walcott, Lolita Chakrabarti, and film-makers Max Julien and Jordan Peele. This course is open to MAPH students and to PhD students upon request. (Drama, Pre-1650; Med/Ren)
Equivalent Course(s): CRES 18860, TAPS 20040, TAPS 30040, ENGL 38860

ENGL 18920. The Aesthetics of Camp: Queer Style, Queer Sensibility. 100 Units.
By the time Susan Sontag's “Notes on Camp” (1964) had defined its object in the (now notorious) terms of a “failed attempt at seriousness,” the word camp - as a noun, an adjective, and a verb-had enjoyed more than half a century of connotative associations with homosexuality and gender-non-conformity. The history of queer
representation in the Anglophone world is intimately tied to the history of camp, as both a dominant style for the representation and encoding of non-normative gender and sexual positions, and a prevailing sensibility through which queer subjects might relate to the world. This course studies the development of camp aesthetics in key texts works of Anglophone literature, cinema, and mass culture, from Oscar Wilde through RuPaul’s Drag Race. Readings from gay/lesbian, queer, and literary theory will frame our discussion of a range of themes animated by camp aesthetics, including: relationships between gender, sexuality, subjectivity and style; issues of taste; the aesthetics and politics of the outrageous; and the relationship between social abjection and bathos. Possible texts by authors such as Oscar Wilde, Ronald Firbank, Edith Sitwell, Baroness Elsa Von Freytag-Loringhoven, Joe Orton, Djuna Barnes, and Gore Vidal; cinematic texts might include films by John Waters, Andy Warhol, Annie Livingston (Paris is Burning); and a range of mass-cultural objects, including anything from Cher and the 2019 Met Gala to RPDR and Lady Gaga. (Theory, 1830-1940)

Equivalent Course(s): GNSE 18920

ENGL 18950. Nineties Feminisms. 100 Units.
This course will survey feminist literatures of the 1790s, 1890s, and 1990s. We will cover works by authors like Mary Wollstonecraft, Sarah Grand, and Greta Gaard as well as feminist movements from New Woman ideal in the 1890s to ecofeminism and material feminisms in the 1990s. (1650-1830, 1830-1940, Theory)

Equivalent Course(s): GNSE 18950

ENGL 19203. Romantic Literature and the World. 100 Units.
Percy Bysshe Shelley’s most important essay, A Defence of Poetry(1821), ends with an audacious claim: ‘Poets are the unacknowledged legislators of the world.” By this he affirms that poetry and the imagination impact (“legislate”) social conditions, even though poets rarely receive the credit. But what about that last term, “the world”? Shelley is also commenting on the central topic we’ll examine in this course: the Romantic idea that imaginative literature makes it possible to think of the world as a whole. This seminar presents major works, figures, and literary forms of Romanticism as a set of engagements with early globalization. We begin with Scottish Enlightenment ideas about cosmopolitanism and “world citizenship,” and trace the development, continuance, and resistance to these ideas in writing about the Atlantic slave trade, domestic and overseas colonial relations, the French Revolution and Napoleonic wars, travel and tourism, and the Ottoman Empire. (Poetry, 1650-1830)

Equivalent Course(s): GNSE 19204

ENGL 19204. Experiments in Epic Poetry. 100 Units.
A course devoted to reading in full a small number of Romanticism’s important long narrative poems: Shelley’s Prometheus Unbound, Wordsworth’s The Prelude, Byron’s Don Juan, and Barrett Browning’s Aurora Leigh. We’ll think about the conventions and aims of epic poetry and we’ll ask how (and why) these works reinvent a very old genre.

ENGL 19205. Poetry in the Land of Childhood. 100 Units.
Cupboards and attics, nests and shells, the inside of a bush, the bottom of a rowboat: for the 20th-century philosopher Gaston Bachelard, intimate “fibred” spaces like these have a special relation to childhood—both as it is experienced and as it is remembered. Taking the lead from Bachelard this course investigates the construction, beginning in the eighteen century, of childhood as a particular kind of place, one that might be imaginatively accessed through poetic images, rhythm, and rhyme. Our readings will come from the eighteenth and nineteenth centuries—that is, from the birth of children’s literature to its “golden age”—and will take us from the nursery rhymes and cradle songs of early children’s poetry collections, through William Blake’s “forests of the night,” and to the wonderland of Lewis Carroll’s Alice books. (Poetry, 1650-1830, 1830-1940)

Equivalent Course(s): GNSE 19205

ENGL 19260. The Emotions in Literature, Philosophy, and Psychology. 100 Units.
Emotions color our experience everywhere we go and play a motivational role in everything we do, yet central questions about the emotions persist over millennia: What are the emotions? Are emotions rational, and if not, where do they come from? Does everyone feel the same emotions, and do animals have feelings? Answers to these questions have been propounded by different fields of knowledge production, including psychology, anthropology, philosophy, theology, and most recently neuroscience. This course examines the emotions as a multifaceted phenomenon: a central aspect of personal experience, a subject of public discourse, and a concept with its own intellectual history. We will explore emotional life from the vantage of literature, philosophy, and psychology, focusing on the question: how can the humanities help us understand the emotions? Our starting point will be the present debate between constructivist and universalist understandings of emotion in psychology. Next, we will go back to the prehistory of our conceptions of emotion, and tour the perspectives afforded by literature and philosophy from antiquity to the present. Readings will include works by Lisa Feldman Barrett, Antonio Damasio, William James, Sigmund Freud, Melanie Klein, Aristotle, Seneca,
Sántarakaíta, René Descartes, Edmund Spenser, Adam Smith, William Collins, Laurence Sterne, Olivia Gatwood, and others. (Fiction, Poetry, 1650-1830)

ENGL 19450. Sir Gawain and the Green Knight in Context. 100 Units.

Among the many adaptations of Arthurian romance, Sir Gawain and the Green Knight (SGGK) stands out as particularly provocative, captivating audiences with violent games, unruly erotics, and spectacular ecologies. But how do the poem’s literary, material, and historical contexts inform its interpretation and reception? We’ll read a modern translation of SGGK, as well as passages from the original, to probe the particularities of its language. Then, we’ll move to the poem’s material surroundings by turning to another poem that survives with it in manuscript. Patience, a retelling of the Book of Jonah, will allow us to contrast Gawain with a different questing figure and ask how medieval readers might have interpreted an Arthurian romance alongside biblical paraphrase. Afterwards, we’ll study what is known as the alliterative revival: the composition in the fourteenth century of poetry in alliterative verse (like SGGK). We’ll read SGGK with the alliterative Morte Arthure, another Arthurian romance, to ask what poets found particularly compelling and innovative about this poetic form. Finally, we will theorize the work’s contemporary afterlives through A24’s recent film The Green Knight (2021). (Poetry, Pre-1650)

ENGL 19500. Mary Wollstonecraft and Mary Shelley. 100 Units.

This course examines the major works-novels, political treatises, letters, travel essays-of two of Romanticism’s most influential women writers. We will attend to historical, intellectual, and cultural contexts as well as matters of literary concern, such as their pioneering development of modes like gothic and science/speculative fiction, Wollstonecraft’s stylistic theories, and Shelley’s scenes of imaginative sympathy. (Fiction, 1650-1830).
Equivalent Course(s): GNSE 19500, FNDL 29501

ENGL 19560. Celebrity: Culture and History. 100 Units.

This course introduces students to the history of celebrity culture, moving from 19th century Britain to the 20th century United States. It focuses on the history of celebrity as it pertains to capitalist culture industries: commercial theater, popular literature, and film. Topics may include the history of tabloids, gossip columns, and fan mail; the origins of the “personal brand”; and debates about inequality and privacy. (Fiction, Drama, 1830-1940, Theory)

ENGL 19570. Text as Data: Introduction to the Digital Humanities. 100 Units.

In recent years, the digitization of texts in libraries has enabled new ways of studying the cultural past with computational methods. This course gives students a beginner-level introduction to these methods, which are sometimes referred to as the “digital humanities.” Computational methods help us ask questions about many hundreds or thousands of texts at the same time, questions that might elude the reach of a single reader. The course itself presumes no technical expertise whatsoever. Rather, we will explore tools designed for beginners and non-specialists. Class projects may include exploring the evolution of taboo language in novels and examining how the themes of science fiction have changed over time. In addition to practicing with text analysis methods, we will discuss some of the ethical and philosophical conundrums of using computers to study texts. (Fiction, 1830-1940, Theory)

ENGL 19700. Image, Text, Archive. 100 Units.

This course examines hybrid image-texts of the last 150 years to investigate what happens to narrative and genre when visual images become integral parts of textual composition, and what kinds of claims such texts make about memory, veracity, or objectivity. We will examine the early history of photography and image reproduction, learn to formally read images, and interrogate the relationship of photography to documentary. Our readings will include Louis Aragon’s Paris Peasant (1925), André Breton’s Nadja (1928), James Agee and Walker Evans’s Let Us Now Praise Famous Men (1941), Vladimir Nabokov’s Speak, Memory (1966), Michael Ondaatje’s The Collected Works of Billy the Kid (1970), W. G. Sebald’s The Rings of Saturn (1995) and Austerlitz (2001), and Anne Carson’s Nox (2009); critical readings will include texts by Roland Barthes, Margaret Iverson, Timothy Dow Adams, and Linda Hutcheon. (1830-1940, Theory)
Equivalent Course(s): MAAD 27900

ENGL 19800. The Unincorporated: Modernism, Geography, and Race. 100 Units.

This course investigates the centrality of notions of exclusion and exclusivity to the development of modernist literature on both sides of the Atlantic. The period of literary modernism stretching from the late-19th century to roughly the Second World War coincides with the high point of European imperial claims as well as the sedimentation of Jim Crow. We will trace the articulation of forms of belonging - and non-belonging - along the interrelated axes of space and race in modernist figures and writings ranging from Joseph Conrad, George Orwell, James Joyce, and Jean Rhys to Djuna Barnes, Aimé Césaire, Albert Camus, Gwendolyn Brooks, and Richard Wright. Our quarter will conclude with Kamal Daoud’s The Meursault Investigation, a defiant recasting of Camus’s 1942 The Stranger. (Fiction, 1830-1940, Theory)
Equivalent Course(s): CRES 19800

ENGL 19850. ‘Bad’ Taste: Camp, Kitsch, and More. 100 Units.

This course explores the politics of ‘bad’ taste by carefully investigating scenes of aesthetic pleasure with orthogonal, if not oppositional, relations to traditional Anglo-American artistic standards. Taking Susan Sontag’s famous 1964 essay as a starting point and moving forwards and backwards in time, students will be asked to study critical texts and works of art having to do with dandyism, kitsch, camp, racial or afro-kitsch, craft, and
rasquachismo. In each of these cases, the relation between aesthetics and group identities based in gender, sexuality, ethnicity, nationality, and race will be examined. Among others, students will encounter work by Oscar Wilde, Christopher Isherwood, Joe Brainard, Kevin Killian, Clement Greenberg, Manthia Diawara, Tavia Nyong'o, Spike Lee, Kalup Linzy, Anne Cvetkovich, Allyson Mitchell, Diana Taylor, Nao Bustamante, and Tomas Ybarra-Frausto. Students who take this course will learn to use formal analysis to interrogate connections between particular works of art and aesthetic categories associated with discrete sociopolitical positions.

ENGL 19856. Orientalisms. 100 Units.
Orientalism: in the 19th century, this word referred both to the disciplined study of Asian cultures in Western academia, and to a school of European painting characterized by its fanciful and exotic depictions of Asia (and the Middle East in particular). Since Edward Said's landmark 1978 book of the same title, Orientalism has come to name a complex and historically varied Western tendency to relate to Asia on the terms of stereotyping fantasy. Surveying the development of orientalist themes from about 1890 to the present—including the craze for japonisme in late-19th century European art, and the mix-and-match approach to Eastern (and other) spiritualities that constitutes the "New Age"—this course unravels the tropes and conventions that have historically shaped how Asia is imagined, perceived, and represented in the modern West. Along the way, we will ask how and why orientalist tropes have historically framed the exploration of issues like gender, sexuality, cultural decline, and futurity. Starting with Said as a springboard, we'll read a series of literary and cinematic texts—Gilbert and Sullivan's comic opera The Mikado, Wong Kar-Wai's film In the Mood For Love—alongside more recent theoretical accounts of orientalism by scholars such as Anne Anlin Cheng, Grace Lavery, and R John Williams. We will also look at the ways in which Asian writers and artists have adopted orientalist modes of representation for their own critical purposes. (Fiction, 1830-1940, Theory)

ENGL 19860. Ladies Nite: Women Beatniks in Literary Counterculture. 100 Units.
Three writers do not a generation make." Often relegated to status of wife or muse in the writings and history of the Beat Generation, women's literary contributions to this experimental zeitgeist remain largely unknown and unread. This course explores the dynamic body of work produced by female Beatniks from the 1950s-1970s. We first trace the Beat Generation's aesthetic roots within the experimental poetics of Romanticism and American Transcendentalism and then shift our focus to post-war Greenwich Village, Mexico, and the American West. We will delve into works from authors like Elise Cowen, Diane diPrima, Denise Levertov and Lucia Berlin, to investigate how women's authorship across place and form—chapbooks, poetry, memoirs, travel journals and films—gave voice to a vibrant, complex feminism awash with psychedelic drugs, sexual liberation and the metaphysical exploration deeply inherent to Beat counterculture. (Fiction, Poetry, 1830-1940) Equivalent Course(s): GNSE 19860

ENGL 19870. What Do Pictures Want…From the Novel? 100 Units.
This course uses the theories and methods of the field of visual culture to investigate a range of modern and contemporary novels that make use of visual media. Examining books by André Breton, Kurt Vonnegut, W.S. Sebald, Kathy Acker, Ishmael Reed, and Barbara Browning, among others, we will ask: How do pictures help tell stories? What kinds of relationships between practices of looking and reading are established by intermedial novels? What are the effects of different kinds of visual media in the context of the novel? What are the different ways printed images have been situated in relation to the narrative sequence or temporal movement of the novel? What relation to the world beyond the pages of the novel do such images stage? What is the status of textual description in these works? Texts by Michel Foucault, W.J.T. Mitchell, Roland Barthes, and Johanna Drucker will introduce key concepts and point to relevant critical discussions. Students who take this course will learn how to analyze different kinds of visual signs alongside verbal ones, how to correctly deploy technical vocabulary developed by literary critics and theorists of visual culture, and how to build a critical argument around visual and verbal interpretation.

ENGL 19880. Inhabiting the Borderlands: Latinx Embodiment in Literature, Art, and Popular Culture. 100 Units.
How does a Latinx cultural identity become legible? What are the conditions of its recognition? What kinds of embodied practices and performances serve to point to the particular intersections of race, ethnicity, class, sexuality, and gender that can be termed "Latinx"? To approach these questions, this course will explore critical texts by Diana Taylor, Gloria Anzaldúa, Julia Alvarez, Coco Fusco, José Esteban Muñoz, and Tomás Ybarra-Frausto, among others, as well as performances, artworks, and literature by La Lupe, Walter Mercado, Yalitza Aparicio, Cheech Moraga, Judith Baca, Carmen Maria Machado, and more. (Theory) Equivalent Course(s): GNSE 19880, LACS 19880, CRES 19880

ENGL 19890. Portrait of the Artist as ___ : Twentieth-Century Authorship in Theory and Practice. 100 Units.
Close your eyes and imagine an artist. What or who do you see? This course will explore the theories and representations of authorship and artistry that have shaped the way most of us imagine such figures. We will also discuss works of criticism, literature, and art that seek to counter or transform this tradition from a variety of angles and positionalities. Figures we will attend to include James Joyce, Virginia Woolf, Frida Kahlo, Zora Neale Hurston, Vincent Van Gogh, and Andy Warhol. (Theory)

ENGL 19902. Virginia Woolf and the Bloomsbury Group. 100 Units.
A controversial art exhibition organized by Roger Fry, "Manet and the Post-Impressionists," provoked Virginia Woolf to write that "on or about December 1910 human character changed." The Bloomsbury Group, renowned for its role in vilifying Victorian culture and promoting English modernism, was no less famous for its own
efforts to change human character: for its unprecedented understanding of aesthetics, economics, social politics, and sexuality. Taking advantage of our particular location in London (the neighborhood in which the group lived, met, wrote, and painted), this course will provide the opportunity to engage a broad spectrum of Bloomsbury work: the essays and fiction of Virginia Woolf; the art of Vanessa Bell, Duncan Grant, and Roger Fry; the macroeconomics of John Maynard Keynes. This engagement will unfold through different analytics (formalist, psychoanalytic, materialist), and with sustained recognition of two Bloomsbury institutions—the short-lived Omega Workshops, and the enduring Hogarth Press. The British Library and the Tate Modern will provide us with intimate access to literary and visual texts, and we will talk with contemporary writers about the cultural legacy of this coterie. (Fiction, 1830-1990)

ENGL 19920. I, too, am America*: Ethnic Minority Poetry in the US. 100 Units.

This course is designed as a survey of the various minority traditions excluded from canonical understandings of the history of US poetry. Centered around the twentieth century yet bookended by earlier and later poetry, the course is divided into four sections: African American, Native American, Latinx, and Asian American. Among many others, we’ll read poems by Myung Mi Kim, Amiri Baraka, Simon J. Ortiz, and Claudia Rankine. (Poetry, Theory)

Equivalent Course(s): CRES 19920

ENGL 19921. The Postcolonial Bildungsroman. 100 Units.

This course examines the postcolonial bildungsroman, in order to pose questions of the genre about geopolitics and literary afterlives. Described as a “coming of age” narrative, the bildungsroman has historically tended towards a Eurocentric framework of “discovery” and discovery in articulating the process of the protagonist’s maturation. However, instead of the triumphant consolidation of the self that is typical of the traditional bildungsroman, the postcolonial bildungsroman foregrounds the fractures that inhere with the attempt to consolidate both postcolonial selves as well as postcolonial collectives. Situated against the convulsions of anticolonial and antiracist movements, what self-discovery is afforded to those who have already been “discovered” and circumscribed by the European gaze? What does a “coming of age” narrative look like against the simultaneous creation of new nations, a process often steeped in blood that seems the inauguration of further cycles of trauma and stasis? Finally, how far can the generic category of the bildungsroman hold till it begins to fracture under the pressures of newer demands of political and literary representation? This course will grapple with some of these questions, examining certain key theories of the bildungsroman as well as literary examples of the genre culled from diverse sites, authored by Franco Moretti, Meenakshi Mukherjee, Tsitsi Dangarembga, Derek Walcott, Sara Suleri, and Shyam Selvdurai. (Fiction, Theory)

Equivalent Course(s): CRES 19921

ENGL 19922. Literature and Rationality. 100 Units.

This class investigates the relation between literature and rationality. We will query the binary assumptions that logic equates truth while intuitive/emotional forms of knowledge are invalid. Through a combination of fiction and philosophy, we will examine the roles of logic in building fictional worlds and conversely the uses of narrative in building rational arguments. Literary texts may include Kindred, The Murder of Roger Ackroyd, Native Speaker, Never Let Me Go, Sherlock Holmes, Between the World and Me, and Minority Report, and Gyekye. (Fiction, Theory)

ENGL 19930. The Emotions in Literature, Philosophy, and Psychology. 100 Units.

Emotions color our experience everywhere we go and play a motivational role in everything we do, yet central questions about the emotions have persisted over millennia. What are the emotions? Does everyone feel the same emotions? Are emotions rational? Where do emotions come from? This course draws on psychology, philosophy, and literature to examine the persistent question of whether the emotions originate in the mind, the body, or some combination of both. Our starting point will be the present debate about whether emotions are naturally determined or socially constructed in psychology. Next, we will go back to the prehistory of our conceptions of emotion and tour the perspectives afforded by literature and philosophy from antiquity to the present. Among others, our texts may include psychological perspectives from Lisa Feldman Barrett and Antonio Damasio, philosophical works by Seneca, Santaraksita and René Descartes, literature by Edmund Spenser, Laurence Sterne, and Olivia Gatwood, and film. (Poetry)

ENGL 19940. Reading Reality TV: How to Research Identity in Contemporary Culture. 100 Units.

This course examines the cultural politics of reality television with a focus on how these wildly successful shows, often perceived as guilty pleasures, have in fact been responsible for mediating important conversations around issues of race, gender, and sexuality. This course is also a survey of reality tv, conceived simultaneously as an artifact and an archive of pop culture and mainstream politics. We will start with the “first” reality tv show An American Family, which aired in 1971, and examine the emergence of reality tv from genres of documentary and cinéma vérité (such as Andy Warhol’s Chelsea Girls, Grey Gardens, and Candid Camera). We will then analyze the advent of so-called unscripted television of the 1990s and early 2000s with special attention to shows like The Real World, Queer Eye, Laguna Beach: The Real O.C., Judge Judy, and The Apprentice. We will also consider more contemporary shows like Keeping Up with the Kardashians, RuPaul’s Drag Race, The Real Housewives, and 90 Day Fiancé. Student interest will factor into our selection. Above all, students will develop practical skills of research and methodology. In addition viewing shows and reading theorists of identity and media, students
will craft individual research projects about specific shows throughout the term, culminating in a symposium. (1830-1940, Theory)
Equivalent Course(s): MAAD 10940, GNSE 19940, CRES 19940

ENGL 19950. Filth as Genre. 100 Units.
Is "filth" a genre? This course examines literary texts from antiquity to today that have been dismissed as smut, pulp, and/or trash in either their contemporary moment or reception, and it asks how we might develop as a class a theory of filth. Syllabus materials will range from Catullus’s sparrow poems to Richard Crashaw’s excremental poetry to Charlotte Brontë’s Jane Eyre-labeled a "naughty book"-to contemporary objects such as: the romance novel (incl. the works of Melissa Blue, E.L. James, and Beverly Jenkins); film (John Waters’ Trash Trilogy, Mark Robson’s Valley of the Dolls); and online fanfiction databases. The course also provides an introduction to genre theory: we will explore established literary categories, with attention to intertextuality and periodization, and consider the construction of genre more broadly. (Pre-1650, Theory)
Equivalent Course(s): GNSE 19950, MAAD 10950

ENGL 19960. Comedy from the Margins. 100 Units.
This course takes up cultural representations of organized crime in literature, film, and television as loci for thinking about intersections of capitalism, globalization, migration, violence, and family. Texts may include My Brilliant Friend, The Godfather, Infernal Affairs, The Wire, Eastern Promises, and Shark Tale. (Fiction, Theory)

ENGL 19970. Organized Crime Fiction. 100 Units.
Gender and genre share the common root term, “genus,” which refers to classification. In this class, students will engage how authors make use of decolonial, antiracist, feminist and queer theory and praxis to approach and refigure gender’s colonial legacies. Reading across genres--memoir, poetry, and speculative fiction, to name a few--this course attends to the remaking and proliferation of gender as a matter of form. (Theory) This class counts as a Problems course for GNSE majors.
Equivalent Course(s): GNSE 19960, CRES 19960, ENGL 19960

ENGL 19980. Trans* Forms: On Gender and Genre. 100 Units.
This course examines some of the greatest hits of the non-Shakespearean repertoire to discuss the central role of the raced and sexed body on the Renaissance stage. We will put under special scrutiny the tendency of playwrights to dramatize for display virginity, pregnancy, and venereal disease as they intersect with a wide spectrum racial difference. Social, medical, and ecclesiastical history will be important to our discussions, but the aim of the course is to investigate the theatrical implications of this raced and sexed dramaturgy; in particular, we will consider how the plays of the Tudor-Stuart era that hinge on biological ‘facts’ call for exhibitions of anatomical proof that they would seem to be entirely incapable of mustering. Students should expect extensive reading assignments, preparation for which includes participation in a calendar of class discussions; a presentation to the class of a self-selected primary text; and a culminating research essay. (Pre-1650, Drama)

ENGL 20036. Making Sex and Race on the Renaissance Stage. 100 Units.
This course examines the centrality of normativity to our conceptions of funniness, reading theories of comedy alongside stand-up, sitcoms, dramedy, and romantic comedy. We will ask: in what ways do comedic formulas establish ideas of the “normal” in order to subvert (or perhaps reinforce) them? How, does comedy about the “strange”—as the foreign, the queer, the excessive or the abject—frame or reframe structures of sociality often taken for granted, forcing us to grapple with questions of citizenship and belonging, gendered and sexual norms, racialization and power? In addition to theories of comedy and joke theory, students will analyze theoretical works on race, gender and sexuality alongside popular television series, talk shows, and comedy specials. Possible texts and comics include: Chewing Gum, Fleabag, Insecure, Reservation Dogs, Ramy, Atlanta, Awkwafina is Nora from Queens, Julio Torres, Hasan Minhaj, Ali Wong, Jacqueline Novak, Dave Chappelle, Hannah Gadsby, and Ronny Chieng. (Theory, 1830-1940)

ENGL 20040. Borders, Migration, and Refugees. 100 Units.
This course explores the complex geopolitical issues of migration and national borders through visual and literary representations of the refugee in the twentieth- and twenty-first centuries. How have artists, writers, and filmmakers rendered their experiences of exile and displacement as a result of forced migration? In what ways do art and literature help us to understand migration as an embodied experience? What does the border mean in both aesthetic and political terms? To answer these and many other related questions, we will read across a dynamic and wide range of national and cultural contexts, from the mass displacement of World War II in Europe and the Great Migration in the United States to experiences across the African Diaspora and the contemporary global refugee crisis. Artists and writers may include Richard Wright, Jacob Lawrence, Sam Selvon, Etel Adnan, Mounira Al Solh, and Ocean Vuong, as well as theory and criticism by Hannah Arendt, Gloria Anzaldúa, Paul Gilroy, and Christina Sharpe. (Fiction, Poetry, Theory)

ENGL 20045. Caribbean Literary and Visual Cultures: Work and “Wuk.” 100 Units.
While tourist boards and hotel companies promote the Caribbean as a paradise of “sun, sex, and gold,” what lies beyond this imaginary? This seminar explores literature and visual arts in the English-speaking Caribbean through the lenses of labor and gender and sexuality. In “Work and ‘Wuk,’” we will begin by examining
narratives written by enslaved African women in the Caribbean such as The History of Mary Prince (1831). Then, we will turn to short stories, mixed-media works, and other literary and visual works by Caribbean women and gender and sexual minorities that represent major historical events: labor migration from Asia to the Caribbean, working-class movements, decolonization, and migration of Caribbean peoples to North America and Great Britain. Throughout, we will gain an understanding of how Caribbean writers and artists have developed homegrown ways of seeing the region. Readings include works by Patricia Powell, Michelle Cliff, Jamaica Kincaid, Jean Rhys, and Ramabai Espinet, and criticism by Sylvia Wynter, Saidiya Hartman, and Selma James. (Fiction, Theory)

Equivalent Course(s): CRES 20050, GNSE 20045

ENGL 20046. Introduction to Caribbean Studies. 100 Units.
Why have critics, writers, and artists described the Caribbean as “ground zero” of Western modernity? Beginning with the period before European settlement, we will study slavery and emancipation, Asian indentureship, labor and social movements, decolonization, debt and tourism, and today’s digital Caribbean. We will survey literary and visual cultures, primary source documents, and thought across the English, French, Spanish, and Dutch-speaking Caribbean. All readings will be available in translation. (Fiction, Theory)

Equivalent Course(s): CRES 20046, LACS 20046, GNSE 22046

ENGL 20050. Narrating Diaspora. 100 Units.
This course explores how Black writers in the twentieth century variously crafted and defined the African Diaspora while actively navigating this diaspora. Alongside scholarly works in African diaspora theory, readings will include essays and novels by Black writers from the Americas, Europe, and Africa. (Fiction, Theory)

Equivalent Course(s): CRES 20050

ENGL 20072. Frankenstein at 200: Hideous Progeny. 100 Units.
2018 marks the 200th anniversary of the publication of Mary Shelley’s Frankenstein, or the Modern Prometheus, arguably the most famous horror story ever written. Frankenstein is also a mythopoetic tour de force whose searching moral and ethical questions—what cost should we pursue scientific advances, or seek knowledge more generally? What are the effects of social marginalization? Where is the boundary between the drive to create and the desire for power?—command more attention today than ever. In this seminar we will examine the novel both as it engaged earlier cultural works (Plutarch’s Lives, Milton’s Paradise Lost, Godwin’s Political Justice, Wollstonecraft’s Vindication of the Rights of Woman, Goethe’s Sorrows of Young Werther), and as it morphed over the course of two centuries into a full-blown modern myth. Indeed, its adaptations, scholarly editions, imitations, and parodies are legion, spanning nineteenth-century melodramas, popular songs, numerous blockbuster films (including the prequel to Ridley Scott’s Aliens saga), comic books, a new Netflix miniseries, and even, rather amazingly, at least one children’s book series. We will have the unique opportunity of attending the world premier of the newest stage interpretation of Shelley’s novel at the Court Theatre and discussing the projects of adaptation and remediation with its director and cast. Students will have the option of producing their own creative adaptation as their culminating project for the course.

Equivalent Course(s): GNSE 20072

ENGL 20140. London: From Industrial City to Financial Center. 100 Units.
Over the last two centuries, London has undergone two “revolutions,” the industrial revolution and the financialization revolution, both of which have had significant impacts on the built landscape and residential patterns of its neighborhoods. Some of the materials we will look at are Charles Dickens’s Oliver Twist, George Gissing’s The Netherworld, Mike Leigh’s High Hopes, John Lanchester’s Capital, among other supporting texts (on urban globalization, the poverty maps of Michael Booth). (Fiction, 1830-1940).

ENGL 20141. London Program: Theater, History & Urban Life in London. 100 Units.
In 1956, British elites reluctantly confronted the end of Empire, while ordinary Britons were more concerned about contradictions between promises of affluence and the actual experience of austerity. Also in 1956, a new theatre opened in the as-yet unfashionable frontier of London’s theatre district; the Royal Court saw itself as a vanguard breaking class and gender taboos. These two currents converged in The Entertainer (1957), John Osborne’s play about the post-imperial moment in Britain. We will use this play, its film version, and the theatre and its personnel (including Laurence Olivier who later ran the National Theatre) as a point of departure for studying the dramatic representation of history and urban life in key London sites, including the National’s opening state of the nation play, Weapons of Happiness (1976). The first two weeks of the course also include analyzing current productions at both theatres, along with critical texts on the impact of theatre (on tourism and gentrification, for instance). The third week, depending on shows on offer in 2016, may include one of several other theatres connected to the state of the nation and its transnational inheritance.

ENGL 20142. Producing London. 100 Units.
This course, part of the London program, will provide you with a framework for developing a quarter-long research project, enriched by either archival work or fieldwork, that examines some object or aspect of London’s cultural past. We will explore the city via a selection of literary and theoretical texts, and through a series of field trips that reflect London’s historical economies of circulation. Course readings and discussion are designed to help you contextualize your objects, which need not be textual, within broader accounts of cultural production; topics may include patronage structures, print culture, and media theory.
ENGL 20143. London Program: Archaeological Imagination in English Culture. 100 Units.
As Britain emerged as an imperial power, the concomitant rise of archaeology injected into British culture a series of alternative antiquities: Greek, Egyptian, Mesopotamian, Indian, Celtic. In this course, we will look at some of the ways these various usable pasts were taken up in nineteenth-century English poetry, fiction, art, and institutions, and used to imaginarily channel and refract political, social, and sexual anxieties and desires. Topics may include the Elgin Marbles controversy; Egyptomania; the excavations of Pompeii, Nineveh, and Stonehenge; decadence; the looting of the Old Summer Palace in Beijing; and the archaeologist as spy. Readings may include Keats’s Ode on a Grecian Urn; Shelley’s Ozymandias; Kipling’s The Man Who Would Be King; T. E. Lawrence and Gertrude Bell; and Agatha Christie’s Murder in Mesopotamia. We will probably take field trips to Stonehenge and to the British Museum. (C, F)

ENGL 20144. London Program: Institution and Revolution in Romantic Arts. 100 Units.
In the first part of the course, focusing on William Wordsworth and Samuel Taylor Coleridge’s monumental poetic work Lyrical Ballads (1798), we will consider the implications of revolutions abroad and of institutionalizations of arts and culture at home for the rise of modern literary culture in Romantic-era Britain. Wordsworth famously envisioned a new role for the poet as that of a “man speaking to men” who could make “incidents and situations from common life” the proper matter of literature. As he did so, Wordsworth was confronting both the disappointed hope of the “blissful dawn” of the French Revolution and a cultural milieu reshaped by the emergence of institutions like the British Museum (1753), the Royal Academy of Art (1768), and the National Gallery (1824)-all of which continue to define British national culture. In the second part of the course, we will consider analogous developments of the present moment, including the institutionalization of new arts like fashion, to consider where (in what scenes, and in what forms of writing and media) we might look for Lyrical Ballads of our own time. (C, F)

Blast (1914-15) sought to distinguish London as a new center of radical innovation in the literary and visual arts. Edited by Wyndham Lewis—the controversial poet, novelist, and polemist—the magazine introduced Vorticism as a movement that sought to galvanize a cultural revolution. (“Curse with expletive of whirlwind the Britannic aesthete cream of the snobbish earth.”) This course will concentrate on the two issues of the magazine itself, attending to its literary and graphic experiments in the context of other modernist magazines. We will also engage related work by the artists and writers who contributed to the journal (Ezra Pound, Henri Gaudier-Brzeska, Jacob Epstein, Jessica Dismoor, Helen Saunders, El Lissitsky, Rebecca West, Ford Madox Ford, Dorothy Shakespare); and we will situate Vorticism in relation to the modernist contexts against which it emerged (including Cubism, Imagism, Futurism, and the Bloomsbury Group). Moreover, we will examine the brief history of Blast against the backdrop of the Great War. In London we will take particular advantage of the collections at the Tate. (B, G)

ENGL 20146. London Program: Money, Migration, and the Metropole. 100 Units.
By focusing on a set of novels-one from the late 19th century, and several from the early 21st century—this course will explore how movement within and between great cities, particularly but not exclusively, London, challenges our capacity to imagine social value, social change, and literary form. The novels we read will include, Henry James, The Princess Casamassima, Mohsin Hamid, How to Get Filthy Rich in Rising Asia, Colm Tóibín, The Master, John Lanchester, Capital, Caryl Phillips, The Atlantic Sound and Higher Ground, Rachel Cusk, Outline and Transit. (B, G, H)

ENGL 20147. London Program: Rambles and Revolutions. 100 Units.
To ramble can mean to walk without any definite route as well as a plant’s ability to put out shoots over walls; in other words, it can mean an exploration that traverses new territories while transcending borders and limits. Combined with a common phrase from a Jane Austen novel, to take a turn about a room or lawn, rambling can also be linked to the circular movement of revolution, of the turns in thinking both on a small and large scale. The aim of this course is to aid you on your rambles and scholastic turns as you develop an independent research project based on an aspect of London’s history, ecology, geography, institutions, society, or culture. Course readings and discussion will be focused on ecologies of place and of reading, and will help you contextualize your object of research. It will also include archival research and fieldwork or excursions to various sites in the city. (H)

ENGL 20148. English Renaissance Verse and the Poetics of Place. 100 Units.
This course will explore sixteenth- and seventeenth-century English poetry by focusing on the poetic treatments of diverse places, including commercial, legal, and theatrical London venues, courtly palaces, aristocratic country houses and rural estates, churches, prisons, and imaginary landscapes. Poets might include Wyatt, Spenser, Sidney, Shakespeare, Donne, Jonson, Herbert, Herrick, Lovelace, Milton, Marvell, Philips, and Cowley. Genres might include sonnet, epithalamion, satire, pastoral, georgic, epistle, epigram, country-house poem, and ode. Trips within and close to London might include the Tower of London, the Whitehall Banqueting House, the Globe Theater, Hampton Court, Penshurst Place, and Knole. (Poetry, Pre-1650. 1650-1830)

ENGL 20149. London Program: Literature and the Environment in Eighteenth-Century Britain. 100 Units.
This course will focus on eighteenth-century literature that engages us with the nonhuman environment—with the plants, animals, and elements, the landscapes and the climates that surround and shape human life. We will range widely in genres from nature poetry and travel writing to natural history and the novel, reflecting throughout on the ways in which nature may be cultivated, improved, or imported from elsewhere.
- not something opposed to human culture but wholly tied up with it. Together, we will ask: how do ideas of
nature look different in the city, the country, or the colonies? And crucially, what might eighteenth century
understandings of the relationship between human beings and the natural world have to tell us our own moment
of ecological entanglement and crisis? The course will draw on the resources of London and its environs, likely to
include Kew Gardens, the Natural History Museum, the Sloane House, and Tate Britain. (1650-1830)

ENGL 20150. London Program: Pagan London. 100 Units.
This course is a study of literary modernism by way of its debt to Scottish anthropologist J.G. Frazer's The
Golden Bough, a foundational work in the anthropology of magic, religion, purity, pollution, sacrifice, fertility,
and the death and reincarnation of gods. Reading Frazer's work alongside works by William Butler Yeats, T.S.
Eliot, Ezra Pound, H.D., Virginia Woolf, James Joyce, Ludwig Wittgenstein, Robert Graves, Sigmund Freud,
and Jane Harrison, we will examine the widespread impact of Frazer's tome, its resonance in the tumultuous
war years, and the ways in which it participated in the creation of pagan, heretical, outsider, country, rural, and
ethnic values in modernist London. Inasmuch as Frazer's work possessed a literary life, we will examine how its
anthropology possessed by literature lives on in the works of such anthropologists as Mary Douglas and Michael
Taussig. Course fieldtrips are likely to include the newly reconstructed London Mithraeum, Greenwich, and the
Stonehenge monument. (1830-1940, Fiction, Poetry, Theory)

ENGL 20151. London from the Outside-In. 100 Units.
In discussing Jane Austen's Mansfield Park, Edward Said writes of the Bertram estate's colonial holdings in
Antigua, and the few references in the novel itself to these plantations, claiming that the novel demonstrates
"the avowedly complete subordination of colony to metropolis." In this course, we will explore and expand
upon this idea, seeking to understand the ways in which London's cosmopolitan and prominent history depend
upon England's imperial endeavors. This pursuit will also involve representations of the city "from the outside," such as Samuel Selvon's The Lonely Londoners and Tayeb Salih's Season of Migration. Readings will be diverse in genre, style, and period, attempting to open as many related discourses as possible, as this course is aimed at developing an independent research project. Class time will be equally devoted to the readings, research techniques, and workshoping your ideas. (Theory)

ENGL 20152. London Program: London's Water Stories: Representations of the Thames in Literature, Art and Film. 100 Units.
his course will consider representations of urban experience in 19th, 20th and 21st-century London through
focusing on the river. As one of the main points of entry to Britain for people and goods throughout the 19th
and much of the 20th century, the river and especially the London docks, loom large in many of the mythologies
of London as an imperial center, a destination for immigrants, and, with the redevelopment of Canary Wharf
in the 1980s, a center of global finance. We will think about the licit and illicit traffic of the river, the various
cultures and counter cultures that have emerged along it, and the ways in which it figures in literary and other
texts. Students will travel on the river, visit relevant museums and exhibitions, including the Docklands Museum
and the Tates, and they may have a guided walking tour on the Isle of Sheppey. Texts may include works by
Dickens, Oscar Wilde, Woolf, Conrad, and James Berry, and films by Derek Jarman and John Mackenzie. (Fiction,
1830-1940)

ENGL 20153. London Program: Postcolonial England: Migration, Race, Nation. 100 Units.
This course will examine how ideas of English identity and nationhood have been transformed by postwar
migration and diaspora, as well as by political and cultural contestations over race, racial representation, and
the legacies of the British Empire. We will ask how the decline and overthrow of Britain's influence and rule
in the colonies after WWII gave rise to not just postcolonial nation-states overseas, but also to a postcolonial
England. Our focus will be on the discourses and cultural production of migrant and diasporic communities.
But we will also consider the historical context in which our authors and artists worked, and the various forms
of imperial amnesia and nostalgia, as well as nativist and xenophobic political currents, against which they
struggled. We will examine literary texts, cultural criticism, and film, music and visual culture from the early
postwar period (Windrush Generation and the Suez Crisis) up to the present. Authors we might study include
Sam Selvon, Kazuo Ishiguro, Salman Rushdie, Bhanu Kapil, and Kamila Shamsie, with films by Isaac Julien and
Hanif Kureishi. We will also make use of London's historical and cultural offerings, with a possible trip to the
Black Cultural Archives, among other outings. (Fiction)

ENGL 20154. London Program: The Country and the City. 100 Units.
Following loosely in the track of Raymond Williams's 1973 book of the same title, this course will consider the
interplay of urban and rustic life in literary productions of the early British Industrial Revolution. Writers we
read will include William Blake, William Wordsworth, Samuel Taylor Coleridge, Jane Austen, and possibly
Charles Dickens. We will take advantage of the major exhibition of William Blake that will be on offer at
London's spectacular Tate Britain gallery (the first there in two decades), and we will probably make an
excursion to Chawton, about 40 miles outside of London, to see Jane Austen's village, including the 16th-century
country house where her brother Edward presided.

ENGL 20155. London Program: Surveilling London: Sexuality, Race, and Power. 100 Units.
This course investigates the experience of watching and being watched in London while giving students the
opportunity to pursue a quarter-long individual research project. Through texts ranging in genre, medium
and period, we will explore explicit and implicit surveillance in London: the formal modes of observing
and regulating people in public (government CCTV, private security technology), and informal instances of
overseeing and overhearing. How has London’s literature, history, and culture registered its status as a site of particularly intense surveillance? We begin the quarter with theoretical (Lauren Berlant, Michael Warner, Jeremy Bentham) and imaginative texts (Daniel Defoe, Oscar Wilde) alongside film and television (Francis Ford Coppola, Bodyguard) which illuminate the key paradox of how surveillance blatantly regulates public identities while, paradoxically, encouraging voyeurism of bodies labeled other or perverse. Fieldtrips to related historical and cultural sites will contextualize student research aims as we shift to independent projects in the second half of the course. Students will pursue archival and fieldwork opportunities in London with freedom to select topics under the umbrella of surveillance. Through rigorous engagement with course texts and individual research, students will strengthen textual analysis skills, become better acquainted with the city, and develop a reflexive relationship to their embodied and intellectual journeys through London.

ENGL 20156. Staging Identity in the Eighteenth Century. 100 Units.
This course will consider connections between theatre, performance, and identity in the eighteenth century, a time when selfhood is everywhere depicted as both metaphorically and literally theatrical. We will ask: How does actual theatrical practice shape the way that identity was understood in this period? What components of identity, particularly in terms of race, class, gender, and sexuality, are privileged or destabilized by the eighteenth-century stage? Course reading will focus primarily on Restoration and eighteenth-century British drama, but may also include short works of eighteenth-century fiction and philosophy, as well as selected secondary readings in theatre history, performance studies, and gender and sexuality studies. The final syllabus will be shaped by what’s on in London in the fall; we will hopefully be able to attend a performance or two, and consider how recent playwrights look back to the eighteenth century in their own work. #1650-1830, Drama
Equivalent Course(s): GNSE 22156

ENGL 20158. Living (in) London: Human City, Urban Spaces, Metropolitan Encounters. 100 Units.
How have people inhabited London over time? And how are these varied forms of living reflected in the vast body of texts by writers and film makers who have made London their home? National capital and imperial metropolis, London is also a network of local neighborhoods in which communities have developed over time. In this course we will examine texts by an assortment of Londoners from the 19th and 20th centuries who write about urban sites of human interaction and encounter. Our course will consider London locations as places of compassion, repression, brutality, hospitality and rejection, resistance and compliance, friendship and love. How are these possibilities - both affective and political, personal and public - related to the various environments of the city? How are human relationships shaped by the specific forms of city buildings and institutions? And how have these urban places been impacted by styles of city living, changing populations, and the different communities that have inhabited them? In short, how do Londoners live together? Our texts will include Mary Prince, History of a West Indian Slave, William Blake, Songs of Innocence and Experience, Thomas De Quincey, Confessions of an English Opium Eater, Christina Rossetti, Goblin Market, James Berry, Windrush Songs, Derek Jarman, “The Last of England”, Steve McQueen, “Mangrove”, and essays by Michel De Certeau, Henri Lefebvre, and Ghassan Hage.

ENGL 20161. 21st Century Ethnic American Literature. 100 Units.
This class will read US novels and short stories by African-American, American Indian, Asian-American, and Latinx writers from the last twenty years to conceptualize the shifting categories of race and ethnicity, paired with critical and theoretical works in critical cultural race studies. (20th/21st)
Equivalent Course(s): CRES 22161, MAPH 40161, AMER 40161, ENGL 40161, CRES 40161

ENGL 20162. Eighteenth-Century Black Lives: Black London in and Around Abolition. 100 Units.
This course will focus on representations of Black life and experience in literature published during the age of the British slave trade and abolition, as well as on more recent writing that seeks to imagine, honor, or reckon with the unrepresented Black lives of this period. During the first two weeks of the course, our reading will center on eighteenth-century writing. Primarily, we will focus on the work of prominent Black writers in London in and around abolition, including the life narratives of the formerly enslaved Olaudah Equiano (1789), Ottobah Cugoano (1787), and Mary Prince (1831), the published letters of Ignatius Sancho (1780), and the poetry of Phillis Wheatley Peters (1773). We may also read selections from white-authored abolitionist poetry, relevant legal cases, as well as the anonymously published novel, The Woman of Colour (1808). In our third week, we will turn to a number of recent works that look back to the eighteenth century in order to reimagine the past and present of Black life in British culture, or to reclaim a place in the national imaginary: Honoree Fanonne Jeffers’ The Age of Phillis, M. NourbeSe Philip’s Zangl, and perhaps a play or two (assume Lee-Jones’ Curious, Jackie Sibblies Drury’s S E A, Giles Terera’s The Meaning of Zon). We will supplement our reading with selections from historians, cultural theorists, and literary critics (likely to include Paul Gilroy, Christina Sharpe, Simon Gikandi, Peter Fryer, and others).

ENGL 20170. Experiments in Kinship and Care. 100 Units.
In this class, we’ll examine the notions of kinship and care, analyzing them both as conceptual frameworks and as concrete forms of being-together in human and more-than-human relations. Kinship and care are uncertain territories, fluctuating and dynamic; sites of possibility and futurity. Kin-making and care-giving practices reveal existing structures of oppression as well as the utopian possibilities within relation. We’ll spend much of our time engaging with a set of “experiments” or case studies-historical, science fictional, and critical accounts of community-to see how connection appears as a mode of resistance or survival. Throughout, our collective goal will be to think together about living together. Readings may include SF from Octavia Butler, Claire Coleman,
Ursula Le Guin, Wu Ming-Yi; theoretical and critical work from Sara Ahmed, Leela Gandhi, Donna Haraway, Laura Harjo, Saidiya Hartman, Kara Keeling, Audre Lorde, José Esteban Muñoz, Maria Puig de la Bellacasa, Dean Spade, Kim Tallbear, Anna Tsing.

Equivalent Course(s): MAPH 40170, GNSE 41170, ENGL 40170, GNSE 21170

ENGL 20171. Robots, animals, technologies: Science fiction and the more-than-human. 100 Units.

Science fiction allows encounters with other beings that variously encourage or strain the bonds of kinship, and many of those beings are related to entities with whom we already share a world. From companion animals and modified humans to starfish and androids, estrangement from familiar categories allows us to trouble assumptions about the certainty of species, the superiority of consciousness, and what care looks like in relation with those who may not respond to, recognize, or return care in familiar ways. In this class, we’ll look at relations with the more-than-human in the context of urgent and emergent lived experience, in which social, political, and environmental realities require a response that thinks beyond entrenched approaches and takes wild and revolutionary imagination as a reparative possibility. We’ll explore these and other questions through science fiction novels, poetry, graphic novels, music, and video (by Octavia Butler, Ursula Le Guin, Vonda McIntyre, Janelle Monae, Grant Morrison, Margaret Rhee, and others). We’ll engage with theoretical work on topics including multispecies kinship, race and technology, and non-conscious/non-biological life (by Karen Barad, Beth Coleman, Wendy Chun, Donna Haraway, N. Katherine Hayles, Shannon Mattern, Sophia Roosth, Alan Turing, and others). [Note: this class pairs well with “Rocks, plants, ecologies: science fiction and the more-than-human” offered in Spring, and may also be taken as a stand-alone course.]

Equivalent Course(s): MAAD 25171, MAPH 40171, ENGL 40171

ENGL 20180. Women Writing God. 100 Units.

This course examines imaginative works by women that take on the task of representing divine or supernatural being from the medieval era to the present. Drawing on the work of critics such as Luce Irigaray, Caroline Walker Bynum, and Judith Butler, we explore what strategies these writers employ to depict an entity simultaneously understood to be unrepresentable and to have a masculine image. Texts range from premodern mystics such as Julian of Norwich and Teresa of Avila to Octavia Butler’s Parable of the Sower. (Med/Ren)

Equivalent Course(s): MAPH 40180, GNSE 45180, GNSE 25180, ENGL 40180

ENGL 20182. Early Modern Loss and Longing. 100 Units.

This course examines depictions of early modern desire and loss in genres including the essay, lyric, drama and fiction. The class will also have substantial engagement with affect theory as well as period theorizations (Neoplatonic accounts of desire, humoral accounts of melancholy, etc.) (Med/Ren, 18th/19th).

Equivalent Course(s): GNSE 42182, GNSE 22182, MAPH 40182, ENGL 40182

ENGL 20190. The Gender of Modernity. 100 Units.

This course examines the dramatic revisions in gender and sexuality that characterize American modernity. Together, we will read literary texts by women and queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider modernist revisions of these concepts for their effect on America’s broader social and political terrain and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? This class doubles as an advanced introduction to gender and sexuality studies, with a particular emphasis on literary criticism. As we map the contours of a feminist and queer modernity, we will also be staging a series of encounters between our literary objects and influential theoretical texts. In so doing, we will consider a range of methodological orientations - psychoanalytic, queer, Black feminist, Marxist, postcolonial, historicist, and so on - as themselves telling divergent stories about what it means to be a sexed and gendered body in American modernity. Readings may include works by Djuna Barnes, Gwendolyn Brooks, H.D., Charlotte Perkins Gilman, Henry James, Nella Larsen, Gertrude Stein; theoretical and critical work from Lauren Berlant, Leo Bersani, Judith Butler, Hélène Cixous, Lee Edelman, Rita Felski, Jack Halberstam, Saidiya Hartman, Eve Sedgwick, Hortense Spillers, Gayatri Spivak, Alyson Weinstock.

Equivalent Course(s): GNSE 45150, ENGL 40190, MAPH 40190, GNSE 25150, AMER 40190

ENGL 20212. Romantic Natures. 100 Units.

Our survey of British Romantic literary culture will combine canonical texts (especially the major poetry) with consideration of the practices and institutions underwriting Romantic engagement with the natural world. We will also address foundational and recent critical-theoretical approaches to the many “natures” of Romanticism. Our contextual materials will engage the art of landscape, an influx of exotic and dangerously erotic flora, practices of collection and display, the emergent localism of the naturalist Gilbert White, the emergence of geological “deep time,” and the (literal) fruits of empire and vegetarianism. (Poetry, 1650-1830)

ENGL 20224. Water Worlds. 100 Units.

Taking its cue from a remarkable convergence of interest in recent and forthcoming cultural touchstones like Avatar: The Way of Water, Aquaman and the Lost Kingdom, and Wakanda Forever (along with recent scholarship on the cultural history of swimming; popular fascination with the aquatic ape theory of human evolution; recent theoretical embrace of aquatic scenes or modes of criticism and being; and productive conceptual distinctions between depths and shallows, fresh and saltwater, and the liquid and solid), this course examines foundational and new aquatic scenes of imagination: literary, cinematic, historical, and theoretical. (Fiction, Theory).
ENGL 20225. Radical Romanticism: Poetry, Piracy, Pornography. 100 Units.
The Romantic period is a moment of convergence between politics and literature, in which piracy and pornography both played a key role. This course will consider what new insights into Romanticism can be gained through consideration of print culture, reading publics, and the political struggle for a free press.

ENGL 20226. Subgenres of British Romantic Fiction: Gothic, Historical, Courtship. 100 Units.
Survey of three major subgenres of the British Romantic novel: Gothic, Historical, Courtship, likely including work by Jane Austen, Walter Scott, Matthew Lewis, Ann Radcliffe, James Hogg, and Maria Edgeworth. (Fiction, 1650-1830)

ENGL 20228. William Blake: Poet, Painter, and Prophet. 100 Units.
A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake's work as an illustrator of Milton, Chaucer, and the Bible. Blake's engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830, Theory; 18th/19th)
Equivalent Course(s): FNDL 20228, ENGL 30228, ARTH 20228, ARTH 30228

ENGL 20230. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language-the interplay between the "icon" and the "logos." A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": ## #######. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between "East" and "West" that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Equivalent Course(s): ARTH 20033, ARTH 30033, ENGL 30230, ARTH 30333, CMLT 20230, CMLT 30230, ARTH 30033

ENGL 20240. Prime Times of American Television. 100 Units.
In this course, students will learn to articulate the formal features of scripted television dramas by considering examples from the late 1980s alongside more recent programs from the 2010s. They will practice describing how the formal features of a program articulate the world its viewers and activate those viewers' fantasies. They will learn to harmonize new ways of writing about television with new ways of watching it. And they will contextualize the formal innovations of one contemporary program using earlier experiments in televisual form. Series will likely include Magnum P.I., Dynasty, Hill Street Blues, thirtysomething, Star Trek: TNG, Twin Peaks, American Horror Story, Westworld, and Mindhunter. (Drama, Theory)

ENGL 20242. Structural -isms. 100 Units.
What does it mean to designate "structure" as the operative force in discrimination against categories of person-as in appeals to structural racism or structural violence on the basis of gender? And how can we approach this question by attending to aesthetic uses of structure and form, especially as these have been understood in such paradigms as structuralism and recent literary formalisms? How do we read for structure, in reading for racism and for systemic discrimination on other bases? We'll focus on intersections of race, gender, and class (in U.S. contexts) as these categories have been reconfigured in the past half century or so. To explore appeals to structure, we'll consider definitions of literary and aesthetic form, debates about structure vs. agency, and questions of individual and collective action as mediated by institutions. Readings will balance theory with examples drawn from fiction, documentary film, built form, and other media. Throughout, we'll pay particular attention to problems of structure construed as problems of narrative, as we develop sharper terms for understanding how discrimination proceeds structurally.
Equivalent Course(s): GNSE 45141, MAPH 40141, GNSE 25141, ENGL 40141, CRES 40141, CRES 22141

ENGL 20250. Means of Production I: Contemporary Literary Publishing (Books) 100 Units.
This course will introduce students to the aesthetic criteria, cultural and institutional infrastructures, and collaborative practices of literary evaluation in the making of contemporary American poetry. How does a manuscript of poetry ‘make it’ onto the list of a literary publisher, and from there to the bookshelves of the Seminary Coop? How do individual readers and editorial collectives imagine the work of literary assessment and aesthetic judgment in our time? We will begin the course with a survey of new directions in Anglophone poetry as preparation for an intensive editorial practicum in the evaluation and assessment of literary manuscripts in the second half of the term. Visits with literary editors and authors will offer students opportunities to learn about the field of contemporary literary publishing. Course work will include reviewing and evaluating manuscript submissions to the Phoenix Poets book series at the University of Chicago Press. (Poetry)
ENGL 20252. Means of Production II: Contemporary Literary Publishing (Magazines) 100 Units.
How does a poem 'make it' into the pages of Chicago Review, or The Paris Review? How do individual readers and editorial collectives imagine the work of literary assessment and aesthetic judgment in our time? This course will introduce students to the aesthetic criteria, cultural and institutional infrastructures, and collaborative practices of literary evaluation in the making of contemporary American poetry. We will begin with a survey of new directions in Anglophone poetry and poetry in translation as preparation for an intensive editorial practicum in the production of literary magazines in the second half of the term. Visits with magazine editors will offer students opportunities to learn about the field of contemporary literary publishing. Course work will include researching and soliciting work from contemporary poets for The Paris Review. Note, "Means of Production I: Books" is not a prerequisite for this course. (Poetry)

ENGL 20260. Housekeeping: Domestic Drama and Material Culture. 100 Units.
The theatre represents a new and wildly successful commodity in the early modern English market. Yet it is often kept separate from other fashionable goods of the period by virtue of its intangible form. This course overturns the orthodoxy that an early modern play was a co-imaged event and the early modern theatre was an "empty space" by attending to the Renaissance theatre's frequent recourse to household stuff. We will read plays designed for private performance, that use the fixtures of the household to build theatrical worlds. We will investigate dramatists who liken the playhouse to key venues of commodity culture, including the pawnshop, the Exchange (the precedent of the shopping mall), and the fairground. We will draw from Henslowe's Diary to recover the business of theatrical property-making and the allure of a company as disclosed by its holdings. All the while, we will question how the fiction of emptiness takes hold in theatre history, and how plays that depict a furnished world are relegated to second-class genres like domestic tragedy and city comedy. (Med/Ren)
Equivalent Course(s): ENGL 40250, GNSE 22260, GNSE 40250, TAPS 20362, TAPS 30362

ENGL 20266. Coming of Age: Autobiography, Bildungsroman, and Memoir in Victorian Britain and its Empire. 100 Units.
In this course, we will consider the broad generic category of "coming of age" stories that characterized the literary writing of the nineteenth century. Across several different kinds of writing, a focus on the growth and development of the child into adulthood became an obsessive focus. We will read autobiographies by Mill and Martineau, Bildungsroman by Bronte and Eliot, memoirs by Dickens but also lesser known figures: working class autodidacts, women in childbirth, colonial subjects. We will, along the way, learn more about Victorian childhood, the emergence of developmental psychology, psychoanalysis, and the socio-psychological "invention" of adolescence. (1830-1990)
Equivalent Course(s): GNSE 22266

ENGL 20300. Living in Our Last Days: Blackness and Apocalypse. 100 Units.
What does it look like to survive the end of the world? Maxine Lavon Montgomery describes apocalypse as a "cataclysmic upheaval that portends the end of an old era and the beginning of an altogether new reality". This course explores what it would mean to consider slavery as an apocalyptic event that both shapes the world we currently inhabit and impacts present and future moments of disaster. What does an apocalypse look like in the afterlife of slavery? How do conditions of antiblackness shape the ways people experience both natural and manmade events of catastrophe such as hurricane, disease, and genocide? In addition to reading and discussing texts including Parable of the Sower, Salvage the Bones, and The Deep, this course will address these questions by engaging with the works of scholars such as Saidiya Hartman and Christina Sharpe.
Equivalent Course(s): RDIN 30300, ENGL 30300, RDIN 20300

ENGL 20304. Medieval Romance. 100 Units.
Medieval romance is one of the main ancestors of fantasy and science fiction. This course examines the speculative work of fantasy in medieval romance's explorations of aesthetics, desire, and politics. (Pre-1650; Med/ Ren)
Equivalent Course(s): GNSE 21304, GNSE 41304, ENGL 40304

ENGL 20360. Shrews! Unladylike Conduct on Stage and Page in Early Modern England. 100 Units.
This course will move between three sites of inquiry to investigate the social and material history of an evergreen trope: the domestication of a refractory servant or wife. From rare book libraries and museum collections, we will track the common features of popular entertainments that traffic in this scenario. We will then bring our findings to bear in a theatre lab environment, where we will assay scenes from The Taming of the Shrew, The Tamer Tamed, and the City Madam. (Drama, Pre-1650)
Equivalent Course(s): GNSE 20126, TAPS 20360

ENGL 20375. Emancipation in Literature and History. 100 Units.
This course explores 19th-century slave emancipation in the United States as conceived in imaginative literature and in the post World War II historical imagination. (1830-1940; 18th/19th)
Equivalent Course(s): CRES 20375, ENGL 30375

ENGL 20430. Wordsworth's Prelude. 100 Units.
In this course we will closely study William Wordsworth's major work The Prelude, or Growth of a Poet's Mind, a long, Romantic-era poem that has proved both a paradigmatic model and a point of departure for a wide range of literary writing ever since. Revised throughout Wordsworth's adult life (ultimately into the fourteen-book form of the poem published upon Wordsworth's death in 1850), The Prelude helped set the terms that still govern
our thinking about modern lyric writing and poetic language, the significance of autobiography and memory, the relationship between humanity and nature, the special spiritual and imaginative place of childhood, and the cycles of political revolution, regret, and healing that have seemed an enduring legacy of the French Revolution. The course will be structured as an extended, book-by-book close reading of the poem alongside illuminating contextual writings from Wordsworth’s interlocutors—both knowing and unknowing, past and present, local and global—that can provide a sense of the poem’s power and continuing relevance but also its problems and limitations. (Poetry, 1650-1830)

Equivalent Course(s): FNDL 20430

ENGL 20464. The Lives of Others. 100 Units.

How much can you ever really know someone else? In this course, we take up the inscrutability of others through a range of narratives about—politically, socially, and geographically—distant others from the early 20th century. Texts include fiction, documentary film, and critical theory around transnationalism, contact zones and ethnography. Some of these texts meditate on the general problem of living with others. Others take on the limits of empathy, access, and friendship whether explicitly or in their formal arrangement. Specifically, we focus on works that engage with an ethics or ‘work on the self’ as a preliminary to having knowledge of others. We will be guided by primary readings that likely include Claude Levi-Strauss, Kazuo Ishiguro, Werner Herzog, Maggie Nelson, Amitav Ghosh, and J.M. Coetzee. (20th/21st)

Equivalent Course(s): ENGL 40464, MAPH 40464

ENGL 20504. Life and Lives in the Nineteenth Century British Novel. 100 Units.

TBD

Equivalent Course(s): MAPH 34600, ENGL 40776

ENGL 20523. Digital Media & Social Life: Contemporary Methods. 100 Units.

Digital and networked media include forms and social phenomena such as memes, social media, live-streaming platforms, video games, virtual worlds, electronic literature, and online communities. What methods taken from the humanities and social sciences enable the study of these digital media forms and cultures? In order to model a series of methods, this course runs one shared media object (this term, the video game Stardew Valley) through a series of research methods, one per week, taken from the humanities (e.g., close reading, critical theory, response theory, and critical making) and social sciences (e.g., interviews, digital ethnography, discourse analysis, and quantitative analysis) methods. At the end of the course, students will compose a research paper or create a digital project that uses one or more of these methods to analyze a digital or networked media case of their choosing.

Equivalent Course(s): SOCI 20523, MAAD 10523, GNSE 27808, CMST 27808

ENGL 20550. The Gothic Novel. 100 Units.

Gothic novels are obsessed with what gets left out of rational accounts of experience: fantastic or inexplicable events, feelings of terror, horror, and haunting, scenarios of vulnerability, violence, or pathological desire. In this course, we will ask: When or in what ways does the gothic provide an escape from everyday life? And, when and in what ways does it mirror crucial aspects of psychological, political, or social reality? We will explore these questions by focusing on classic gothic novels from the mid-eighteenth to the mid-nineteenth century (by Walpole, Radcliffe, Lewis, Shelley, and Brontë); we will likely conclude with a contemporary take on the genre.

Equivalent Course(s): ENGL 40550

ENGL 20560. The Rise of Prose: Composition, Criticism, and Constitutions. 100 Units.

This course will focus on writings of the late 18th century and early 19th century that aimed to prepare lawyers, doctors, and ministers to convey information and opinion to others. We’ll look at writings by Adam Smith, Hugh Blair, and Joseph Priestley to consider the challenges of persuading people in writing (instead of in public speeches and sermons); and we’ll conclude by considering Jeremy Bentham’s discussions of the principles that someone should take into account in preparing a constitution that would bear a meaningful relation to people’s future behavior. (Theory)

ENGL 20562. Renaissance Freedoms. 100 Units.

This course explores early modern debates about human agency across multiple registers: political, philosophical, religious, erotic. Texts include selections from the writings of Thomas Hobbes and Baruch Spinoza, William Shakespeare, Elizabeth Carey, Margaret Cavendish and John Milton. (Poetry, Pre-1650, 1650-1830; Med/ Ren

Equivalent Course(s): MAPH 40562, ENGL 40562

ENGL 20565. Postcolonial Aesthetics. 100 Units.

What do we mean by the “postcolonial aesthetic”? In this course, we read and think through the literary and conceptual resources that might help us reconstruct this notion—from Deepika Bahri, to Theodor Adorno and Walter Benjamin. Our goal is to attend to “the aesthetic” as an experience that reshapes subjectivity in terms of our relation to ourselves and others. By engaging with twentieth-century novels, memoir, and film, we consider how this postcolonial aesthetic might function. What habituated forms of perception or common sense notions does it seek to interrupt? What ways of sensing and living does it offer? Readings will likely include Ashis Nandy, Deepika Bahri, Theodor Adorno, Derek Walcott, Frantz Fanon, Arundhati Roy, and Jean Rhys. (20th/21st)

Equivalent Course(s): ENGL 40565, MAPH 40565
ENGL 20566. Performing Skateboard Poetics: Style, Motion, and Space. 100 Units.
This Gray Center fellowship considers the social poetics of skateboard culture, with special attention to style, motion, and physical space. Co-taught by Kyle Beachy, Tina Post, and Alexis Sablone, the course will feature film screenings and panels on embodied style, narrative, time, and the built environment, along with skateboarding’s anti-scarcity and communal structures that both subvert and reframe capitalist competition. Students will produce a short performance work as the culminating project of the class.
Equivalent Course(s): TAPS 20420, AMER 20566

ENGL 20575. The Beginnings of the British Novel. 100 Units.
In this course, we will investigate the origin and nature of the modern novel by reading a selection of eighteenth-century British fiction. Eighteenth-century novels were written during a period when novelists were still working out elemental questions about their art form: what is a fiction, as opposed to a truth or a lie? How can prose narrative describe human subjectivity and society? Are novels art or entertainment? Readings will include novels by Behn, Defoe, Swift, Richardson, Fielding, Sterne, and Austen, and criticism by Watt, Lukacs, and Bakhtin. (B, F)

ENGL 20603. Adapting the Unadaptable. 100 Units.
Fiction has always provided rich source material for drama. But much 20th and 21st century fiction can seem unadaptable-it is often sprawling, poetic, interior, fragmentary, or cerebral (or all of the above!). This hands-on course will challenge students to approach modern and contemporary literature with unconventional tools of staging, editing, and design. Students will also be introduced to the work of contemporary theater companies and productions that have taken on seemingly impossible adaptation projects, and closely study adaptations of Jorge Luis Borges, Franz Kafka, Virginia Woolf and others.
Equivalent Course(s): TAPS 20600

ENGL 20604. Poetic Autonomy and Anglo-Catholic Modernism. 100 Units.
N/A
Equivalent Course(s): FNDL 20604, SCTR 20604

ENGL 20610. Adaptation & Translation in Theater-Making. 100 Units.
This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of “World Literature” for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work.
Equivalent Course(s): HMRT 30610, ARTV 30211, ARTV 20211, HMRT 20610, ENGL 30610, TAPS 30610, CMLT 20610, CMLT 30611, TAPS 20610

ENGL 20620. Film Noir. 100 Units.
This course examines the phenomenon known as film noir, a style or genre-created retrospectively by critics-that continues to exert widespread influence and appeal. Spanning noir’s progenitors in the early 20th century to the canonical films of the 1940s and 50s to more recent neo-noir, the course introduces students to the principles of film analysis while also looking at the crucial role that noir has played in discussions of film style and aesthetics, gender and sexuality, and the relations between modernism and popular culture. (Fiction)

ENGL 20640. Illusions of the Real: Nineteenth Century Literary Realism. 100 Units.
This course covers major texts in nineteenth century British realism. We will approach realism as a paradoxical form, one that roots its commitment to representing the world as it is within the techniques of illusion. Authors studied will include William Wordsworth, Jane Austen, Charles Dickens, Elizabeth Gaskell, and Henry James. (B, G)

ENGL 20650. Junior Seminar: Passions, Emotions, Moods. 100 Units.
Feelings are historical phenomena that lie at the formation of aesthetic and moral values. For centuries, Western philosophy and literature have sorted changing repertoires of feeling into genres defined by a variety of principles. Some feelings are noted to increase the subject’s capacity for action; others as decreasing it. Some feelings trouble the autonomy of the self; others affirm and reinforce the will. Some feelings are powerful and intense (passions); others as ambient or objectless (moods). In this course we will think historically as well as conceptually about the role of literature in not just representing, but interpreting, enacting, and even creating passions, emotions, and moods. Reading broadly across five centuries and also across a diverse group of printed genres (essays, elegies, popular periodicals, novels), we will track changes in the theory and representation of one cluster of feelings, in particular, which has played an arguably central role in western capitalist society: envy, jealousy, and competitiveness. Readings include: Bacon, Montaigne, Donne, Shakespeare, Addison and Steele, Adam Smith, Austen, Nietzsche, Robbe-Grillet, and Highsmith. (B, G, H)
ENGL 20666. Wallace Stevens and the Poetry of Modern Reality. 100 Units.
After one has abandoned a belief in god, poetry is that essence which takes its place as life's redemption" - so wrote Wallace Stevens in one of his aphoristic "Adagia." A giant of modernist English poetry, Stevens grappled deeply and protractedly in both his poetry and prose with the particular character and problems of the modern situation - what he called "modern reality" - particularly the need, as he saw it, for a new "supreme fiction" giving meaning and purpose to human life, a fiction he sought to rediscover or recreate in and through (his) poetry. We will read widely from Stevens' poems, essays and aphorisms with a view to comprehending and evaluating his poetics of modern reality.
Equivalent Course(s): FNDL 20666, SCTH 20666

ENGL 20667. London Program: Virginia Woolf and the Bloomsbury Group. 100 Units.
A controversial art exhibition organized by Roger Fry, "Manet and the Post-Impressionists," provoked Virginia Woolf to write that "on or about December 1910 human character changed." The Bloomsbury Group, renowned for its role in vilifying Victorian culture and promoting English modernism, was no less famous for its own efforts to change human character: for its unprecedented understanding of aesthetics, economics, social politics, and sexuality. Taking advantage of our particular location in London (the neighborhood in which the group lived, met, wrote, and painted), this course will provide the opportunity to engage a broad spectrum of Bloomsbury work: the essays and fiction of Virginia Woolf; the art of Venessa Bell, Duncan Grant, and Roger Fry; the macroeconomics of John Maynard Keynes. This engagement will unfold through different analytics (formalist, psychoanalytic, materialist), and with sustained recognition of two Bloomsbury institutions-the short-lived Omega Workshops, and the enduring Hogarth Press. The British Library and the Tate Modern will provide us with intimate access to literary and visual texts, and we will talk with contemporary writers about the cultural legacy of this coterie. (1830-1940, Theory)

ENGL 20668. Approaches to Hamlet. 100 Units.
In this course, we will consider HAMLET alongside different interpretations of and approaches to the play. We will read HAMLET slowly, carefully, patiently - allowing its "wild and whirling words" to settle in our minds and giving ourselves time to confront some of the play’s many aspects. Students will be expected to re-read HAMLET each week in addition to and in light of the week’s new reading(s). Equivalent Course(s): SCTH 20668, TAPS 26320, FNDL 20668

ENGL 20669. London Program: Gothic Fiction and Architecture. 100 Units.
Gothic fiction exploits our strange delight in fearful tales of mystery and suspense. In this course, we will study the development of gothic fiction since the eighteenth century, paying particular attention to architectural spaces such as castles, abbeys, churches, and ruins that contribute to the distinctive atmosphere of the gothic. How do authors use these imagined places to provoke terror in readers? Our study of fictional gothic architecture will draw us into the real spaces of London, where we will visit and study renowned Gothic Revival buildings such as the Houses of Parliament and St. Pancras railway station. Readings may include Horace Walpole, The Castle of Otranto; Jane Austen, Northanger Abbey; Bram Stoker, Dracula; Oscar Wilde, The Picture of Dorian Gray; and Henry James, The Turn of the Screw. (1650-1830, Fiction)

ENGL 20710. Dramaturgy and Dramatic Criticism. 100 Units.
This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate reasons d'être for the production dramaturg. Students then undertake dramaturgical research, exploring different methodologies and creative mind-sets for four representative performance genres: period plays; new plays; operas or musicals; and installations or performance art. Special attention will be given to cultivating skills for providing constructive feedback and practicing dramaturgy as an artistic collaborator and fellow creator. The class culminates in the design and compilation of a sourcebook for actors, directors, and designers, followed by a dramaturgical presentation intended for a professional rehearsal room.
Equivalent Course(s): TAPS 30710, TAPS 20700

ENGL 20720. Film and Fiction. 100 Units.
This course addresses three distinct but related critical problems in the contemporary understanding of film and fiction. The most general is the question of how we might go about linking the practice of criticism in the literary arts with that of the screen arts. Where are the common issues of structure, form, narration, point of view management, and the like? Where, on the other hand, are the crucial differences that lie in the particularities of each domain-the problem that some have labeled "medium specificity" in the arts? The second problem has to do more specifically with questions of adaptation. Adaptation is a fact of our cultural experience that we encounter in many circumstances, but perhaps in non more insistently as when we witness the reproduction of a literary narrative in cinematic or televisual form? Adaptation theory has taught us to look beyond the narrow criterion of "fidelity" a far too limiting in scope? But when we look beyond, what do we look for, and what other concepts guide our exploration? The third and final problem has to do with the now rampant genre of the "film based on fact," especially when the facts derive from a particular source text, as in the recent case of Spike Lee's BlackKkKlansman? What has this genre become so popular? What are its particular genre markings (e.g., excessive stylization, the use of documentary footage of the actual persons and events involved)? How does fictionalization operate on the facts in particular cases?
Equivalent Course(s): CMST 25820
ENGL 20750. The Adventures of Augie March. 100 Units.
Court Theatre has commissioned Pulitzer Prize and Tony Award-winning playwright David Auburn, AB'91, to write a stage adaptation of Saul Bellow's novel of mid-century Chicago, The Adventures of Augie March. Students in this course will assist in the dramaturgical preparations for the Spring 2019 premiere of Auburn's work, and in so doing acquire hands-on experience of the techniques involved in bringing literary works to stage. They will engage in close readings of the novel and its relationship to drafts of the script, examine how Bellow drew from his own coming-of-age experiences as an immigrant in Depression-era Chicago to create the character of Augie March, and seek out primary source materials at libraries and museums throughout the city to help contextualize the work for the director, actors, costume and sound designers. Guest lectures will include David Auburn, Court Theatre Artistic Director Charles Newell, and Dr. Peter Alter, Curator of the Studs Terkel Oral History Center.
Equivalent Course(s): TAPS 20750

ENGL 20760. London Program: Curiouser and Curiouser: Adaptation and the Lives of Alice. 100 Units.
In Fall 2020, the Victoria & Albert Museum will be hosting a major exhibition on the evolution of Alice in Wonderland from manuscript form to the book's elaboration by figures such as Salvador Dali. We will spend time in "the rabbit hole" of Alice's adventures underground and Through the Looking Glass, studying Carroll's influences, from logic to dream theory; his collaboration with graphic artist John Tenniel as a prime example of the art of the illustrated book; interpretations of Alice by contemporary poets such as Tan Lin; and adaptations from Disney to Czech surrealist filmmaker Jan Svankmajer. Having studied many variations of the text in concert with theories of adaptation, students will be invited to produce their own micro-adaptations of a chosen literary work (by Carroll or another author encountered during the London quarter).

ENGL 20806. British Drama, 1660-1830. 100 Units.
This survey of British drama during the long eighteenth century ranges from Restoration sexual comedy and civic drama of political virtue and self-sacrifice to popular spectacles of criminal justice and early Gothic theater of passionate hatred. Alongside the plays, we will consider theatrical history (including Shakespearean legacies and significant actors of the period like David Garrick, Mary Robinson, and Sarah Siddons) together with criticism and theory, past and present. (Drama, 1650-1830; 18th/19th)
Equivalent Course(s): ENGL 30806

ENGL 20850. Nonsense Literature. 100 Units.
This course explores the genre of nonsense literature from its Victorian incarnations to the present in authors such as Lewis Carroll, Gertrude Stein, and Angela Carter. We will look at the linguistic, aesthetic, and philosophical aspects of nonsense, but also the situations that provoke nonsense as a response to something overwhelming and incomprehensible.

ENGL 20906. Romantic Endangerment. 100 Units.
This course investigates the trope of endangerment in Romantic poetry, where it is used to interpret and respond to the sense of rupture that prevailed during a period that's been called "the age of revolutions." We'll examine how our primary texts draw analogies between historical, environmental, and civilizational decline (rural depopulation, the "westering" of civilization, millennialism, the extinction of the human species) and narratives of psychological and affective endangerment that give rise to literary preoccupations with aging, the waning of creativity and wonder, and the problem of passionate existence (it wears you out). If world and mind are both endangered, what modes of survival can literature imagine?

ENGL 21006. Joseph Conrad's Secret Agent: (In)action, Surveillance, Terrorism. 100 Units.
Course centers on Joseph Conrad's The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred 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, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative's ideology we discuss Conrad's historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent.
Equivalent Course(s): FNDL 21006, ENGL 31006, REES 21006, REES 31006

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 precarious figures that test the limits of sympathy, sociality, the biopolitical imagination and the boundaries of being alive. This course will investigate such creatures and their forms of suffering 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 vulnerability, 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 (Foucault, Butler, Agamben, among others).

Equivalent Course(s): GNSE 41110, MAPH 41100, ENGL 41101

ENGL 21102. Introduction to Postcolonial Literature and Theory. 100 Units.

This course will introduce students to questions and problems central to postcolonial literary studies. Through novels and theoretical pieces it will explore postcolonialism’s commitment to questioning dominant narratives of knowledge, versions of history, forms of identity and attachment, and versions of modernity centered on the nation. It will also explore experiences of diaspora and migration.

Equivalent Course(s): CRES 21102

ENGL 21104. Queer Theology and Queer of Color Critique. 100 Units.

This course provides an introduction to queer theology by examining, most broadly, the relationship between theology, theory, literature, and art. We will explore the foundations of queer theology in queer theoretical texts and illuminate, in particular, queer theology’s relationship to queer of color critique in order to identify and analyze some of the controversies that have arisen in queer theology and queer religions. Building on a critique of diversity and inclusion, we will pursue a sustained interrogation of the intersection of race, settler colonialism, capitalism, and cultural production through an encounter with theological and literary texts, including but not limited to speculative fiction, poetry, film, and photography, so as to imagine the theological potential of literary and artistic production. Throughout, we will survey and question the dominance of Christianity in queer theological production. How do Christian symbols, claims, and practices reflect and shape the multiplicity of queer life? How might theology provide a language for queer critique? And, how do queer literature and art contest and complicate the values taken for granted by the assumption of queerness’s putative secularity? While still acknowledging the injury to and exclusion of queers enacted by forms of Christianity, this course turns to theology and literature as resources for social justice and transformation.

Equivalent Course(s): RLVC 30104, CRES 21104, ENGL 31104, RLST 26104, GNSE 20104, CMLT 20104, CMLT 30104, GNSE 30104

ENGL 21106. Social Fact/Human Feeling: Documentary Form and American Lit. 100 Units.

This course explores the emergence of the documentary as a literary form in Depression-era America. We will address a wide spectrum of texts that self-consciously navigate tensions between reality and its representations; authors include Jon Dos Passos, Muriel Rukeyser, James Agee, Charles Reznikoff, and Richard Wright.

ENGL 21110. Imagining Futures: Speculative Design and Social Justice. 100 Units.

This experimental course seeks to disrupt dominant narratives about "the future": a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of "speculative design" and "critical making." Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art.

Equivalent Course(s): CMST 31110, ARTV 31110, ARTV 21110, ENGL 31110, CMST 21110, TAPS 28432, TAPS 38432, MAAD 21110

ENGL 21112. Nudes, Princesses and Cyborgs: Gender, Violence, and Biblical Fiction. 100 Units.

To many, Bathsheba is simply the nude who seduced David. The connotations of being a Jezebel are strong enough that a popular feminist website re-appropriates the insult. Yet the biblical texts themselves make it difficult to imagine female characters as types, or the violence with which they are often associated as comprehensible. Furthermore, Hebrew Bible figures have often been taken up as sites to explore contemporary questions relating to gender and violence. Did Dinah ‘ask for it’? Does Ruth’s story celebrate the refugee and mother or justify a colonial politics of assimilation? In this course, students will examine literary works that reuse difficult portions of biblical narrative and challenge readers to reassess biblical violence and its legacies. By engaging with both more popular extended rewritings like The Red Tent and world-literary political works like A Grain of Wheat, this course will reconsider biblical women and the variety of problematic and productive ways they may be appropriated in fiction and in popular culture.

Equivalent Course(s): GNSE 21112, CMLT 21112

ENGL 21118. Advanced Study Theater: Games & Performance. 100 Units.

Equivalent Course(s): TAPS 38810, CMST 28810, TAPS 28810

ENGL 22120. The Enterprise of Middlemarch. 100 Units.

Students will begin by taking up the Norton edition and reading the novel through; discussion will then proceed by re-reading (along with some other materials from that edition) taking up various topics, e.g Eliot’s self-presentation of her authorial aims, some important fictional choices (e.g: why a provincial town? why set
the novel in 1832? etc.). Then we will consider the complex set of plots and their relation to each other. Other questions: how does the book represent itself as a model for the novel as a genre? Where does it fit in Eliot's career? "There will be unexpected questions. This is the sort of course in which it is important to follow where the class leads."

Equivalent Course(s): GNSE 21211, FNDL 21210

ENGL 21212. Postcolonial Bildungsroman. 100 Units.
In this course, we consider the novel of subject formation in the twentieth-century, with a particular emphasis on postcolonial adaptations of this form. We examine how different instances of the genre play across tropes of aesthetic education, self-making, and nation-building. Readings will likely include Conrad's Lord Jim, E.M. Forster's A Passage to India, Olive Schreiner's Story of an African Farm, and Tsitsi Dangarembga's Nervous Conditions, as well as key critical pieces by Mikhail Bakhtin, Marc Redfield, and Jed Esty, among others.

Equivalent Course(s): MAPH 40202, ENGL 40202

ENGL 21215. Hamlet: Adventures of a Text. 100 Units.
After a lifetime with Hamlet, I've become increasingly interested by the fluidity of the text: not only is there much too much of it, but there are also significant differences between the 2nd Quarto and the Folio-to say nothing of the 1st quarto. Nevertheless, there is (in my mind at least) no question that we have Hamlet! I intend with this class to explore the play in quest (as it were) of the essential Hamlet, reflecting on its contradictions, shifting perspectives, puzzles. For instance: why doesn't Hamlet go back to Wittenburg-is it his ambition, his mother, his sense that he has to deal with his uncle, or is it something else? Is Hamlet mad or feigning or something in between? Is he changed by his adventure with the pirates? Etc. We will use both volumes of the Arden 3rd edition. First, we'll spend some weeks going through the Folio text scene by scene, then we'll tackle the 1st Quarto, inquiring into Shakespeare's creative process and his relation to actual production. Some attention will be given also to the history of the reception of Hamlet. Instruction by discussion; final paper preceded by required submission of a project and opportunity to submit a draft for comments.

Equivalent Course(s): FNLD 21215

ENGL 21220. Illusions of Reality: 19th and 20th Century Literary Realism. 100 Units.
This course explores the literary style called realism. How should we understand the relationship between literary representation and the world that it represents? What kinds of aesthetic forms and effects produce an illusion of reality? We will wrestle with these questions through readings that span the nineteenth and twentieth centuries, including writers such as Jane Austen, Emily Brontë, William Wordsworth, Rebecca West and James Joyce. (B, G)

ENGL 21221. Realism, or Illusions of the Real. 100 Units.
How do texts create illusions of reality, and what kinds of techniques are involved in making something feel real to the reader? What kinds of reality does realism show? We will explore answers to these questions through readings of a range of literary works from the nineteenth- and twentieth-century realist tradition, from Jane Austen’s Emma and Samuel Taylor Coleridge and William Wordsworth’s Lyrical Ballads to Virginia Woolf’s Mrs. Dalloway, as well as through analysis of photography and early film. Our assumption will be that the literary texts and visual media we look at contain within them theories of realism and representation for us to uncover. The written assignments for this course will ask you to develop some of the analytic skills used by literary scholars, namely: close textual analysis of a literary text; arguing an interpretation; and summarizing and evaluating works of literary criticism and theory. (Fiction, 1830-1940)

ENGL 21224. Against Interpretation: Philology at the Crossroads. 100 Units.
Susan Sontag closed her essay "Against Interpretation" calling for "an erotics of art." Such an "erotics" would avoid doing anything to tame the work of art-allowing its hold on the imagination to grow, without trimming down its excrescences. Eros here stands for the irreducibility of the presence of art-the finite or even infinitesimal presence that imposes itself as irrepressibly fractal in its growth. Sontag was challenging us to make a certain kind of intellectual and affective space available-and this challenge has been reprimed in recent scholarship that attempts to trace the state of the Humanities and some of its more eminent toolkits. Both philology and close-reading have been exposed as disciplinarian "disciplines" of the Humanities-long having abandoned the "erotic" power reading as a strategy of unfolding in favor of what might be termed strategies of containment. But this was not always the case. This course seeks to recover what then remains, peeking into the backgrounds of these disciplines as they stand at the crossroads of relevance and retreat-hovering just short of the intimate space of textual experience described by Sontag.

Equivalent Course(s): SALC 21224, KNOW 21224, CMLT 21224

ENGL 21301. James Joyce: Ulysses. 100 Units.
This course considers themes that include the problems of exile, homelessness, and nationality; the mysteries of paternity and maternity; the meaning of the Return; Joyce’s epistemology and his use of dream, fantasy, and hallucinations; and Joyce’s experimentation with and use of language.

Equivalent Course(s): FNLD 21300

ENGL 21310. Our biopolitics, ourselves: feminist science fiction. 100 Units.
What could a feminist utopia be? What is it like to encounter the kind of difference in living relations that gender utopianism offers? This class enters into those urgent questions by way of a serious engagement with the feminist science fiction of the 1970s. 1970s feminist theory made a significant conceptual move in provisionally
bracketing off biological sex from the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s, finds many of its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being, shared affects, new bodies, and transformed kinship relations. Readings will be from 1970s feminisms, contemporary theory (including biopolitical theory, new materialisms, gender and race theory), and as much science fiction as possible. SF authors include Le Guin, Russ, Butler, Piercy.

Equivalent Course(s): MAPH 41300, GNSE 21310, ENGL 41310, GNSE 41300

ENGL 21320. Archival Methods: Slavery and Gender in the Americas. 100 Units.
This class offers an in-depth introduction to archival research methodologies with a focus on gender and slavery in the Americas. Students will apply their knowledge by working in historical and contemporary archives via two trips to special collections: one to view archival texts from the period and another to find an archival object of the student’s choosing that will provide the topic of their final research paper. (1650-1830, 1830-1940, Literary/Critical Theory)
Equivalent Course(s): IRHU 27008, LACS 21320, GNSE 21321, CRES 21320

ENGL 21350. Early Modern Women Writing Trauma. 100 Units.
This course examines 16th and 17th century women’s writing alongside the scholarship of trauma studies, with attention to themes of childbirth suffering, loss, and geographical displacement. How did early modern authors employ a vocabulary for individual and collective encounters with death, illness, violence, and emotional disturbance prior to the modern conceptualization of trauma in the 20th century? What displaced histories are we able to access by bringing sustained focus to women’s writing? We will explore how early modern women articulate questions around suffering, personhood, and macro categories of identity (such as race, gender, class, and disability) as well as how their writing might reframe and/or disrupt the category of trauma in contemporary theory. Early modern authors of focus will include, among others, Aphra Behn, Elizabeth Carey, Margaret Cavendish, and Katherine Philips; we will also read widely across genres and time periods, with a syllabus that incorporates materials ranging from early modern midwifery treatises to contemporary drama. (Pre-1650, 1650-1830, Theory)
Equivalent Course(s): GNSE 21350

ENGL 21360. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the 200 years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving "Janeite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent bourgeoisie on the eve of industrialization. And students of the "rise of the novel" in English are often drawn to Austen as an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen’s completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include pieces by Sara Ahmed, Frances Ferguson, William Galperin, Deirdre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. (18th/19th)
Equivalent Course(s): GNSE 21360, MAPH 40130, ENGL 41360, GNSE 41303

ENGL 21370. Ships, Tyrants, and Mutineers. 100 Units.
Since the Renaissance beginnings of the "age of sail," the ship has been one of literature’s most contested, exciting, fraught, and ominous concepts. Ships are, on the one hand, globe-traversing spaces of alterity and possibility that offer freedom from the repression of land-based systems of power. And they are Michel Foucault’s example of the heterotopia par excellence. From Lord Byron to Herman Melville to Anita Loos, the ship has been conceived as a site of queerness and one that puts great pressure on normative constructions of gender. At the same time, the ship has been a primary mechanism for the brutality of empire and hegemony of capital, the conduit by which vast wealth has been expropriated from the colony, military domination projected around the world, and millions of people kidnapped and enslaved. Indeed, the horror of the "Middle Passage" of the Atlantic slave trade has been a major focus of inquiry for theorists like Paul Gilroy and Hortense Spillers, interrogating how concepts of racial identity and structures of racism emerge out of oceanic violence. In the 20th and 21st centuries, science-fiction writers have sent ships deep into outer space, reimagining human social relations and even humans-as-species navigating the stars. While focusing on the Enlightenment and 19th century, we will examine literary and filmic texts through the present that have centered on the ship, as well as theoretical texts that will help us to deepen our inquiries. (18th/19th)
Equivalent Course(s): GNSE 21370, ENGL 41370, GNSE 41370, MAPH 41370

ENGL 21401. Advanced Theories of Gender and Sexuality. 100 Units.
Beginning with the fraught legacy of the New Left and the proliferation of "new social movements" such as feminism and gay liberation, this seminar explores the key debates around which gender and sexuality were articulated as tenacious but open structures of power subject to political critique and social transformation. The relatively stable yet dynamic character of what Gayle Rubin in 1975 famously called "the sex/gender system" raises basic questions of structure and event: (1) how are systemic relations of domination and rule
historically constituted and sustained over time?; and (2) how can that which is regularly reproduced be not only momentarily interrupted, but fundamentally altered through both quotidian and extraordinary forms of action and worlding? The unexpected character of the new social movements called for a radical rethinking of structures and their transformation. Haunted by unpredictable forms of resistance, heteropatriarchal structures challenged theorists and activists to forge new frameworks of critique that refigured basic concepts of power, subjectivity, and agency. These frameworks are examined with an eye to how racialized sexuality and gender are created and contested in the context of modern biopolitical capitalism and its constitution of naturalized conceptions of rule.

Equivalent Course(s): GNSE 21400, CCCT 21400, MAPH 36500, GNSE 31400, PLSC 21410, ENGL 30201, CCCT 31400, PLSC 31410

ENGL 21420. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.
Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, anticipation, optimism or pessimism. How might science fiction enable thinking or imaging futures in modes other than those available to liberalism (progress, reproduction, generation) or neoliberalism (speculation, anticipation, investment)? This class asks how science fiction constitutes its horizons, where and how difference emerges in utopias, and what it might be to live in a future that isn’t ours. Readings may include SF works by Delany, Le Guin, Russ, Butler, Robinson, Banks, Ryman, Jones; theoretical and critical readings by Bloch, Jameson, Suvin, Munoz, Murphy, and others.
Equivalent Course(s): MAPH 41400, ENGL 41420

ENGL 21562. Third World Women’s Writing. 100 Units.
Though a term initially coined by French anthropologist Alfred Sauvy to categorized “developing” nations unaligned with major world powers during the Cold War, this course asks how African, Asian, Caribbean, and other Third Worldist women writers reclaimed the “Third World” as a project of people-centered unity, and engineered what political and cultural possibilities Third Worldist literature might realize for women in the anti- and post-colonial eras and today. Students will read critical transnational feminist theory and scholarship alongside novels and short stories by such authors as Maryse Condé, Marie NDiaye, and Salwa Al Neimi.
Equivalent Course(s): GNSE 21562, ENGL 31563, CRES 21562

ENGL 21644. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.
This seminar examines the genre of American “muckraking,” a form of journalism and fiction intended to expose social and economic injustices. We attend, in particular, to writers active in the years surrounding 1900, when muckraking narratives enjoyed great social influence, and then turn to the new crop of prominent muckrakers that emerged around 2000. In coining the term “muck-rake” in a 1906 speech, President Theodore Roosevelt linked the genre’s aesthetic deficiencies to a potentially dangerous political impact. Its tendency towards “hysteric sensationalism” threatened to provoke a “morbid and vicious public sentiment” marked by cynical apathy. Though we may not end up agreeing with Roosevelt, the seminar picks up his emphasis on the relationship between the aesthetics and politics of exposé in our examination of muckraking media. We will discuss the narrative strategies of a genre often designated as “bad” literature, focusing, in particular, on the link between its purported aesthetic deficiencies-populism, sentimentalism, melodrama, sensationalism—and its political mission. Last but certainly not least, this seminar situates muckraking narratives in their historical contexts—what they hoped to expose, why, and what impact they ended up having. Texts in this course may include the work of: Upton Sinclair, Ida Tarbell, Jacob Riis, Ray Stannard Baker, Frank Norris, Lincoln Steffens, Barbara Ehrenreich, Eric Schlosser, Naomi Klein, Michael Moore, and Laurie Garrett.
Equivalent Course(s): MAPH 41600, ENGL 41644

ENGL 21648. Languages of Migration: Literature, Law, and Language Justice. 100 Units.
For decades, human rights activists and lawmakers in the United States have been fighting for a person’s right to speak their native language before the law, implying that language justice could be achieved through the use of interpreters. At the same time, a new generation of poets and fiction writers has been exercising alternative approaches to language justice, shifting the focus from speakers to listeners, and from the legal to the personal. This course brings these seemingly separate discourses into conversation in an attempt to trace the assumptions that undergird different formulations of language justice in the late 20th and 21st century. Drawing on Edward Said’s The Public Role of Writers and Intellectuals, we will examine NGO statements and immigration court hearings side by side with poetry and fiction by Monica de la Torre, Antonio Ruiz Camacho, Irena Klepfisz, Joseph Brodsky and others. As we analyze theories of identity, desire, language and responsibility and engage with thinkers such as Andrea Long Chu, Hannah Arendt and Aamir Mufti, we will consider the potential implications of bringing literature and law into conversation with one another.
Equivalent Course(s): CMLT 21648, HMRT 21648

ENGL 21690. Empire and the Novel. 100 Units.
This course investigates how the rise of the nineteenth-century British novel is intimately linked to the expansion of the British Empire. Many understand that this empire was based on unfair trade relations, indigenous genocide, and the exploitative labor of millions, but it can be difficult at times to see how this atrocious history fits into the domestic and metropolitan realism of the novel. How does the practice of imperialism impact the conventions of domestic fiction? How are the novel’s constructions of gender, race, and class related to the
ENGL 21692. Mapping Racial Formations of Citizenship through the Novel. 100 Units.
How is race central to the concept of citizenship? This course investigates the racial roots of the development of citizenship within nineteenth- and twentieth-century histories of slavery, colonialism, migration, eugenics, and miscegenation, with primary focus on the novel. To be a ‘citizen’ means to claim political belonging in a particular nation-state, but the status of one’s racial identity complicates one’s access to the rights and privileges that citizenship presupposes. In this course, we trace how the construction of race is integral to the varied meanings of citizenship’s lexicon: individual and collective identities, kinship, self-determination, subjectivity, nationhood. Along the way, we will examine the ways that the novel makes visible radical forms of memory, affect, intergenerational forms of connection, and other practices that exceed racialized definitions of the ‘citizen’ and civic inclusion. Our focus will be to connect narrative form with the realities of racialized citizenship, but we will also draw on other genres of cultural production such as autobiography, visual art, and political essays in order to help us trace the sociopolitical connections between race and citizenship.

ENGL 21699. London Program: Empire and the Novel. 100 Units.
This course investigates how the rise of the nineteenth-century British novel is intimately linked to the expansion of the British Empire. Many understand that this empire was based on unfair trade relations, indigenous genocide, and the exploitative labor of millions, but it can be difficult at times to see how this atrocious history fits into the domestic and metropolitan realism of the novel. How does the practice of imperialism impact the conventions of domestic fiction? How are the novel’s constructions of gender, race, and class related to the political status of colonized peoples? Our focus will be to connect narrative form with the realities of imperialism and colonial rule, but we will also draw on other genres of nineteenth-century cultural productions such as print journalism, visual art, and political essays in order to help us trace the sociopolitical conditions that made empire possible. Fictional readings may include work by Charlotte Brontë, George Eliot, Thomas Hardy, Joseph Conrad, Olive Schreiner, and others. We will utilize our access to colonial archives in London with possible field trips to the British Library and the Victoria & Albert Museum, among other outings throughout the city. Assignments include weekly Canvas posts, a close-reading exercise, a 4-5-page reflection paper on an archival object, and a 6-7-page final paper. (Fiction, 1830-1940, Theory)

ENGL 21710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.
Science fictional worlds are full of entities more familiar and perhaps less noticeable than the aliens that are often thought to typify the genre. Rock formations, plants, metallic seams, plastics, crystalline structures, nuclear waste and oozing seepages are among the entities that allow SF to form estranging questions about what it means to be in relation to others, what it means to live in and through an environment, and what it means to form relations of sustenance and communal possibility with those who do not or cannot return human care and recognition. Such questions about are urgent ones for thinking about climate catastrophe, capital, settler colonialism and endemic pandemics, as well as for thinking substantively about resistance and what life and livable worlds beyond the bleak horizons of the capitalocene could be. This class will engage science fiction (authors may include Ursula Le Guin, Vonda McIntyre, Kim Stanley Robinson, Nalo Hopkinson, Jeff Vandermeer and more) and environmental and social theory of various kind (authors may include Elizabeth Povinelli, Katherine Yusoff, Andreas Malm, Eduardo Kohn, James C. Scott, David Graeber, Jasper Bernes, Mike Davis and more). Equivalent Course(s): ENGL 41710, CEGU 21710, MAPH 41710

ENGL 21720. Science fiction against the state. 100 Units.
Ursula Le Guin’s anarchist utopia, The Dispossessed was published 50 years ago, but its complex imagining of a whole way of life without law, police, money or sovereignty, and its investment in thinking that way of living in relation to environment, gender, freedom and work offers a science fictional horizon for what it might be to live communally in our own moment. This course will read The Dispossessed and other science fiction that imagines what it might mean to live against, beyond or without the state, alongside theorizations that may help us formulate our own visions of other possible worlds. We will pay particular attention to questions of environment and ecological relations, race, gender and social reproduction, and feminist utopias. We’ll also spend some time thinking about actually existing forms of living against the state (including blockades, encampments, autonomous zones). SF authors may include Le Guin, Samuel Delany, Kim Stanley Robinson, Tade Thompson, Sally Gearhart, Iain Banks, and ME O’Brien and Eman Abdelhadi. Other authors read may include Saidiya Hartman, Monique Wittig, Fredy Perlman, James Scott, Pierre Clastres, and David Graeber. Equivalent Course(s): MAPH 41720, GNSE 41720, GNSE 21720, ENGL 41720

ENGL 21770. Ectogenes and others: science fiction, feminism, reproduction. 100 Units.
Recent work in feminist theory and feminist studies of science and technology has reopened and reconfigured questions around reproduction, embodiment, and social relations. Sophie Lewis’s account of “uterine geographies” and Michelle Murphy’s work on chemical latency and “distributed reproduction” stand as examples of this kind of work, which asks us to think about embodied life beyond the individual (and the human) and to see ‘biological reproduction’ in expansive and utopian ways. Social reproduction theory might be an example
in a different key, as might recent Marxist and communist accounts of the gendering of labor under capital. Such investigations have a long (though sometimes quickly passed over) history in feminist thought (Shulamith Firestone’s call for ectogenic reproduction is a famous example), and in the radical reimaginings of personhood, human/nature relations, and sexing and gendering of feminist science fiction. Indeed, the work of science fiction around these questions may be a whole other story than the one told by theory. This class will ask students to think between feminist science and technology studies, theoretical approaches to questions around social and biological reproduction, and the opening up of reproductive possibility found in feminist science fiction.

Equivalent Course(s): ENGL 41700, GNSE 21705, MAPH 41700, GNSE 41700

ENGL 21785. Black in Colonial America: Three Women. 100 Units.
Through a survey of texts by and about Sally Hemings, Phillis Wheatley and Tituba, “the Indian,” we will consider the lives of three black women in colonial America. In this period of expansion and contraction of the concepts of race and bondage, what kind of “tellings” were possible for these women? By reading texts written as early as 1692 and as late as 2008, we will also consider how representations of these women have changed over time. (1650-1830, Theory, Black Studies Research Cluster)
Equivalent Course(s): CRES 21785, GNSE 21725, SIGN 26076

ENGL 21923. The Victorian Novel. 100 Units.

TBD

ENGL 21924. Victorian Death and the Thinking Body. 100 Units.
As biological explanations of consciousness began to supplant belief in an immaterial soul, people living in the Victorian era were left with nothing but their bodies as the source of their thoughts and feelings. Can we use a historicized notion of the body to account for “character” in the Victorian novel? How does the extraordinary prevalence of death in this fiction sharpen our sense of the thinking body, and why does this rationalized body come with so much Gothic potential? (B, G)

ENGL 21926. People, Places, Things: Victorian Novel Survey. 100 Units.
Quarter Systems and the Victorian novel do not mix well, which is only to say that this course cannot aspire to a comprehensive accounting of the Victorian novel, or the myriad forms of the novel that emerged during Victoria’s reign (1837-1901). What it does seek to do, however, is give you some little sense of the Victorian novel’s formal and thematic range in a few of the uncharacteristically shorter novels of the period, and-in the bargain-give you a few critical tools and concepts to better figure out what these novels are and what they might be doing. Critical approaches to the Victorian novel are as varied as the novels themselves, perhaps, but I’ve tried to give you access to some of the more recent interventions that centrally query character and characterization (people), things and the circulation of things, and location and spatialization (places). Jane Eyre, Hard Times, Lady Audley’s Secret, The Warden, Jude the Obscure, The Hound of the Baskervilles. (Fiction, 1830-1990)

ENGL 22048. Girlhood. 100 Units.
This course focuses on narratives in which the category of “girl” or “girlhood” is under construction, or called into question. We’ll begin with a number of works from the eighteenth and nineteenth centuries (novels by Frances Burney, Jane Austen, Mary Wollstonecraft, Charlotte Bronte), and will move into novels, films, comics, and memoirs from the twentieth and twenty-first centuries that draw on or depart from some of those earlier texts. Throughout, the course will draw on work from fields like sociology, history, and feminist and queer theory to consider changing conceptions of childhood, adolescence, and development, as well as the way that intersections of race, class, gender, sexuality, and ability shape categories and narratives of “girlhood.” (Fiction)
Equivalent Course(s): CRES 21048, GNSE 22048

ENGL 22110. Excrement and Ecstasy: The Devotional Body in Early Modern Literature. 100 Units.
This class asks why writers in the seventeenth century turn to bodily metaphor and erotic language to describe their interactions with the divine. We will investigate the materiality of the body in early modern poetry-where it is frequently depicted as in orgasmic frenzy, failing, and even producing excrement-and its involvement with religious devotional practice. Authors of focus will likely include William Shakespeare, John Donne, George Herbert, John Milton, and Margaret Cavendish. (Poetry, Pre-1650, 1650-1830)
Equivalent Course(s): GNSE 22110

ENGL 22130. Making Scents: A Literary History of Smell. 100 Units.
While the visual has long been the privileged sense in literary studies, recent work has begun to explore other senses. From massive medieval farts to modern perfumes, we will consider what a focus on scent can contribute to our understanding of literature. Drawing from fiction, poetry, objects, history, and science, this course integrates an interdisciplinary approach. Primary literary texts will likely include H.D., Huysmans, Baudelaire, Burney, Shakespeare, and Chaucer. We will probably also think with perfumes, Luca Turin’s The Secret of Scent, Alexandra Horowitz’s Being a Dog, and Tom Tykwer’s 2006 film adaptation of Patrick Süskind’s Perfume: The Story of a Murderer. (Poetry, Theory)

ENGL 22140. Lyric Intimacies in the Renaissance. 100 Units.
Lyric has often been perceived as a peculiarly intimate genre, tasked with providing access to a person’s inner experience. This course will examine how sixteenth and seventeenth-century British writers used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We will ask how the multiple models of intimacy available within English literary culture intersected in texts of the period, and also how that literature responds to or compares with developments elsewhere in the Renaissance.
Atlantic and Mediterranean world. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them? Readings will include poems by Philip Sidney, Mary Wroth, William Shakespeare, John Donne, Katherine Philips and Sor Juana Inés de la Cruz.

Equivalent Course(s): MAPH 40140, GNSE 44440, ENGL 40140, GNSE 24440

ENGL 22150. Luxury and Global Modernism. 100 Units.
The desire for and consumption of luxury is central to the world-building enterprise of capitalist modernity as we understand it, from the elaboration of colonial trade routes to the emergence of the era-defining aesthetic mode known as glamour. As both the object of the primitivizing imaginary of colonial social science and the motor of excitement for the new in the modern Western city, luxury infused some of the complexities of global interconnectedness into the imagination and the arts of the late 19th and early 20th centuries. With readings across the literary, but also the material-cultural and social-scientific archives of Western and non-Western modernisms, this course asks how luxury might open new avenues for the study of modernism’s inherently global character. Course texts will include literary works by Henry James, Djuna Barnes, Mina Loy, and MP Shiel; social scientific works by Marcel Mauss and Georges Bataille; visual works by Raghubir Singh, Coco Chanel, and Josephine Baker; theoretical readings from the fields of postcolonial, queer, and fashion studies. (1830-1940, Fiction, Theory)

ENGL 22200. Marxist Literary Criticism: Fredric Jameson. 100 Units.
This seminar will provide students with an overview of Marxist literary criticism via the career of one of its most innovative living practitioners.

Equivalent Course(s): GNSE 20134

ENGL 22250. The Printed Book in the West: Evidence & Interference from Bibliography and Book History. 100 Units.
This hands-on seminar, conducted in the Hanna Holborn Gray Special Collections Research Center, will teach graduate students and advanced undergraduates how to read the whole book (viz. paper, type, illustrations, bindings, mise-en-page) in order to understand the relationships between materiality and the making of culturally instantiated meanings. Understanding the book as a coalescence of human intentions, we will learn about the processes of making books from incunabula through the early C20, with particular emphasis on the hand-press period (c.1450-1830). Students will learn the elements of bibliography (the formal analysis of printed artifacts) and be equipped to undertake bibliographical and book-historical research projects of their own. We will consider the central importance of such investigations for literary and historical scholarship, for the critical editing of texts, and for thinking about how we interrogate the past in a digital age.

Equivalent Course(s): HIST 22205, ENGL 32250, HIST 32205

ENGL 22310. Prosody and Poetic Form: An Introduction to Comparative Metrics. 100 Units.
This class offers (i) an overview of major European systems of versification, with particular attention to their historical development, and (ii) an introduction to the theory of meter. In addition to analyzing the formal properties of verse, we will inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. There will be some emphasis on Graeco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic syllabo-tonic verse. No prerequisites, but a working knowledge of one European language besides English is strongly recommended.

Equivalent Course(s): ENGL 32303, GRMN 22314, SLAV 22303, CLAS 31313, CMLT 32303, SLAV 32303, CLCV 21313, CMLT 22303, GRMN 32314

ENGL 22351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.

Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, TAPS 32351, MAAD 12351, ARTH 32351, CMLT 42351, ARTH 22351, ARTV 20351, ENGL 42351
ENGL 22402. Perspective as a Challenge to Art History. 100 Units.  
Equivalent Course(s): ARTH 22402, ARTH 32402, SCTH 32402, ENGL 42412

ENGL 22404. Mixed Media Modernisms. 100 Units.  
This course examines the collisions and collaborations of verbal and visual media in the avant-garde circles of the early 20th century in Britain and France. We will develop a formal vocabulary for discussing visual artworks and hone critical skills in the analysis of temporal and spatial media. An openness to serious play and mental flexibility are a must. We will read poetry, fiction, criticism, and a play, and look-really look-at book arts, collage, painting, sculpture, film, and photography. Artists and authors will include Guillaume Apollinaire, Gertrude Stein, Henri Bergson, George Orwell, Samuel Beckett, Marcel Duchamp, John Heartfield, Walter Benjamin, Robert Capa, Luis Buñuel, Claude Cahun, and Josephine Baker. (G)

ENGL 22408. Trans Genres. 100 Units.  
This course explores genres of writing and cultural production concerned with transgender life and politics. Students will engage genre's relationship to gender, as they will read across memoir, fiction, poetry, and criticism. (Theory).  
Equivalent Course(s): GNSE 20133

ENGL 22434. Extinction, Disaster, Dystopia: Environment and Ecology in the Indian Subcontinent. 100 Units.  
This course aims to provide students an overview of key environmental and ecological issues in the Indian subcontinent. How have the unique precolonial, colonial, regional and national histories of this region shaped the peculiar nature of environmental issues? We will consider three major concepts-"extinction", "disaster" and "dystopia" to see how they can be used to frame issues of environmental and ecological concern. Each concept will act as a framing device for issues such as conservation and preservation of wildlife, erasure of adivasi (first dwellers) ways of life, environmental justice, water scarcity and climate change. The course will aim to develop students' ability to assess the specificity of these concepts in different disciplines. For example: What methods and sources will an environmental historian use to write about wildlife? How does this differ from the approach an ecologist or literary writer might take? Students will analyze various media: both literary and visual, such as autobiographies of shikaris (hunters), graphic novels, photographs, documentary films, ethnographic accounts and environmental history.  
Equivalent Course(s): CRES 25310, HIST 26806, GLST 25310, SALC 25310

ENGL 22500. Black Feminist Theory. 100 Units.  
This course attends the political, epistemic, poetic, affective and social dimensions of feminist thinking across the African Diaspora. Reading fiction, poetry, memoir, and manifesto, students will engage black feminist theory's various contents and forms. (Theory)  
Equivalent Course(s): GNSE 22508

ENGL 22505. Staging Islam: Traps and Trappings of Representation. 100 Units.  
From terrorists to "good Muslims," standards in the racial, cultural, and religious representations surrounding Islam have fluctuated across U.S. media. How do we conceptualize the nature of visual perception and reception? The history of colonialism, secular modernity, gender, patriarchy, and the blurred distinctions between religion and racialization have all contributed to a milieu of visual cultures that stage visions of and arguments about Islam. Hostility towards Muslims has not abated as we venture well into the 21st century, and many remain quick to blame an amorphous media for fomenting animosity towards the "real" Islam. We take these essentialist terms of engagement as the start of our inquiry: what is the promise of a meaningful image? What processes of secular translation are at work in its creation and consumption? Is there room for resistance, legibility, and representation in U.S. popular culture, and what does representation buy you in this age? We will pair theoretical methods for thinking about imagery, optics, perception, and perspective alongside case studies from film, stage, comedy, streaming content, and television shows, among others. Students will critically engage and analyze these theories in the contexts from which these works emerge and meld into a mobile and diasporic U.S.context. Together, we will reflect on the moral, political, and categorical commitments vested in different forms of media against historical trends of the 20th & 21st century.  
Equivalent Course(s): CRES 22500, ENGL 32505, RDIN 32500, RDIN 22500, RLST 27555

ENGL 22514. Moby Dick, or The Whale. 100 Units.  
This course will focus on Moby Dick. Monomania--in its psychological, sexual, aesthetic, religious, epistemological, and political manifestations--will focus much of our inquiry into our texts and into the body of critical discourse surrounding them. (Fiction, 1830-1940)  
Equivalent Course(s): FNDL 22514, ENGL 32514

ENGL 22680. Queering the American Family Drama. 100 Units.  
In this course, we’ll examine what happens to the American Family Drama on stage when the ‘family’ is queer. We will move beyond describing surface representations into an exploration of how queering the family implicates narrative, plot, character, formal conventions, aesthetics and production conditions (e.g. casting, venues, audiences, marketing and critical reception). Our texts will include theatrical plays, live and recorded productions, queer performance theory, and - where it’s useful to our exploration - select examples from film and television. This course will be a combined seminar and studio, inviting students to investigate through readings, discussion, staging experiments, and a choice of either a final paper or artistic project. A background in theater is not required.
This course is an intensive reading of Pale Fire by Nabokov.

ENGL 22920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.

This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th-century autobiography and the Bildungsroman through to modern memoir, in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked as we learn about how childhood, adolescence, and development, along with ideas around education and trauma, took on new significance in the nineteenth century, setting generic terms that have been continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charles Dickens, George Orwell, Kathryn Harrison, Jamaica Kincaid, and Alison Bechdel, among others. This course will be of particular interest to those working on autobiographical narrative and will ask you to deepen your understanding of the past and present of this ever-developing form through critical and creative responses and projects.

Equivalent Course(s): MAPH 42920, CRWR 20500, CRWR 40500, ENGL 42920

ENGL 22930. Intro to Critical Race Theory. 100 Units.

Critical Race Theory (CRT) has recently filled headlines as it has become a hotly debated topic in U.S. political, educational, and media discourse. However, the tenets and thinkers that shape CRT tend to be left out of the conversations that dominate the media. What is this theoretical framework? Who are the thinkers who shape and contribute to these theories of the construction of race? What does CRT say about the relationship between race and institutions, such as the United States’ legal system or education? To address these questions, students in this course will read and engage with foundational texts of CRT by scholars including Eduardo Bonilla-Silva, Kimberlé Crenshaw, and Cheryl Harris. In addition to learning the key tenets of this theoretical framework, students will also use it to think across disciplines, institutional structures, and forms of media.

Equivalent Course(s): CRES 12900, RDIN 22900

ENGL 23112. Trans Performativity. 100 Units.

In this course we will explore how these dialogues and conflicts between gender studies, queer theory, and trans studies have developed and transformed our understandings of categories like ‘gender,’ “sex” and “trans.” Some guiding questions will be: how do we, and should we, conceive the materiality of the body? How do assumptions about 'nature' and the 'natural' determine how we view categories of identity, and what are the political ramifications of these determinations? Why, within certain discourses, has the fluidity of gender been promoted, while the fluidity of race remains controversial and generally unsupported? How do we account for these different receptions, and what kind of opportunities do they make available for politically engaged communities? How can we simultaneously value performative theories of gender, while also maintaining a certain stability of identity as developed within trans criticism, even when these two discourses seem in direct conflict?

Equivalent Course(s): CMLT 23112, GNSE 23112

ENGL 23120. Translation Theory and Practice. 100 Units.

This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how ‘world histories’ may be hidden within ‘word histories,” as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present;
compare multiple translations of the same text; and examine notable recent translations. Students will regularly carry out translation exercises and create a final translation project of their own. (20th/21st)

Equivalent Course(s): ENGL 36210

ENGL 23121. The Politics of Life Itself. 100 Units.
This is an introductory course on biopolitics. The class will approach this Foucauldian category as both a “style of thought” and as a mode of governmentality. Key questions we will return to throughout the quarter include: What forms of knowledge-power are mobilized to conceive of life statistically and/or at the level of population? How might biopolitics transform our understanding of sexuality, race, and class, as well as their disciplinary systems? And, finally, what does it mean to politicize “life itself”? In order to get a better handle on Michel Foucault’s foundational formulation of biopolitics in the final chapter of The History of Sexuality, we will spend the first two weeks tracing the concept’s prehistory in the work of Charles Darwin and the life philosophers of the Nineteenth Century before turning to contemporary theorizations of biopolitics by feminist, critical race, disability, and queer scholars. These recent interventions alert us to the different instantiations or modalities of biopolitics in relation to one’s geo-political location and/or subject-position. For some, biopolitics has the potential to foster new forms of life and capacities; for others, this politics of life is more likely to be encountered as a necropolitics. We will therefore spend the final few weeks of the quarter thinking about the relation between life and death under biopolitics. How might the biopolitical revision of life alter our understanding of death itself?
Equivalent Course(s): GNSE 23121

ENGL 23122. Taboo and Transgression. 100 Units.
This course circulates around five questions: 1) what does it mean to conceive of the foundations of society as forming through structures of prohibition, 2) why is it that these prohibitions primarily take the form of sexual regulation, 3) what are the gendered dynamics of these prohibitions, 4) why are these conceptions always formulated through studies of cultural otherness, 5) what dangers and potentialities reside within the concept of transgression? As is clear from these fundamental questions, this class is not primarily a study of taboo as a theoretical concept, but rather of the ways in which the concept of taboo is used in specific discourses internal to 20th and 21st-century social sciences, cultural theory and psychoanalysis.
Equivalent Course(s): CMLT 23122, GNSE 23122

ENGL 23123. Cybernetics and Trans Identities. 100 Units.
This course is an examination into the ways in which theorizations of trans identity have been bound to discourses concerning cyborgs and cybernetics. On one hand, we will look into the ways in which medico-technological discourses have inscribed and produced the limits for conceptualizing trans-ness. On the other, we will examine how trans self-narratives have mobilized cybernetic language to parasitically produce autonomous discourses. The over-arching questions of this class will be: how should we engage concepts, such as the cybernetic and the prosthetic, that have been used towards the disenfranchisement of trans identities, while simultaneously have been re-inscribed as emancipatory concepts? How should we tell the histories of these discourses? How do they affect, produce, contain, and enliven contemporary worlds of trans identities and existences? This course will, from its onset, be interdisciplinary in nature, both in terms of the academic disciplines from which we choose our texts (trans theory, queer theory, critical race theory, psychoanalysis, philosophy, new media theory, literary criticism, etc.) and also through an engagement with various genres and media, engaging fiction, film and visual art, as ways to further expand and develop our critical investigations. Readings will include works by figures such as Karen Barad, Jean Baudrillard, Mel Chen, Gilles Deleuze, Donna Haraway, Beatriz Preciado, Jasbir Puar, Gayle Salamon, Sandy Stone, Alexander Weheliye.
Equivalent Course(s): GNSE 23123, CMLT 23123

ENGL 23127. Queer Letters and LGBTQ+ Lifeworlds. 100 Units.
This course asks after the social and aesthetic possibilities of queer literatures, with a particular interest in such life-writing forms as the personal letter and epistolary (or electronic) correspondence. What, we will ask, can attending to specifically LGBTQ+ correspondences and life-writings teach us about minoritarian lifeworlds and literary canons? And, vice versa, how does an attention to the sub- or counter-cultural spaces of queer literary production change the way we read even canonical literary texts? We will visit a variety of LGBTQ+ literary lifeworlds across the twentieth and twenty-first centuries - between London, Paris, New York, San Francisco - and engage a wide range of texts and media that represent and encode queer social circuits: collected correspondences, coterie literatures, auto/biographies, memoirs, poetry, and film. In so doing, we will develop a backdrop of queer theoretical scholarship devoted to questions of community-making, subcultural space and belonging, and queer time, including the work of José Esteban Muñoz, Juana María Rodríguez, Elizabeth Freeman, and Jack Halberstam. In addition to a self-designed archival, analytical, or creative final project, we will also hone archival research strategies through two excursions to local archives and experiment with creative and collaborative strategies for reading and writing as we challenge ourselves to think from the position of correspondents.
Equivalent Course(s): GNSE 23123

ENGL 23130. Screwing Up: Shame, Apology, and Gender Theory. 100 Units.
What does it feel like to be wrong? How do we know when we have “erred”, and who decides what’s right? How does feeling shame change how we think of ourselves and how we might behave in the future? What does the “normative” in heteronormative mean? In this class, we will use the question of normativity-senses of wrongness
and rightness and how those judgments are articulated, navigated, and enforced—to explore foundational concepts in and across theories of gender and sexuality. We will also examine the social performances of apology, guilt, regret, and remorse that occur when individuals believe they have erred. We will examine ways in which gender and bodily regimes of normativity occur in and around scenes of discomfort, uncertainty, and insecurity as well as through infrastructures of legality and policing. This course pairs our central theoretical texts from feminist, queer, critical race and disability studies with literary texts, works of poetry, and contemporary cultural objects in order to examine how these questions are enacted in a variety of lived and literary perspectives.

Equivalent Course(s): GNSE 23130

ENGL 23136. On being Ill: Feminist and Queer Cancer Narratives. 100 Units.
Two years after a breast cancer diagnosis, Susan Sontag wrote in Illness and Metaphor: “Cancer is considered to be desexualizing…. It is a rare and still scandalous subject for poetry; and it seems unimaginable to aestheticize the disease.” Still, cancer narratives have become a source of information and inspiration for doctors, patients, and carers alike. In this course, we will examine the genres useful to writing about cancer, and also writing from it, from inside the experience of sickness. We will compare medical attempts to write cancer’s abstract biography alongside feminist/queer accounts that foreground the dysphorias of cancer. We will pay particular attention to the ways writers experiment with the conventional limits of diary (Lorde), essay (Sontag, Sedgwick), memoir (Ensler, Boyer), and novel (Butler) to give meaning and form to shapeless experiences of sickness, treatment, and care. We will focus on the relationship between cancer narratives and feminist, queer, disability, and antiracist politics: Does it matter who writes cancer’s story? Can feminist and queer practices of care point to more endurable, collective ways of being sick? What insights does cancer offer feminist and queer political projects, especially those that center sexuality as a tool for liberation? Students will examine the narrative, intimate, and political possibilities of various cancer genres and forms, critically examining the deep relationship between storytelling and being ill.

Equivalent Course(s): HIPS 23136, HLTH 23136, GNSE 23136

ENGL 23170. The Beast Fable from Aesop to Zootopia. 100 Units.
In this course, we will read collections of medieval beast fables to theorize what Geoffrey Chaucer, John Lydgate, Robert Henryson, and others found compelling about animals in various states of personification. In addition, we will look to contemporary forms of the genre to consider how this mode of storytelling continues to provoke analysis and evade interpretation. Previous work in Middle English is not required.

Equivalent Course(s): MDVL 23170

ENGL 23190. Eco-consciousness: Climates and Ecologies of Eighteenth-Century Literature. 100 Units.
Given our present-day concerns about political climates and ecological consciousness, this course returns to the eighteenth century to analyze how writers interpreted climate and ecology back then. In the context of agricultural, industrial, and political revolutions, this class will explore how writers like Mary Wollstonecraft, Charlotte Smith, William Wordsworth, John Clare understood both political and ecological climates like colonialism, women’s rights, class revolutions, and natural history.

Equivalent Course(s): ENST 23190

ENGL 23202. Writing Humans and Animals in Eastern Europe. 100 Units.
TBD

ENGL 23301. Postcolonial England. 100 Units.
In 1948, the Empire Windrush docked at Tilbury, Essex. Onboard were people who were from colonies such as Jamaica, Barbados, and Trinidad: they were migrants and subjects of the British Crown, as well as descendants of enslaved Africans and indentured Asians from the West Indian sugar colonies. Their arrival would transform British society, forcing a confrontation with its colonial past. And, what we now know as Caribbean literature took hold in this period, as newly-arrived West Indian writers found platforms for their work on radio and in London publishing houses. They and their descendants have commented on and critiqued race, empire, and plantation histories since. This course explores the legacies of Windrush as social, political, and aesthetic phenomena. Beginning with Henry Swanzy, Una Marson, and their leadership on BBC’s radio show Caribbean Voices, we will engage with the creative works of Windrush migrants and their descendants: Samuel Selvon, Linton Kwesi Johnson, Hew Locke, and others. To understand social struggle, we will study the life of activist Claudia Jones and her founding of the West Indian Gazette And Afro-Asian Caribbean News. Finally, we will also examine the 2018 Windrush Scandal, in which at least 83 Britons were unjustly deported, in conversation with works like Hazel Carby’s account of the intertwined histories of Jamaica and Britain, Imperial Intimacies (2019). Additionally, we will travel throughout London for museum and studio visits.

Equivalent Course(s): ANTH 23815

ENGL 23302. Gothic Fiction and Architecture. 100 Units.
In this course we study the aesthetics and politics of gothic fiction and architecture. Many of us associate Gothic fiction with fearful tales of mystery and suspense. But the rise of a Gothic aesthetic in the eighteenth and nineteenth century was a political movement: British writers, architects, and architects embraced Gothic medievalism to express their opposition to capitalism and industrialization. We will study gothic fiction since the eighteenth century, paying particular attention to how this fiction was used to comment on a rapidly developing society. Our study of gothic fiction will draw us into the real spaces of London, where we will tour renowned Gothic Revival buildings such as the Houses of Parliament, St. Pancras railway station, and possibly a crypt.
or two. Readings may include Horace Walpole, The Castle of Otranto; Jane Austen, Northanger Abbey; Bram Stoker, Dracula; Oscar Wilde, The Picture of Dorian Gray; and Henry James, The Turn of the Screw. (This course fulfills the Creative Writing Fiction literary genre requirement and the English 1650-1830 and 1830-1940 requirements.)

Equivalent Course(s): ARCH 23302

ENGL 23303. Animal Stories. 100 Units.

N/A

Equivalent Course(s): CMLT 23203, REES 33203, REES 23203, ENGL 33303

ENGL 23304. The Stage and the City: Performance and Daily Life in Renaissance London. 100 Units.

Between the years 1500 and 1660, London developed into an urban superpower. By 1660, London was boasting a population of 350,000, which was nearly six times its population in the early sixteenth century (~60,000). This course asks what it was like to live in London as it evolved into something equal parts new, exciting, and frightening. We will be considering this question through three city comedies set in London and written between 1609 and 1640. City comedies are particularly good at detailing the perils, thrills, and novel sensoria of an expanding metropolis. We will use these plays as a testing ground to articulate for ourselves what central issues have been raised by London-living over the centuries. What was it like to go to an early iteration of a shopping mall? How were categories of disability, race, gender, and sexuality negotiated through this dense and diverse population? How have city dwellers dealt with plague or famine? Students will be asked to use the issues drawn from this historical context to formulate their own research project about any period of London's history. Throughout the course, the class will take field trips to London neighborhoods, an archive, a theatre performance, and several museums. By engaging with the resources and experiences available in 21st-century London, students will use their imagination and research skills to travel back in time and discover the various "Londons" that have emerged over this city's history.

Equivalent Course(s): ARCH 23304

ENGL 23320. History of the English Language. 100 Units.

This course introduces students to the historical development of the English language, from its Proto-Indo-European roots through its earliest recorded forms (Old English, Middle English, and Early Modern English) up to its current status as a world language. English is a language that is constantly evolving, and students will gain the linguistic skills necessary for analyzing the features of its evolution. We will study the variation and development in the language over time and across regions, including variations in morphology, phonology, syntax, grammar, and vocabulary. We will also examine sociological, political, and literary phenomena that accompany and shape changes in the language. (Pre-1650, 1650-1830, 1830-1940; Med/Ren)

Equivalent Course(s): ENGL 33320

ENGL 23350. True Crime. 100 Units.

Beginning first with a history of the genre, the course will focus on the post-45 era beginning with celebrity criminal and writer Caryl Chessman. We will read classics like In Cold Blood, and yes, at 1,000+ pages, The Executioner's Song, and works of extraordinary commercial success, like Ann Rule's Stranger Beside Me. We will also most likely look at true crime on the radio and on film. To aid us in our reflections, we will read scholars and critics like Mark Seltzer, Karen Haltunnen, and Janet Malcolm, among others.

Equivalent Course(s): ENGL 32350

ENGL 23400. Virginia Woolf. 100 Units.

Along with a number of Woolf’s major works, students read theoretical and critical texts that give a sense of the range of contemporary approaches to Woolf. (1830-1940, Fiction)

Equivalent Course(s): GNSE 23400, FNDL 24011

ENGL 23413. Introduction to Literary Theory. 100 Units.

This course will provide a survey of major texts on literary interpretation from the 20th and 21st centuries. Readings will include selections from the writings of I.A. Richards, W.K.Wimsatt, Cleanth Brooks, Roland Barthes, Claude Levi-Strauss, Eve Kosofsky Sedgwick, D. A. Miller, Niklaus Luhmann, and Catherine Malabou. (Theory)

ENGL 23421. Transcontinental Romanticism. 100 Units.

In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott’s radically progressive Temple School in Boston. Fuller’s passion for the German Romantics and their propagation in America is representative of the profound importance that the "American Transcendentalists" (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis' fragmentary novel Heinrich von Ofterdingen and Fuller’s fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel’s Phenomenology of Spirit and Thoreau’s “Civil Disobedience;” exemplarity and individualism in Emerson’s “Self-Reliance” and Nietzsche’s “Schopenhauer as Educator.”

Equivalent Course(s): GRMN 23421, CMLT 23421
ENGL 23505. Virtual Worlds and Nonhuman Narratives: Cyberspace Fiction. 100 Units.
The joke gets at a disorienting truth: we live in a world where cyberspace increasingly leaks into the "real" physical space of our lives, and the two often become surrealistically conflated. We can be at once in a given geographical location and "online," waiting in and out of presence in both places. We live in a world where major events transpire nowhere but "on the Internet," from hacks to business transactions to relationships. These events have effects and consequences that are felt in our physical world as well. How do we tell - and read - stories that take place at least in part in virtual regions? In this course, we will investigate narrative depictions of experience that transpires in the not-quite-place of cyberspace and similar technologically-sustained virtual arenas. Earlier dream narratives anticipate this world where experience increasingly takes place online; in later narratives of virtual reality, technologically-enabled virtual landscapes confer a dreamlike (il)logic on daily experience. What can we make of the apparent rapprochement between scientific and magical paradigms here? What are the political stakes of a virtual world sometimes portrayed as anesthetizing but also sometimes a space where otherwise unavailable experiences and information can be accessed? We will examine a transatlantic range of influential twentieth-century texts as well as selections from theoretical and critical texts on communicative and information technology.
Equivalent Course(s): MAAD 25305

ENGL 23506. Diets and Other Body Horror: Modifying, Mortifying, and Masticating the Fictional Flesh. 100 Units.
Physical bodies remain a cultural preoccupation - their maintenance is debated and obsessed over in every news cycle, food and diet bloggers meticulously photograph everything they put in their mouths, and body-modifying surgeries and "lifestyle" protocols constitute a multibillion-dollar industry. This course examines twentieth- and twenty-first-century literary responses to the persistent, problematic fantasy of remaking human bodies to bring them into alignment with standards of beauty, health - or something else entirely. Readings will take us from speculative fiction to dirty realism, Netflix shows to biopolitical and fat acceptance theory. Authors may include H.G. Wells, Virginia Woolf, Margaret Atwood, China Miéville, Mary Gordon, and Roxane Gay. What do these narratives make of the gore and violence beneath the peaceful façade of bodily care and feeding, from the banal to the alien?
Equivalent Course(s): GNSE 23605

ENGL 23562. Postcolonial Novels: The Country and the City. 100 Units.
This course will explore how postcolonial novels represent and theorize two mainstays of postcolonial modernity: the nation-state and the global city. We will first examine the role of the postcolonial novel in nation-formation after independence movements in Africa and South Asia. We then move to consider how postcolonial novels figure the global city as a subnational and international space that disorganizes and reorganizes conceptions of community formerly attached to the nation. Authors we might read include Salman Rushdie, Chinua Achebe, Chimimanda Adiche, Indra Sinha, Arundhati Roy, Aravind Adiga, and Chris Abani. (Fiction, Theory)

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? (Fiction, 1830-1940)

ENGL 23708. The Poetry and Prose of Thomas Hardy. 100 Units.
A Victorian and a Modernist, a rare master of the arts of fiction and poetry, Thomas Hardy outraged Victorian proprieties and helped to make 20th century literature in English possible. Close reading of four novels and selected early middle, and late poems by Hardy, with attention to the contexts of Victorian and Modern literary culture and society.
Equivalent Course(s): ENGL 43708, FNDL 26011, SCTH 46011

ENGL 23770. Introduction to Black Studies. 100 Units.
This course introduces students to some of the major themes, perspectives, and questions that underlie the interdisciplinary orientation of Black studies, a field of study that centers the multifaceted experiences, histories, cultures, and politics of peoples of African descent throughout the diaspora. As the late Trinidadian historian C.L.R. James asserts, the primary purpose of Black studies is not only to challenge Euro-American conceptions of history, geography, temporality, and social relation, but ultimately to achieve "the complete reorganization of the intellectual life and historical outlook of the United States, and world civilization as a whole." This course will serve as an introduction to this dynamic field and its history, and will focus in particular on Black cultural and political movements that span the Americas, Caribbean, Africa, and Europe. (Literary/Critical Theory)
Equivalent Course(s): CRES 23770

ENGL 23808. Sonnets from Wyatt to Yeats and Beyond. 100 Units.
This course will trace the history and persistence of the sonnet in English poetry, but it will start with the founder of the tradition, the early Renaissance Italian poet, Francesco Petrarch, who made the form popular, and remained its model practitioner. Since the form flourished in the Renaissance (in England as in all over Europe) and was revived in the 19th century, the course will mainly be devoted to poets from those periods. Poets to
be studied will include: Wyatt, Sidney, Shakespeare, Milton, Wordsworth, Keats, Hopkins, Elizabeth Barrett Browning, and D. G. Rossetti. There will be a midterm and a final paper. (Poetry)

**ENGL 23819. Apocalypse Then and Now. 100 Units.**

This course will address literature that imagines the end of the world, from the poetry of William Blake and to the fiction of Mary Shelley and beyond. Galvanized by the American and French Revolutions, a number of later eighteenth writers were optimistic, anticipating the imminent start of a thousand years of peace prior to the Second Coming. However, post-revolutionary disappointment, as well as concerns over population growth and industrialization, fueled apocalyptic visions that cut across literary genres. How do apocalyptic writings intersect with the period’s theories of history, the genre of the gothic, or aesthetic categories like the sublime? Where do theological beliefs map onto and diverge from secular approaches to political events? The coda to the course will reach forward to the turn of the 21st century in order to reflect on a long lineage of apocalyptic and post-apocalyptic reckonings in writing, cinema, television, and drama. Readings may include Priestley, Blake, Godwin, Malthus, Mary and Percy Shelley, Byron, Wordsworth, Beddoes, and others. (Poetry, Fiction, 1650 - 1830)

**ENGL 24000. James Joyce: Ulysses. 100 Units.**

This course takes students through Joyce’s novel and exposes them to various recent critical approaches, with some excursions also into materials contemporary to Ulysses that can be placed in dialogue with the novel. Equivalent Course(s): FNDL 24001

**ENGL 24002. Joyce’s Ulysses: An Introduction. 100 Units.**

This course consists of a chapter-by-chapter introduction to Ulysses. We will focus on such themes as the city, aesthetics, politics, sex, food, religion, and the family, while paying close attention to Joyce’s use of multiple narrators and styles. Students are strongly encouraged to read Joyce’s A Portrait of the Artist as a Young Man and Homer’s Odyssey as preparation for this course. Assignments will consist of quizzes, collaborative class presentations, regular contributions to the online discussion board, and a final paper. (Fiction, 1830-1940) Equivalent Course(s): ENGL 34002, FNDL 24004

**ENGL 24004. James Joyce: from Ulysses to Finnegans Wake. 100 Units.**

A study of Joyce’s Ulysses and selections from Finnegans Wake. (Fiction, 1830-1940) Equivalent Course(s): ENGL 44004, FNDL 24005

**ENGL 24005. A Couple Openended Novels. 100 Units.**

This course will consider two (or in the spirit of openendedness) three novels by postmodern or postpostmodern (???), openended novels - by writers, all of whom, to some extent, are artistic descendants of James Joyce. One of the novels will be Infinite Jest by David Foster Wallace. We will start with one (or two) of the following mildly dystopic novels (to be chosen later): White Noise by Don DeLillo, Zazie Dans le Metro by Raymond Queneau, or 1q84 by Haruki Murakami -- or maybe something else. The themes to be considered include: the postmodern (?) dysfunctional family; ecodisaster; prozac and its buddies; language: to proscribe (or prescribe) or not; the fear of death; and the problem of evil in a morally leveled ethical landscape. Equivalent Course(s): FNDL 21320

**ENGL 24102. The Idiot as Hero. 100 Units.**

What strains are put on the apparatus of representation and storytelling when the protagonist is assumed to be cognitively challenged, foolish, stupid, or even idiotic? How do we make sense of idiocy? How do we interpret and evaluate what an idiot's idiocy means? What other codes -- ethical, political, ideological, sexual, etc. -- come into play when we respond aesthetically to a story about an idiot? How, and to what degree, is it possible for us to identify with the experience of being stupid? What means do writers and filmmakers do to exploit the aesthetic possibilities of idiocy (that is, the pleasures that can be derived by representing or evoking idiocy in particular ways)? Readings may include Sterne, Tristram Shandy; Wordsworth, "The Idiot Boy"; Flaubert, Madame Bovary. Films may include Forrest Gump; Born Yesterday; Nights of Cabiria. (Fiction)

**ENGL 24114. Representing Revolutions. 100 Units.**

TBD Equivalent Course(s): CMLT 34104, CMLT 24104, ENGL 34114

**ENGL 24119. Literature and Citizenship. 100 Units.**

What we think of as modernity can be said to begin with the birth (or rebirth) of the citizen. During the 17th and 18th centuries, revolutions in Britain, France, and North America sought to recast political society as a structure built upon social contracts and natural rights of the people rather than the divine right of kings. Yet the category of citizen was (and remains) exclusionary as well as inclusive, frequently deployed to mark those outside its boundaries and protections. During the 19th and 20th centuries, the constructions of race, gender, and nation continued to shift into new forms, and many literature of these centuries focus on how "the citizen" is conceived and reinvented into the present. This interdisciplinary, trans-historical, and transatlantic course will discuss how these tensions and debates influence literature and political discourse over four centuries, a breadth that will allow us to trace the concepts and critiques of citizenship as they have come to shape our contemporary world. Primary readings will include William Shakespeare, Tobias Smollett, Olaudah Equiano, Anna Laetitia Barbauld, Herman Melville, Frederick Douglass, Richard Wright, Miné Okubo, and Claudia Rankine. Secondary and theoretical readings will include Michel Foucault, Raymond Williams, Benedict Anderson, Ian Baucom, Lord
Mansfield, C. L. R. James, Paul Gilroy, John Locke, Thomas Jefferson, Achille Mbembe, Emma Goldman, and Harry Harootunian.
Equivalent Course(s): MAPH 40110, ENGL 40110

ENGL 24150. Melodrama and Film. 100 Units.
This course examines the central role melodrama has played in understandings of film and vice versa. Working carefully through select films like Bigger than Life, Letter from an Unknown Woman, and Vertigo, we’ll develop an account of key cinematic concepts like camera movement and mise-en-scène. We’ll also interrogate various conceptualizations of melodrama (as mode, genre, style, affect, etc.) and consider melodrama’s longstanding, global appeal. (Theory)

ENGL 24170. The Arts of Civil War. 100 Units.
What aesthetic strategies do art and literature employ to represent civil war in the twentieth and twenty-first centuries? In order to propose some answers, this comparative course traverses a wide range of cultural and historical contexts, moving chronologically through civil wars and revolutions in the United States, Russia, Spain, Ireland, Vietnam, Lebanon, and Syria. In doing so, we will query current debates around the relation between aesthetics and politics in critical theory, as well as pressing questions of human rights, citizenship, exile, refugee crisis, national sovereignty, and international humanitarianism. In addition to encountering artists and writers who work in a variety of different media (poetry, novels, visual art, film, etc.), we will read recent work by political theorists, philosophers, art historians, and literary critics. We will examine artists and writers such as Walt Whitman, El Lissitzky, Pablo Picasso, Etel Adnan, Lan Cao, Colm Toibin, Claudia Rankine, Mounira Al Solh, and Ghayath Almadhoun, as well as the theoretical writings of Hannah Arendt, Michel Foucault, Susan Sontag, and Giorgio Agamben. Our primary task will be to investigate the dynamic ways in which art theorizes civil war. (Fiction, Poetry, Theory)

ENGL 24190. Documenting the 20th & 21st Centuries. 100 Units.
This survey of Anglo-American documentary practices—from modernist ethnographic practices of the early 20th century to experimental works of postmemory and autotheory in the early 21st century—will allow students to interrogate the relations between technology, form, content, and history. More generically, and more polemically, what is the function of documentary? What is its desire? Is it to capture the event for posterity or to allow those without a voice to speak in the present? Either implies that documentary bears an actual or mythologized burden of witnessing, which in turn heightens the stakes of interpretation. Primary texts include, but are not limited to, printed works by W.E.B. Du Bois, James Agee and Walker Evans, James Baldwin, W.G. Sebald, Saidiya Hartman, Patti Smith, Maggie Nelson; and films by Dziga Vertov, Robert and David Maysles, Joshua Oppenheimer, Jennie Livingston, Alma Har’el, Amanda Lipitz. (1830-1940; Theory)

ENGL 24202. Romantic Fiction and the Historical Novel. 100 Units.
In this course we will examine the emergence of the historical novel in Romantic Britain and situate this genre within a wider expansion of the code of realism that attends to social-historical phenomena and processes in new and enduring ways. We will organize the course around the particularly influential authorship of Walter Scott and Maria Edgeworth, in part by addressing the competing practices of several oppositional contemporaries. We will also draw upon a mix of foundational and recent criticism to consider a series of sites where Romantic fiction conceptualizes history with special energy: the subject, the imperial Celtic periphery, the romance, commercial modernity, and the everyday: (18th/19th)
Equivalent Course(s): ENGL 30805

ENGL 24205. Junior Seminar: Romantic Fiction and the Historical Novel. 100 Units.
This course pursues the emergence of modern historical fiction at the moment when the "British novel" first joined the literary canon. We will focus upon a series of sites where Romantic fiction conceptualized history with special energy and complexity (the imperial Celtic periphery, commercial life, the everyday, and the mode of romance) while exploring the intrinsic connections between historical fiction and the idea of literary history. Primary authors will include Jane Austen, Frances Burney, Maria Edgeworth, James Hogg, Walter Scott, and Horace Walpole. 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. This course will culminate in a substantial critical paper of your own design. (B, F)

ENGL 24210. Irish Fiction. 100 Units.
This course provides a survey of Irish fiction in its historical context from Maria Edgeworth to Emma Donoghue. We’ll study novels and short stories by some of the following writers: Sheridan Le Fanu, George Moore, Oscar Wilde, James Joyce, Liam O’Flaherty, Kate O’Brien, Elizabeth Bowen, Sean O’Faolain, Frank O’Connor, Samuel Beckett, Mary Lavin, Edna O’Brien, John McGahern, and Patrick McCabe. We’ll also study two films directed by Neil Jordan, The Crying Game (loosely based on Frank O’Connor’s story Guests of the Nation) and The Butcher Boy, based on Patrick McCabe’s novel of the same name. Assignments are likely to include two essays, regular Chalk posts, and joint class presentations. (B, G)

ENGL 24212. The Chicano Novel and American Literary History. 100 Units.
In 1971, the writer Tomás Rivera described the “Chicano renaissance” as a process of self-invention that involved the “exteriorization of our will”–an effort that motivated a “life in search of form.” This course will examine some of the most ambitious works of literature that are the result of this search. Our guiding inquiries
ENGL 24250. Race, Performance, Performativity. 100 Units.
What does it mean to feel raced, and how does performance work with or against such feelings? Why and how does a performance of racial identity come to be perceived as "authentic"? What is at stake in performances that cross real or imagined racial lines? This upper-level class delves into the topic of performativity as it intersects with race in the American context. Some historical background is studied, but we will mostly explore performativity's intersection with race in contemporary America. Course assignments are a mix of the theoretical, dramatic, and performatice. (In other words, some of our readings theorize performativity while others put theory into play) (Drama, Theory)
Equivalent Course(s): CRES 24252

ENGL 24252. Black Quietude. 100 Units.
This course considers modes of quietude as they intersect experiences of blackness. What can be conveyed or contained in moments of stillness or quiet? Is black quietude a moment of universalism that transcends the determinations of race? Or do black subjects carry or project the experience of racialization into their spaces of quiet? Do we define quiet for the black subject on the same terms as for other racial categories? (Theory)
Equivalent Course(s): CRES 24252

ENGL 24255. America's Literary Scientists. 100 Units.
This course targets in on the entanglements between science and literature during the nineteenth and early twentieth century in America-a historical moment when these realms did not appear nearly as divided as they do now. In particular, we attend to the period's exciting developments in biology, which promised to revolutionize contemporary notions of human being. Our analysis of American fiction will center on the subjects and methods that writers adopted (imaginatively and often critically) from fields like evolutionary science, microbiology, and experimental psychology. But the course syllabus also includes American scientists who wrote fiction: What types of knowledge did they hope to produce in becoming literary? The aim of our inquiry will, in large part, be to examine the role of literature in shaping the significance of science in American culture, as well as the role of science in helping to build an American literary canon. Along the way, we will track the kinds of experiments in form and genre that such literary-scientific hybrids might produce. Readings may include works by Henry Adams, W.E.B. Du Bois, Charlotte Perkins Gilman, Oliver Wendell Holmes, William James, Silas Weir Mitchell, Mark Twain, and Edith Wharton. Theoretical and critical works will be drawn from the history of science, science and technology studies, and nonhuman studies.
Equivalent Course(s): ENGL 34255, MAPH 34255

ENGL 24260. Anxiety. 100 Units.
The phenomenon of anxiety emerged as one of the leading psychological disorders of the 20th and 21st centuries. Worrying ourselves into the realm of the pathological, we now have a requisite measure of anxiety for every prescribed stage of life. But why are we so anxious? Considering its prevalence in everyday life, the concept and theories of anxiety have been employed surprisingly seldom as a way into film, fiction, and art. In this course we examine the modern origin of contemporary discourses specific to anxiety and their unique manifestation in cultural artifacts. To understand the complex of anxiety in the so-called Western world, we rely on the theories of Søren Kierkegaard, Martin Heidegger, Sigmund Freud, Jacques Lacan, and Alenka Zupančič; fiction by Stoker, Schnitzler, Kafka, and Sebald; and film by Haneke, Kubrick, Ophuls, and Hitchcock. We will also have guest speakers from the fields of clinical psychiatry, geriatric medicine, philosophy, and comparative anthropology.
Equivalent Course(s): ENGL 34255, MAPH 34255

ENGL 24309. Navigating Global Literature. 100 Units.
Tracing routes through novels and poetry (predominantly post-1970's) that grapple with transborder flows, conjunctions and dislocations, we look at textual and aesthetic responses to different experiences of mobility and globalization. We read works discussing Bay Area intimacies, organ transplant, political ecology and the dictate class.
Equivalent Course(s): GNSE 24309

ENGL 24319. Picturing Words/Writing Images (Studio) 100 Units.
What is the relationship between reading and looking? Images in mind and images on paper-words in mind and on the page-we will explore the intersection of these different ways to think, read, and look, as we make poems, drawings, paintings, etc., in class. We will investigate the problem of representing language as it is expressed in the work produced in class. Studying works by contemporary visual artists like Jenny Holzer and Ann Hamilton, and practicing poets such as Susan Howe and Tom Phillips will inform our investigation. The course will feature visits to our studio by contemporary poets and visual artists, who will provide critiques of student work and
ENGL 24320. Americans Abroad in the Cold War. 100 Units.
This course examines U.S. fiction and creative nonfiction of the early Cold War that was set abroad, investigating how genre and place mediated domestic political and social anxieties. Texts comprise journalism, essays, travel writing, guidebooks, short stories, and novels by Hershey, Wilson, Steinbeck, Capote, Wright, Baldwin, McCarthy, Highsmith, Bowles, Lederer and Burdick, Bellow, and Burroughs.(B)

ENGL 24400. Brecht and Beyond. 100 Units.
Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht's own theatre, from the Three penny hit to the agitprop film Kühle Wampe) to classic parable plays, as well as Brecht heirs in German theatre and film (RW Fassbinder & Peter Weiss) and film in Britain (Peter Brook & John McGrath), and African theatre and film, South Africa to Senegal, influenced by Brecht, and the recent NYC adaptation of Brecht's Days of the Commune. (Drama, 1830-1940)
Equivalent Course(s): CMST 26200, CMLT 20800, FNDL 22405, TAPS 28435, GRMN 26590

ENGL 24408. Before and After Beckett: Theater and Theory. 100 Units.
Beckett is conventionally typed as the playwright of minimalist scenes of unremitting bleakness but his experiments with theatre and film echo the irreverent play of popular culture (vaudeville on stage and screen eg Chaplin and Keaton) as well as experimental Theatre and modern philosophy, even when there are no direct lines of influence. This course will juxtapose these points of reference with Beckett's plays and those of his contemporaries (Ionesco, Genet and others in French, Pinter in English). It will then explore more recent plays that suggest the influence of Beckett by Caryl Churchill and Sarah Kane in English, Michel Vinaver in French, as well as the relevance of theorists and philosophers include Barthes, Wittgenstein, and critics writing on specific plays. (Drama)
Equivalent Course(s): TAPS 28438, CMLT 24408

ENGL 24412. Theater About Theater. 100 Units.
This course is a transhistorical study of changing ideas about representation, explored through the lens of early modern and twentieth-century plays that foreground theatrical form. Every play frames time and space and in the process singles out a portion of life for consideration. The plays we'll consider this term call conspicuous attention to the frame itself, to the materials and capacities of theater. What happens when plays comment on their own activity? Why might they do so? Why has theatrical self-consciousness emerged more strongly in particular historical periods? What might such plays teach us about the nature of art, and about the nature of life? To what extent can we distinguish between art and life? We'll explore these and other questions through plays by Marlowe, Kyd, Shakespeare, Pirandello, Beckett, Genet, Stoppard, Nwandu, and Young Jean Lee; and through theoretical work by Puchner, Hornby, Sofer, Fuchs, and others. (Drama)
Equivalent Course(s): SIGN 26020, TAPS 28431

ENGL 24421. The Interrupted Word: Photographs in Contemporary Central Europe. 100 Units.
Literature from East-Central Europe in the past 20 years has been largely populated by the genre of "witness literature," or fictional narratives about factual historical traumas. Given the global popularity of memoirs, why would an author choose to write a fictional account of historical trauma as a way to bear witness? Even more curiously, these novels frequently embed photographs-pictures of real people and places-within their fictional narrative. How do these mixings of media-and of reality and fiction-affect the ways these novels bear witness? In this course, we will focus on the literary legacy of three historical moments of witness- Germany after WWII, Yugoslav Successor States after the Yugoslav Wars of the 1990s, and Post-Soviet Poland-to ground a theoretical analysis of the function of photographs in texts. As the four novels (by W.G. Sebald, Dubravka Ugrešić, Aleksandar Hemon, and Pavel Huelle) that serve as touchstones for our inquiry were all composed after WWII, Kyd, Shakespeare, Pirandello, Beckett, Genet, Stoppard, Nwandu, and Young Jean Lee; and through theoretical work by Puchner, Hornby, Sofer, Fuchs, and others. (Drama)
Equivalent Course(s): GRMN 24415, REES 24411

ENGL 24422. The Science of Literature. 100 Units.
This course examines the modern history of literature as an object of scientific study. In particular, it introduces key moments in the conversation between quantitative methods and literary interpretation from the late-19th century to today. These include physiological theories of the novel; stylistics; book history; sociologies of reading; distant reading; and cultural analytics. At each moment we consider the intellectual contexts that encouraged dialogue between the sciences and literature; probe the theories and models by which this dialogue was framed; and consider its relevance to the practice of literary criticism today.
Equivalent Course(s): ENGL 34422, EALC 34411, EALC 24411

discussion of their own ongoing projects. These visitors will help to frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. We will ask, what are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial/visual aspect of alphabetical characters? (C, H)
Equivalent Course(s): BPRO 26500, ENGL 34319, CRWR 26341, CRWR 46341, ARTV 36901, ARTV 26901
ENGL 24503. 20th Century American Drama. 100 Units.

Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Equivalent Course(s): TAPS 20110, ARTH 25885

ENGL 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.

The Japanese word kawaii (commonly translated as "cute" or "adorable") has long been a part of Japanese culture, but, originating from schoolgirl subculture of the 1970s, today's conception of kawaii has become ubiquitous as a cultural keyword of contemporary Japanese life. We now find kawaii in clothing, food, toys, engineering, films, music, personal appearance, behavior and manners, and even in government. With the popularity of Japanese entertainment, fashion and other consumer products abroad, kawaii has also become a global cultural idiom in a process Christine Yano has called "Pink Globalization". With the key figures of Hello Kitty and Rilakkuma as our guides, this course explores the many dimensions of kawaii culture, in Japan and globally, from beauty and aesthetics, affect and psychological dimensions, consumerism and marketing, gender, sexuality and queerness, to racism, orientalism and robot design.
Equivalent Course(s): MAAD 14510, CMLT 24510, GNSE 24511

ENGL 24515. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.

This course is intended as an introduction to the study of videogames in the humanities. Topics include videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium; embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind, readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates should be prepared for an MA-level reading load but will write final papers of the standard length for upper-level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a particular research topic in-depth will be given supplemental readings. This course will also be designed to take advantage of the University of Chicago's videogame collection, and will require game play both individually and as part of group play sessions.
Equivalent Course(s): CMST 27915, MAPH 34515, CMST 37915, MAAD 27915, ENGL 34515

ENGL 24526. Forms of Autobiography in the Twentieth and Twenty-First Centuries. 100 Units.

This course examines the innovative, creative forms autobiography has taken in the last one hundred years in literature. We will study closely works written between 1933 and 2013 that are exceptional for the way they challenge, subvert and invigorate the autobiographical genre. From unpublished sketches to magazine essays and full-length books, we will see autobiography take many forms and engage with multiple genres and media. These include biography, memoir, fiction, literary criticism, travel literature, the graphic novel and photography. Producing various mutations of the autobiographical genre, these works address some of the same concerns: the self, truth, memory, authenticity, agency and testimony. We will complement discussions of these universal issues with material and historical considerations, examining how the works first appeared and were received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics and public personas. The main authors studied are Virginia Woolf, Gertrude Stein, James Baldwin, Vladimir Nabokov, Roland Barthes, Paul Auster, Doris Lessing, Marjane Satrapi and W.G. Sebald. (20th/21st)
Equivalent Course(s): ENGL 34526, GNSE 34526, GNSE 24526

ENGL 24528. Seeing Ourselves: Photography and Literary Non-Fiction. 100 Units.

What knowledge about ourselves can photographs provide? Can photographs change the way we see ourselves--collectively, individually? Photography has been around for almost 200 years, yet its dominance in our lives seems only to increase. This course examines photography's influence on our everyday lives, particularly on conceptions and portrayals of the self. We will see how theorists have grappled with the phenomenon of photography, engaging the written word to address its conundrums, dangers, and attractions. With the help of these theorists, we will question the promises that photographs seem to make about representing the world. The purpose of this course is also, however, to take seriously the affective, documentary power of photography. We will thus analyze the creative use of photographs in the non-fiction (or nearly non-fiction) of major 20th- and 21st-century writers (philosophers, critics, journalists, essayists, poets, novelists, activists). Photography will emerge as a productive medium for navigating issues of memory, identity, race, gender, authenticity, agency, publicity, and art. With keen attention to the different capabilities of writing and photography, we will explore the dynamics of self-expression, the ethics of representing others, and the politics of image-text depictions. (Theory, 20th/21st)
Equivalent Course(s): ENGL 34528

ENGL 24540. Islands and Otherness. 100 Units.

The island as a space of possibility - of discovery, of (re)imagination, and of otherness - is a concept with a very long history in Anglophone literature. Indeed, Britain's own archipelagic geography (a landscape unique among
Europe’s imperial powers) has often been invoked for a range of rhetorical ends. John of Gaunt’s famous speech in Richard II uses the idea of Britain as the “scepter’d isle” as both a source of comfort (England as especially favored) and the foundation of critique (favor squandered). With the rise of transoceanic empires, writers throughout Great Britain, its colonial dominions, and other literary traditions imbued the symbol of the island with ever-increasing layers of meaning. Yet the island was also always already a location of anxiety, hostility, and liminality - of alternate cultural practices and systems of belief, of indigenous peoples who refused the claims of the colonizer, and where the meaning of Europe itself was destabilized in the colonial encounter. While eighteen- and nineteenth-century European writers often deployed the island to think through the implications of empire for the metropole, anticolonial writers turned to the island as a site of resistance and recuperation. This transhistorical course will discuss the many significations of the island in metropolitan, colonial, and postcolonial literature as a lens into the conflicts and debates of imperialism.

Equivalent Course(s): MAPH 34540, ENGL 34540

This course will consider a variety of historical debates and controversies surrounding the concept of freedom of speech and expression, from 19th century obscenity law through instances of 20th century political and economic repression and on to the concept’s cooption by right-wing free market discourse and debates about hate speech in the present. Case studies from 19C-21C literature in English and English-translation. (Fiction, Poetry, 1830-1940, Theory)
Equivalent Course(s): GNSE 24545

ENGL 24554. Mysticism and Modernity. 100 Units.
This course will explore the impact of medieval and early modern mysticism on modern theories of sex, gender, and sexuality. We will begin by examining some of the most highly-cited texts from the Christian mystical tradition and by paying particular attention to the significance of gender, eroticism, and embodiment in these texts. We will then explore the circulation of these texts in modern theoretical projects on sex, gender, and sexuality with particular emphasis on existentialism, psychoanalysis, and deconstruction. Why does Lacan cite Hadewijch in order to articulate his notion of feminine jouissance? Why does Beauvoir hold up Teresa of Avila as an exemplar of existential authenticity? Why does Derrida follow Pseudo-Dionysius but not Hadewijch in his meditation on negative theology? And how might these intellectual genealogies give rise to contemporary work in queer, feminist, and queer of color critique? Ultimately, by putting premodern and modern texts into dialogue, this course will enable students not only to develop the skill of diachronic analysis but also to challenge the assumption that mysticism and theory are at all apolitical.
Equivalent Course(s): RLST 24554, CMLT 24554, GNSE 34554, ENGL 34554, CMLT 34554, GNSE 24554

ENGL 24560. Show and Tell. 100 Units.
This course surveys twentieth-century narrative theories (e.g., narratology, post/structuralism) and the dynamics of authority, readership, and style that they invoke in light of the injunction: Show, don’t tell. Central debates include the status of rhetoric, intention, depth, point of view. Fictional examples are drawn from an American context, primarily post-1945. (B, H)

ENGL 24561. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, monsters, psychological horror, thrillers, killer/slasher, and gore/body-horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, terrors, phobias and paranoia that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Equivalent Course(s): CMLT 24651, GNSE 32823, ENGL 34651, CMLT 34651, GNSE 22823, CRES 23100

ENGL 24565. Forgeries and Flippancies: Literary “Fakes” 100 Units.
This is a course on fakes, forgeries, hoaxes, and all manner of intentional anachronisms designed to forge fake pasts, with a particular emphasis on how invented texts and artifacts might impact contemporary society and the “post-truth” world. By engaging in weekly case-studies around four central authors (Samuel Constantine Rafinesque, Pierre Louys, James Macpherson, Thomas Carlyle), students will learn to describe and categorize different kinds of such “flippancies” and to articulate their political weight across time. Examples include invented poems from Ancient Greece, spurious Native American epics, forged ancient Scottish epics, and the like. Our study of the main texts will be accompanied by a look at other forgeries that have played a not so fake role in the course of history (such as the Donation of Constantine). This course is appropriate to undergraduates of all levels interested in critical theory, the study of premodern cultures in a political dimension, as well as contemporary debates about cultural appropriation.
Equivalent Course(s): CMLT 24665

ENGL 24560. The Art of Memoir: Then (19th Century) and Now. 100 Units.
We’ll begin with selections from Rousseau and Wordsworth that mark their talk about themselves as urgent and unusual, and then focus on some examples of the genre from the past fifty years that have made people call this period the age of memoir: James Baldwin, Mary Karr, D.A. Miller, Ta-Nehisi Coates.
ENGL 24810. AfroSF. 100 Units.
Speculative fiction (SF) has long been a key part of African diasporic literary and cultural production. More recently, however, a wide range of African writers and directors have turned to the resources of science fiction and fantasy in order to come to terms with the continent’s changing place in contemporary global modernity. This course examines the place of contemporary African and diasporic science fiction and fantasy within a longer history of both African literature and global SF, asking what the turn to SF offers contemporary African cultural production, and what reading AfroSF can tell us about the shape of our global present. Course materials will include short stories and films by Nnedi Okorafor, Lauren Beukes, Sofia Samatar, Deji Olokutun, Efe Okogu, Waniu Kahi, Nalo Hopkinson, Samuel Delany and others. (B)
Equivalent Course(s): CRES 24810

ENGL 24812. J.M. Coetzee. 100 Units.
J.M. Coetzee is perhaps South Africa’s best-known novelist, not to mention an immensely popular figure in the contemporary world literary canon. But is Coetzee the South African author the same as Coetzee the giant of world literature? In what way does his place in South African literary history inform his reception as an essential part of global literary culture? This course puts Coetzee’s major novels in conversation with some of his key essays and criticism in order to provide students an intensive introduction of his broad and complex body of work. It also brings Coetzee’s many different writings into dialogue with both some of the scholarship on his oeuvre and recent work on globalization and the production of world literature in order to examine the difference between Coetzee the South African novelist and Coetzee the world literary master. The wager of the course is that a close engagement with Coetzee and his career can develop key insights into the production and circulation of world literature in English as it exists today.

ENGL 24813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which both show the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Equivalent Course(s): CMST 34813, CRES 24813, CMLT 24813, CMST 24813, ENGL 44813, CMLT 44813

ENGL 24951. Animals, Ethics and Religion. 100 Units.
Equivalent Course(s): CMST 34813, CRES 24813, CMLT 24813, CMST 24813, ENGL 44813, CMLT 44813

ENGL 24960. California Fictions: Literature and Cinema 1945-2018. 100 Units.
This course will consider works of literature and cinema from 1984-2018 that take place in Oakland, San Francisco, Los Angeles, the Inland Empire, and rural California to offer a case study for everyday life and critical space theory. Beginning with Helen Hunt Jackson’s Ramona and ending with Boots Riley’s Sorry to Bother you, we will also consider how “the west” provides an opportunity for reconsidering canon formation and genre. (20th/21st)
Equivalent Course(s): MAPH 34960, ENGL 34960

ENGL 25008. Don Juan’s Word: Speech Acts, Acting, and Lying. 100 Units.
Although the name Don Juan is now synonymous with libertinage, he began his life in a cautionary play by a seventeenth-century Spanish monk. And although his creator condemned him to hell, he has been resurrected in countless literary works, garnering the attention of figures ranging from Molière and Mozart to Shaw and Walcott. This course will approach these works both philosophically and dramaturgically, looking at changing attitudes towards acting, and relatedly, lying.
Equivalent Course(s): CMLT 25008, TAPS 28474

ENGL 25011. Migrations, Refugees, Races. 100 Units.
This MA/BA-level course introduces students to globalization theory, with particular attention to readings that showcase the displacements and migrations that characterize the era of advanced global capitalism. Fleeing economic, social, and climatological collapse, migrants hardly find a second home; they become refugees without refuge. The limits on their flourishing extend far beyond the national borders that they cross in search of livable life. Wherever they go, they are discriminated and psychologically segregated by discourses of race nationalism, refugees, and fantasy in order to come to terms with the continent’s changing place in contemporary global modernity. This course examines the place of contemporary African and diasporic science fiction and fantasy within a longer history of both African literature and global SF, asking what the turn to SF offers contemporary African cultural production, and what reading AfroSF can tell us about the shape of our global present. Course materials will include short stories and films by Nnedi Okorafor, Lauren Beukes, Sofia Samatar, Deji Olokutun, Efe Okogu, Waniu Kahi, Nalo Hopkinson, Samuel Delany and others. (H)
Equivalent Course(s): CRES 36183, ENGL 36183, CRES 25011, LACS 26183
ENGL 25013. Literature of the Refugee. 100 Units.
This course surveys the recent surge of scholarship on literature and human rights. It gives students with a diverse range of interests the opportunity to consider if and how literary texts raise awareness and have shaped human rights in history. Reading will include Sappho, Nadine Gordimer, Herman Melville, Franz Kafka, Mary Shelley, Hannah Arendt, and Mahmoud Darwish, as well as selection from major documents in human rights philosophy, law, and policy. (B, G, H)

ENGL 25130. Ethnic Minority Poetry in the US. 100 Units.
This course is designed as a survey of the various minority traditions excluded from canonical understandings of the history of US poetry. Centered around the twentieth century yet bookended by earlier and later poetry, the course is divided into five sections: African American, Native American, Latinx, Asian American, and Jewish American. Among many others, we’ll read poems by Myung Mi Kim, Amiri Baraka, Simon J. Ortiz, and Allen Ginsberg. (Poetry, Theory, 1830-1940)
Equivalent Course(s): CRES 25130

ENGL 25150. Pop Psychology. 100 Units.
This course takes for its premise that our understanding of psychological study is as fundamentally shaped by popular culture as it is by science. Using a constellation of literary, filmic and televisural, and other popular texts, we will consider how modes of psychological study, manipulation, and repair figure in the American popular imagination. Our eclectic archive will include pamphlets on psychological warfare, psychological thrillers, sitcoms, reality tv, studies on personality tests, and self-help tracts. Students will be encouraged to bring in their own examples as well. We will ask: what conception of human motivation and susceptibility, unconscious phenomena, collective feeling, or the form of “the therapeutic” do these texts carry? What aesthetic, formal, medial conventions or innovations can we track across our transmedial archive? (Fiction, Theory)

ENGL 25230. Democracy and the School: Writing about Education. 100 Units.
Examining arguments about schooling in democracy, access to education, and the relationship between education and power, this course reads fiction and nonfiction prose from the US during the decades after Reconstruction, when education figures centrally in debates about citizenship and enfranchisement. Taking up writers including Anna Julia Cooper, Constance Fenimore Woolson, Zitkala-Sa, W.E.B. Du Bois, Edith Wharton, and Henry Adams, we’ll weigh conflicting accounts of education as device for control, a site for violence, a means of becoming oneself, and a vital form of democratic empowerment. (Fiction, 1830-1940)

ENGL 25232. Reading Nineteenth-Century Feminisms. 100 Units.
Disputes about sexual difference set feminist factions against each other during the nineteenth century, as in the present; and, like the feminisms of our own moment, nineteenth-century feminisms diverged sharply on questions about race and racism. This course reads US and British prose from 1850-1915 in order to study the debates that shaped feminist thought during that period. Considering a range of varied feminisms (among them: liberal feminism, difference feminism, eugenic feminism, white feminism, etc.), we’ll encounter conflicting arguments about the right to vote, access to education, marriage, mothering, and sex. Authors may include: Anna Julia Cooper, George Elliot, Charlotte Perkins Gilman, Emma Goldman, Frances E.W. Harper, John Stuart Mill, Lucy Parsons, John Ruskin, Mary Arnold Ward, and Ida B. Wells-Barnett. (1830-1940)
Equivalent Course(s): GNSE 23144

ENGL 25260. Romanticism. 100 Units.
In depth study of the period literature across poetry and fiction. Poetry: not just the canonical “big six” but also selections from the expanded horizon that includes once neglected women poets, as well as Robert Burns, Thomas Moore, John Clare. Fiction might include works by Godwin, Austen, Mary Shelley, and Walter Scott. Some attention will be paid as well to Romanticism as a fertile source for criticism and theory over the decades. (1650-1830, Theory)

ENGL 25262. Global Feminist and Queer Aesthetics. 100 Units.
This course examines ways of seeing, or representation, in the making of gender and sexuality across time and place. We will study feminist and queer literature and arts, and theories of representation across disciplines, on questions from migration and borders to care. For example, how do practices of mapmaking, or narratives of crossing, help us understand intimacy or estrangement? And how might visualizing care move us toward repair or a new world? In taking this lens, we will also consider how gender and sexuality are co-constituted with race, the nation-state, and labor. Through a workshop model, we will build on these foundational and new approaches to representing gender and sexuality together. Participants are encouraged to bring in supplementary texts to build out our archive of transnational gender and sexuality. Our class will culminate in a glossary, made up of short essays by participants on aesthetics, interpretative approaches, and imaginaries. (Fiction, Theory)
Equivalent Course(s): GNSE 23144

ENGL 25305. The American Revolution. 100 Units.
TBD
Equivalent Course(s): HIST 17601

ENGL 25306. Sociology of Literature. 100 Units.
This course explores the critical potential and limitations of a few key sociological approaches to literature, working with the literary scene of the 1990s as our case. We will focus on Bourdieu’s theorization of the field of
cultural production; Foucault's analytics of power/knowledge and discursive formations; and recent efforts by Moretti and others to import geographic, social network, and evolutionary models into literary studies. Equivalent Course(s): SOCI 30525, CMLT 25301, SOCI 20525, CMLT 35301, ENGL 35308

ENGL 25318. Literary Radicalism and the Global South: Perspectives from South Asia. 100 Units.
What does it mean to speak of literary radicalism? What are the hallmarks of a radical literature? And how does any such body of radical literature relate to the crucial question of empire, while also seeking to be not limited by that address? This course will explore the theme of literary radicalism through perspectives arising from South Asia. Over the twentieth century the subcontinent has been shaped through a wide variety of social and political movements: from anticolonial struggles to communist organising, feminist struggles, anti-caste mobilisation, indigenous protest and more, with their histories intertwining in different ways. We will start with a consideration of some texts on literary radicalism from other parts of the global South by authors such as Julia de Burgos and Ngugi Wa Thiong’o, and then move through a detailed discussion of South Asian texts every week to examine particular aspects of literary style and history. We will study texts from a variety of subcontinental languages (in translation, unless originally in English), and across different forms - poetry, short fiction, children’s literature, novels, a memoir, a graphic novel and a documentary film on a poet. Equivalent Course(s): SALC 25318

ENGL 25320. Debate, Dissent, Deviate: Literary Modernities in South Asia. 100 Units.
This class introduces students to the modernist movement in post-independence South Asia. Modernism will be understood here as a radical experimental movement in literature, film, photography and other arts, primarily aimed at critiquing mainstream narratives of history and culture. Given its wide scope, we will analyze a variety of texts over the ten-week duration of the class. These include novels, short stories, manifestos, essays, photographs, and films. The chronological span of the class is from the 1930s to the 1970s. Our aim will be to understand the diverse meanings of modernism as we go through our weekly readings. Was it a global phenomenon that was adopted blindly by postcolonial artists? Or were there specifically South Asian innovations that enable us to think about the local story as formative of global modernism? What bearings do such speculations have on genre, gender, and medium, as well as on politics? I will help situate the readings of each week in their specific literary and political contexts. Students will be able to evaluate, experiment with, and analyze various forms of modernist literary expressions emerging out of South Asia. This class will provide them with critical tools to interpret, assess, compare, and contrast cultural histories of non-Western locations and peoples, with an eye for literary radicalism. No prior knowledge of any South Asian language is necessary. Equivalent Course(s): SALC 25320, KNOW 25320, GLST 25312, CRE 25320, GNSE 25320

ENGL 25405. The American Classics. 100 Units.
This course offers an introduction to six of the greatest works of American literature: Nathaniel Hawthorne’s Scarlet Letter (1850), Herman Melville’s Moby-Dick (1851), Harriet Beecher Stowe’s Uncle Tom’s Cabin (1852), Henry David Thoreau’s Walden (1854), Frederick Douglass’s My Bondage and My Freedom (1855), and Walt Whitman’s Leaves of Grass (1855). Lectures invite you to immerse yourselves in the environments in which they were written and to explore the crucial literary, intellectual, social, religious, economic, and political contexts that shaped the production and reception of these distinctly American contributions to world literature. (Fiction, Poetry, 1830-1940) Equivalent Course(s): SIGN 26065, LLSO 25405, FNDL 25404

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) Equivalent Course(s): FNDL 25406, AMER 25406

ENGL 25413. The American West. 100 Units.
This course considers the power of the West as an imagined construct, an ideologically charged and prophetic “direction” in American cultural production. Beginning with Elizabethan dreams of wealth and haven, as well as Revolutionary and Jeffersonian articulations of America’s redemptive role in world politics, we will focus primarily on 19th century novels and paintings of westwarding as an American “Manifest Destiny.” Finally, we will turn to the marketing of the West in dime novels, the Wild West Show, Hollywood films, and contemporary television. Throughout the quarter we will follow out the contemporary challenges posed to boosters of the mythic West. (B, G)

ENGL 25422. American Fortunes. 100 Units.
Getting rich quick is practically synonymous with the American Dream. But while a fortune might alleviate financial hardship, it creates problems of its own. Like our present moment, the turn of the 20th century saw rapid changes in technology and finance generate unprecedented wealth inequality. In this period of rapid urbanization and industrialization, writers explored how rapidly changing financial circumstances might change a person’s life. This course surveys major American novels from the late 19th and early 20th centuries to ask...
ENGL 25423. Letters from America. 100 Units.
What new stories about American literature and political thought can we find in letters written between the seventeenth century and now? We'll read the letters of Jonathan Edwards, Phillis Wheatley, and William Wells Brown, along with the epistolary poems, novels, and essays of Emily Dickinson, Marilyne Robinson, and James Baldwin.

ENGL 25425. American Nativism. 100 Units.
In 2016, Donald Trump was elected president of the United States after a campaign that some commentators identified as nativist. This course surveys American literary articulations of nativism from the 1850s to the present in prose and film. We will ask such questions as: What is nativism? How is American cultural identity constituted? What political possibilities does the idea of culture produce? What are the discontinuities in the story of American nativism across the past two centuries? What can the history of American nativism teach us about contemporary American identity? Planned texts for the course include work by Edgar Allan Poe, Frank Norris, Jack London, Willa Cather, and others. We will also study political speeches, writing, and commentary from the 2016 campaign and Trump's presidency.

ENGL 25426. Edgar Allan Poe: Aesthetics of the Future. 100 Units.
This course will be an intensive engagement with the wide-ranging and idiosyncratic corpus of Edgar Allan Poe. Through Poe's fiction, poetry, theory, and miscellaneous writings, students will also gain an introduction to some of the crucial philosophical, political, and social questions that haunted him and that persist today.

ENGL 25509. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include "Beyond the Pleasure Principle," "Note on a Mystic Writing Pad," "The Uncanny," "Jensen's Gradiva," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.

ENGL 25601. Nineteenth Century American Gothic. 100 Units.
This course will trace the "Gothic" tradition in America from its initial manifestations in Brown and Irving through its first great flowering in the "American Renaissance" era of Poe, Hawthorne, and Melville, and on to the end of the century with James and Gilman. We will emphasize questions of methodology as well as practicing close analysis and defining a literary tradition.

ENGL 25613. How Does It Feel to Be an Outlier? Narratives of Medical 'Otherness'. 100 Units.
Ideas of what is "normal" and what is "different" are fundamental organizing concepts in scientific and humanistic thinking. Writers in both the sciences and the humanities use these concepts particularly when constructing narratives about how individuals experience selfhood and the world. This course examines a body of writings that depict the lives of those who identify, or are identified, as outliers. Students will approach this topic through medical case studies; through autobiographies and biographies about the experience of being physical or mental exceptions; and through writings by and about doctors, patients, medical researchers, and people who are the subjects of medical research. How do scientists, biographers, journalists, and others capture the experience of being different? What are the aims of outlier narratives? What ethical questions surround these writings? How do such narratives underscore or undercut concepts of what is "normal" and what is "different"? In addition to surveying the landscape of outlier literature, students will research and write an outlier narrative in the form of a medical case study, biography, journalistic profile, or memoir.

ENGL 25640. The Problem of Fictional Character. 100 Units.
Our encounters with representations of people are often preceded by a familiar disclaimer: "All names, characters, and incidents portrayed in this production are fictitious. No identification with actual persons (living or deceased), places, buildings, and products is intended or should be inferred." But what kinds of people are literary characters? And what can we learn about a culture's conception of personhood by analyzing how it imagines fictional subjects? In this course, we will combine a theoretical study of fictional character with a historical study of how conceptions of personhood have changed in the United States from the late 19th century to the present. Readings will include theoretical texts in psychology, affect studies, law, and literary theory as well as novels and films by Theodore Dreiser, Ralph Ellison, and Kathy Acker, among others.

ENGL 25650. Dickinson's Poetry. 100 Units.
This course will try to give some sense of the range and power of Emily Dickinson's achievement as a poet. We will wrestle with the major issues that the poetry presents, along with its inherent difficulty: its religious content, its erotic content, its treatment of emotions and psychological states. We will reckon with questions of textual instability, but they will not be the focus of the course. A short paper and a longer paper will be required.
ENGL 2577. Melville Fore and Aft: Typee and The Confidence-Man. 100 Units.
This course is dedicated to a slow reading of two of Melville's novels, roughly among his first and last works. We will explore how neither is a very traditional novel, and how they verge into the terrain of other prose genres (travel literature, utopian narrative, satirical pastiche). Students will learn to think about the novel as a flexible form organized along several conceptual axes, although we will give a special emphasis to affects and how texts produce paradigms of emotivity through which to interpret the complexities of a world on the verge of globalization, the emergence of international forms of capitalism, and the more general fraying of nerves associated with the arrival of the so-called "modern" period. This course is appropriate to undergraduates of all levels interested in the study of literature, especially those invested in questions of form, close reading, and the connections between history and literature.
Equivalent Course(s): FNDL 25677, CMLT 25677

ENGL 25804. Signs of the Americas. 100 Units.
It is a common misconception that literature can happen only in the alphabet or that such non-alphabetical literatures have long ago ceased to be made. This course corrects such misconceptions by exploring modern and contemporary literatures that have been written with, or in response to, such sign-systems as pictographs, hieroglyphs, totem poles, wampum, and khipu. Focusing especially on the sign-systems of the native Americas, this class gives students a basic introduction to the mechanics of these signs, in order to discuss how these mechanics might be at play in the works of such poets, writers, and artists as Anni Albers, Simon Ortiz, Gerald Vizenor, Louise Erdrich, John Borrows, Charles Olson, Bill Reid, Robert Bringhurst, Fred Wah, Clayton Eshleman, Cy Twombly, Joaquín Torres-García, Cecilia Vicuña, and others. Key questions to be asked include: how are these signs an interface for contemporary histories of nation and capital? And: how do those material histories and their identifications in race, gender, kinship, and ecology change when cast in the mechanics, tropes, and figures of these signs? As a "Makers Seminar," this course will include creative alternatives to the standard analytical college paper. (Fiction, Poetry, Theory)
Equivalent Course(s): SPAN 25818, LACS 25804

ENGL 25850. Popol Vuh, Epic of the Americas. 100 Units.
One of the oldest and grandest stories of world creation in the native Americas, the Mayan Popol Vuh has been called "the Bible of America." It tells a story of cosmological origins and continued historical change, spanning mythic, classic, and contemporary times. In this class, we'll read this full work closely (in multiple translations, while engaging its original K'iche' Mayan language), attending to the important way in which its structure relates myth and history, or foundations and change. In this light, we'll examine its mirroring in Genesis, Odyssey, Beowulf, Ovid's Metamorphoses, and Díme Bahane' to consider how epics struggle with a simultaneity of origins and historiography. In highlighting this tension between cosmos and politics, we'll examine contemporary adaptations of the Popol Vuh by Miguel Ángel Asturias, Ernesto Cardenal, Diego Rivera, Dennis Tedlock, Humberto Ak'a'bal, Xpetra Ernandez, Patricia Amlin, Gregory Nava, and Werner Herzog. As we cast the Guatemalan Popol Vuh as a contemporary work of hemispheric American literature (with North American, Latin American, Latinx, and Indigenous literary engagement), we will take into account the intellectual contribution of Central America and the diaspora of Central Americans in the U.S. today. As a capstone, we will visit the original manuscript of the Popol Vuh held at the Newberry Library in Chicago, thinking about how this story of world creation implicates us to this day. (Poetry, Fiction)
Equivalent Course(s): FNDL 25805, LACS 25805

ENGL 25850. What was Cultural Studies. 100 Units.
This course examines the origins and development of cultural studies in Britain, between 1956-1978. We will be reading texts by Stuart Hall, E.P. Thompson, Angela McRobbie, and Raymond Williams (among others) as well as engaging with art and journalism from the period. The problems that compelled these writers to develop new ways to study culture were political: they were responding to changes in the traditional working-class, the shifting role of the 'mass media' in modern democracies, and the 'moral panic' that many Britons felt when faced with new immigrants and rebellious youth in weird clothes. By the end of the course we may hope to gain both a deeper understanding not only of what cultural studies meant in Britain before Thatcher but also what it might be and become now, in America under Trump. Course intended as an introduction.
Equivalent Course(s): HIST 21302, SCTH 20603

ENGL 25945. Digital Storytelling. 100 Units.
New media have changed the way that we tell and process stories. Over the last few decades, writers and designers have experimented with text, video, audio, design, animation, and interactivity in unprecedented ways, producing new types of narratives about a world transformed by computers and communications networks. These artists have explored the cultural dimensions of information culture, the creative possibilities of digital media technologies, and the parameters of human identity in the network era. 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.
ENGL 25970. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of “alternate reality” or “transmedia” gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.
Equivalent Course(s): BPRO 28700, MAAD 20700, ARTV 30700, ENGL 32314, ARTV 20700, CMST 25954, TAPS 28466, CMST 35954

ENGL 25980. Technorelations: Intimacy, Bodies, Machines. 100 Units.
Sociologist Sherry Turkle has recently claimed that “technology proposes itself as the architect of our intimacies.” In this course, we’ll test Turkle’s theory by examining the ways in which human relationships arise with and through machines. From eighteenth-century automata and the industrial revolution to robots and artificial intelligence, we’ll track the co-evolution of technology and social intimacies-our technorelationships. (B, G, H)

ENGL 25990. Always Already New - Printed Books & Electronic Texts. 100 Units.
In this course, students will learn about the fields of book history and new media in various ways-from visiting the University of Chicago Special Collections Research Center to geocaching across Chicago-in an attempt to understand why the book keeps changing shape. The course will guide students in creating their own self-directed final project. (H)
Equivalent Course(s): MAAD 25990

ENGL 25999. Secret Histories, Inside Jobs: Paranoia and Conspiracy in American Literature. 100 Units.
Just because you’re paranoid doesn’t mean they’re not after you,” runs the famous line - repeated everywhere from bumper stickers to Nirvana lyrics - from Joseph Heller’s Catch-22, the story, in Heller’s words, of a “sane man in an insane world.” American fascination with conspiracies - real and imagined - runs through the country’s history from eighteenth-century Illuminati paranoia to today’s truthers and birthers, and finds plenty to satisfy it in fiction, film, television, and even sensationalist news coverage. Conspiracy theories and their defenders frequently invoke American ideals of democracy, justice, and free thought but also often reflect the nation’s ugliest legacies of nativism, racism, and cynical self-interest. The texts we will examine in this course entertain, to differing degrees, the possibility that American historical events and sociopolitical power dynamics are the products of unseen and unknown forces, sinister machinations, carefully arranged nets that are pulled tight at the right moment. Examining a range of fiction from around 1800 to the present, we will explore conspiracy narratives from Nathaniel Hawthorne to Thomas Pynchon. Why does the notion of one’s own manipulation in the hands of shadowy puppet-masters hold such enduring appeal and sway in the American imagination?

ENGL 26000. Anglo-American Gothic Fiction in the 19th Century. 100 Units.
Equivalent Course(s): AMER 26000

ENGL 26002. Literature and Hunger. 100 Units.
This course pursues themes of hunger the consumption of food, the formation of community, and relation to the sacred, through a sequence of readings in the Western tradition. By reading classic works (The Odyssey, selections from the Hebrew Bible and Christian Scriptures, selections from The Divine Comedy, the Letters of St. Catherine of Siena, Paradise Lost), and modern works by Kafka, Simone Weil, and Louise Gluck, we will examine how different philosophies have imagined the acceptance or rejection of love, life, and the sacred in terms of the symbolism of food. Class work will involve close analysis of literary works, even those in translation; intensive critical writing; and secondary readings in literary criticism, anthropology, theology, and psychology.
Equivalent Course(s): RLST 26002, SCTH 26002

ENGL 26017. Literary Biography. 100 Units.
Literary Biography: A Workshop. We will study four major literary biographies: Elizabeth Gaskell’s The Life of Charlotte Brontë (1857), Lytton Strachey’s Eminent Victorians (1918), Walter Jackson Bate’s John Keats (1964), and Hermione Lee’s Virginia Woolf (1996). While analyzing the arts of literary biography, students will compose a biographical sketch of their own (20 pages), using primary materials from the Special Collections in the Regenstein Library and elsewhere, as appropriate. The course combines literary criticism and creative writing.
Equivalent Course(s): SCTH 36017, ENGL 36077

ENGL 26018. Poetry and Trauma: Hayden, Lowell, Plath. 100 Units.
We will read the poems of three 20th century American poets, Robert Hayden, Robert Lowell, and Sylvia Plath, with an eye to the historical and psychological wounds suffered by the poets and the transformation of wounds into art. By close attention to both text and context, we will try to feel our way into the mysteries of poetic creation and human resilience.
Equivalent Course(s): SCTH 36018, ENGL 36018
ENGL 26030. The Nuclear Age. 100 Units.
Seventy-five years ago a group of scientists launched the first sustained nuclear chain reaction, commonly known as CP-I, at the University of Chicago under Stagg Field. This course will be part of the commemoration and reflection taking place across the University this fall. Its goal will be to explore the ensuing Nuclear Age from different disciplinary perspectives by organizing a ring-lecture. Each week’s lecture, delivered by faculty from fields across the university (for instance, Physics, Biomedicine, Anthropology, and English), will be followed by a discussion section to synthesize and integrate not only the material from the weekly lectures, but the many events happening at the University this fall. CP-I was not only a scientific achievement of the highest magnitude, but also a civilization-changing event that remains at the boundary of the thinkable.
Equivalent Course(s): BPRO 26030, SIGN 26031, HIST 25424

ENGL 26150. American Literature and Photography. 100 Units.
This class considers how photographic techniques spurred new literary methods. We’ll discuss how visual media impact the development of forms, methods, and genres of literature, and how pictures and novels can be read together. Students will learn how to consider the visual register in novels, and how the drive to make fiction “real,” or “photographic,” helps to shed light on many attendant issues—the question of evidence, the problem of reliability, the terms of objectivity. We will discuss the drive to narrate real events in photographic and literary terms, and the limits of representation. Furthermore, we will think carefully about how discourses of race and poverty are imbricated with the development of photographic technologies and methods, and how racial groups such as American Indians are invented and reinvented in the advent of the mobile camera. Primary texts include fiction by Stephen Crane, Ella Cara Deloria, and Ralph Ellison and secondary texts include works from Roland Barthes, Walter Benjamin, Judith Butler, Susan Sontag, and Gerald Vizenor.
Equivalent Course(s): AMER 25150, MAPH 40150, ENGL 45150, AMER 40150

Examining the environmental and social forces in the period between 1780-1867, this course highlights the literary establishment’s complex and often troubled relationship with the Industrial Revolution and the rise of the working class from a matrix of underground networks. The course features a diverse cadre of writers and theorists such as Jane Austen, Karl Marx, and E.J. Blandford, and provides a nuanced understanding of laborers’ lived, material conditions through class visits to the Coal Mine at the Museum of Science and Industry, the Special Collections archive, and interactive discussions with the People’s History Museum and the Labor and Working-Class History Association. (1650-1830, 1830-1940, Fiction, Poetry, Theory)

ENGL 26206. Race and Space. 100 Units.
This course will look at the way that race is as much a product of space as it is of blood, skin, vision, or law. How does space determine the way we perceive race and how does race color the ways we experience and relate to space? Starting with post-antebellum rewritings of slavery’s spaces, moving through the hysteria surrounding passing and urbanization in the 1920’s, the role of the mid-century suburbs in reorganizing racial categories, the post-Civil Rights post-industrial city and the shoring up of the ghetto, to the current intersections between ideas of the post-racial and the post-spatial, this course will explore the novel as a key site for mediating the changing linked experience of race and space. (Fiction, 1830-1940)
Equivalent Course(s): CRES 26206, ARCH 26206

ENGL 26210. The Roaring Twenties: Then and Now. 100 Units.
As we begin to get a feel for the aesthetic, social, and political moods and modes that will come to be the hallmarks of the 2020’s, critics have begun turning back to the 1920’s and its uncanny historical similarities to our current decade-both being preceded by pandemics and eruptions of racial violence, for instance- to think the present. In studying the aesthetic responses of individuals and movements in and to the 1920s, this class will also ask students to consider the utility and limits of this lens in helping us make sense of our emerging now. (Fiction, 1830-1940)

ENGL 26220. Speaking Pictures: Ekphrasis in American Poetry. 100 Units.
This course tracks the relationship between visual and literary art in 20th-century American poetry, examining in particular the idea of ekphrasis—the production of a work of art in response to another work of art. We will look at poems in response to film, video games, TV, painting, and music. (C, G, H)

ENGL 26222. Anglophone Caribbean Literature. 100 Units.
While tourist boards and hotels promote the Caribbean as a paradise of “sun, sex, and gold,” what lies beyond this imaginary? This seminar explores literature in the English-speaking Caribbean, beginning with narratives written by enslaved peoples. Then, we will turn to short stories, novels, and poetry that developed alongside major historical events: emancipation, labor migration from Asia to the Caribbean, working-class movements, decolonization, structural adjustment, and the migration of Caribbean peoples to North America and Great Britain. Throughout, we will gain an understanding of how Caribbean writers have developed homegrown ways of seeing the region. Writers and critics may include Jamaica Kincaid, Sylvia Wynter, Mahadai Das, Wilson Harris, Derek Walcott, and V.S. Naipaul.
Equivalent Course(s): LACS 26224, CRES 26222
ENGL 26223. Elizabeth Bishop and Robert Lowell. 100 Units.
An intensive study of these two poets, whose work differs radically, but whose friendship nourished some of the most enduring and original poetry of the American 20th century. Close attention to the poems, in the light of recent biographical work and new editions.
Equivalent Course(s): SCTR 36002, ENGL 36222

ENGL 26230. Death Panels: Exploring dying and death through comics. 100 Units.
What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts. Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.
Equivalent Course(s): ENGL 36230, HLTH 26230, HIPS 26230, ARTV 20018, KNOW 36230

ENGL 26249. Literature and the Financial Crisis of 2008. 100 Units.
In this course we will look at 2008 stock market crash as an event within literary fiction among writers in the US, the UK, and South Asia. (Fiction, Theory)
Equivalent Course(s): LLSO 26249, SIGN 26064

ENGL 26250. Richer and Poorer: Income Inequality. 100 Units.
Current political and recent academic debate have centered on income or wealth inequality. Data suggests a rapidly growing divergence between those earners at the bottom and those at the top. This course seeks to place that current concern in conversation with a range of moments in nineteenth and twentieth century history when literature and economics converged on questions of economic inequality. In keeping with recent political economic scholarship by Thomas Piketty, we will be adopting a long historic view and a somewhat wide geographic scale as we explore how economic inequality is represented, measured, assessed and addressed. Charles Dickens, Richard Wright, HG Wells, will be among the writers explored. (Fiction, 1850-1940, Theory)
Equivalent Course(s): SIGN 26004

ENGL 26270. Urban Fiction / American Space, 1890-2010. 100 Units.
This course situates the depiction of urban environments in narrative prose fiction (by Abraham Cahan, Upton Sinclair, John Dos Passos, Richard Wright, Ann Petry, Sandra Cisneros, and Don DeLillo) within a broader discourse of urbanization (e.g., work by Jacob Riis, W.E.B. DuBois, Jane Addams, Saskia Sassen). (Fiction, 1830-1940)
Equivalent Course(s): ARCH 26270

ENGL 26300. The Literature of Disgust, Rabelais to Nausea. 100 Units.
This course will survey a range of literary works which take the disgusting as their principle aesthetic focus, while also providing students with an introduction to core issues and concepts in the history of aesthetic theory, such as the beautiful and the sublime, disinterested judgment and purposive purposelessness, taste and distaste. At the same time, our readings will allow us to explore the ways in which the disgusting has historically been utilized as a way of producing socially critical literature, by representing that which a culture categorically attempts to marginalize, exclude and expel. Readings will engage with the variety of aesthetic functions that the disgusting has been afforded throughout modern literary history, including the carnivalesque and grotesque in Rabelais and the bawdy and satirical in Swift; Zola's gruesome naturalism, Sartre's existential nausea and Clarice Lispector's narrative of spiritual abjection; as well as Thomas Bernhard's experiments with contempt and Denis Cooper's pseudo-pornographic genre explorations. We will read widely in literary and cultural theories of disgust, as well as in the psychological and biological literature of the emotion. Prerequisite: Strong stomach.
(Pre-1650, 1650-1830, 1830-1940, Fiction, Theory)
Equivalent Course(s): CMLT 26301, GNSE 26302

ENGL 26310. Narrating Appetite in the Nineteenth Century. 100 Units.
What aesthetic responses emerged alongside such conditions as "dyspepsia," "anorexia," and "addiction" toward the end of the nineteenth century? Narratives by Constance Fenimore Woolson, Thomas de Quincey, Edgar Allan Poe, Elizabeth Stoddard, Oscar Wilde, and Edith Wharton make up this course's primary materials for answering this question. (B, G, H)

ENGL 26312. Worlding Otherwise: Speculative Fiction, Film, Theory. 100 Units.
Worlding Otherwise: Speculative Fiction, Film, Theory This course examines literary and cinematic works of speculative fiction in a comparative context. An expansive genre that encompasses science fiction, fantasy, magic realism, horror, as well as utopian and dystopian literature, speculative fiction envisions alternate, parallel, possible, or imagined worlds. These worlds often exhibit characteristics such as: scientific and technological
advancements; profound social, environmental, or political transformations; time or space travel; life on other planets; artificial intelligence; and evolved, hybrid, or new species. Speculative works frequently reimage the past and present in order to offer radical visions of desirable or undesirable futures. We will also consider how this genre interrogates existential questions about what it means to be human, the nature of consciousness, the relationship between mind/body, thinking/being, and self/other, as well as planetary concerns confronting our species. Fictional works will be paired with theoretical readings that frame speculative and science fiction in relation to questions of gender, race, class, colonialism, bio-politics, human rights, as well as environmental and social justice. In addition to studying subgenres such as Afrofuturism we will explore speculative fiction as a critical mode of reading that theorizes other ways of being, knowing, and imagining.

Equivalent Course(s): CMLT 26311, GNSE 26311

ENGL 26405. Nineteenth Century Environmental Thought. 100 Units.
This course examines nineteenth-century Anglophone writing about nature and the environment in the context of our present situation of anthropogenic climate change and biodiversity collapse. If we now live in a world where there is no longer such a thing as "nature" untouched by humans, this is in part as a result of processes of industrialization that were set into motion in the nineteenth century. This course explores some of the ways in which nineteenth-century writers already understood the idea of a "natural environment" to be culturally made, and the forceful literary critiques of industrialization that the period produced. Particular attention will be given to English-language writers beyond Britain and the United States. Authors will include Thomas Hardy, Charles Dickens, Olive Schreiner, Toru Dutt, and Sarojini Naidu.

Equivalent Course(s): ENST 26405

ENGL 26406. Ecopoetics: Nature, Lyric, and Ecology. 100 Units.
This course will track the literary development of the concept and practice of "ecopoetics," with particular focus on the complex ethical responses that ecologically minded poets and thinkers have made to the quandary of global warming and the emergence of the anthropocene. How might "lyrical thought" spawn modes of ecological practice and global-mindedness that are otherwise unthinkable in other disciplines and fields? In attempting to develop answers to this question, the course will place special pressure on the concept of "nature" and how such a concept creates the conditions for cultural forms that either contribute to, or work against, the specter of climate change. Is there one Nature or are there many natures? If poetry can produce, describe, and translate world(s), can poetry also "save the world"? We will read texts that look closely at how these two discourses—lyric and nature—in fact construct synthetic forms of ecological thinking. How might an "ecology of the mind" reflect or narrate the depressive environmental conditions of today? Can ecopoetry still be meaningful and productive in an age of rampant environmental desecration?

Equivalent Course(s): GLST 24104, ENST 24104

ENGL 26411. Milton and Blake: Conceptions of the Christian Epic. 100 Units.
Milton wrote Paradise Lost to capture in epic form the essence of Christianity; Blake wrote Jerusalem to correct Milton's mistakes. We'll read them together to get in on the debate.

Equivalent Course(s): RLVC 36401, FNCL 25307, RLST 26401, ENGL 36401

ENGL 26500. Age Of Washington And Du Bois. 100 Units.
The goal of this course will be to examine the nexus of intellectual, political, ideological, and material forces that have shaped common understandings of African American literature. (Fiction, 1830-1940)

Equivalent Course(s): CRES 26510

ENGL 26522. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelssohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.

Equivalent Course(s): ARTV 20203, CMST 38265, CMST 28265, ARTV 30203, ENGL 36522, ARTH 26522, ARTH 36522

ENGL 26614. T.S. Eliot. 100 Units.
With the major new edition of Eliot's poems by Jim McCue and Christopher Ricks, the new volumes of Eliot's letters, and two separate new editions of Eliot's complete prose, we are in a position to rethink the meanings and force of Eliot's life work. The class will be devoted to careful reading of his poems, essays, plays, and correspondence, with attention to his literary, cultural, and political contexts.

Equivalent Course(s): FNCL 26614, SCTH 36014, ENGL 34850
ENGL 26624. Ekphrasis. 100 Units.
What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or "encounter" between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear -- has also been prominent in recent scholarship, as well as attention to the "queerness" of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.
Equivalent Course(s): GRMN 26624, GRMN 36624, ENGL 36624, CMLT 26624, ARTH 26624, CMLT 36624, ARTH 26624

ENGL 26660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinarily and comparatively as a historical, geopolitical and aesthetic problem.
Equivalent Course(s): CRES 26660, CRES 36660, SIGN 26050, REES 26660, REES 36661, ENGL 36661, CMLT 26660, CMLT 36660

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 rigor of difficulty, and subsequently in the art of making difficulties out of apparent simplicity and in attuning to the "possibles of joy" beyond difficulty. (Poetry, 1650-1830, 1830-1940, Theory)

ENGL 26707. Modern French Poetry in Translation. 100 Units.
None available.
Equivalent Course(s): FREN 26113, SCTL 26000, CMLT 26006

ENGL 26708. Modernist Poetry: Yeats, Eliot, Pound. 100 Units.
We will study selected works by Yeats, Eliot, Pound, H.D., Auden, Stevens, Williams, Loy, and others. Some 19th C authors, such as Browning, Tennyson, and Whitman, will also be addressed. (Poetry, 1830-1940; 20th/21st)
Equivalent Course(s): ENGL 34620

ENGL 26710. Eccentric Moderns. 100 Units.
Equivalent Course(s): ENGL 36710, SCTH 36710

ENGL 26715. Movement in Modernist Poetry. 100 Units.
This course examines the relationship between mobility, spatial politics, and poetic form in modernism. From vers libre to Surrealist dérives, modernist literature draws strongly on the political, ethical, and imaginative significance of movement, fundamentally connecting mobility to notions of freedom, progress, and change. Moreover, the explosion of modernist art and literature in France and Britain in the late 19th and early 20th centuries took place in a social context of radical changes in forms of individual and collective movement. Technologies like the subway, the automobile, the plane, and the bicycle altered notions of space and time, while women exercised new forms of autonomy of movement and transgressed gendered notions of public space. In the same decades, two World Wars reshaped Europe's borders, passports were introduced, and waves of refugees fleeing religious persecution and war heightened xenophobic desires for closed borders and regulation-desires reaching their height in the trains, ghettos, and death camps of the Holocaust. In readings extending from the flâneur poems of Charles Baudelaire to the Pisan Cantos of Ezra Pound, we will investigate the spatial poetics-and politics-of writers like Stéphane Mallarmé, Hope Mirrlees, T. S. Eliot, and the Surrealists, and consider the connections between the poetic line and spatial movement, along with concepts like transport, crossing, passage, progress.

ENGL 26760. Modernism and War. 100 Units.
This course will examine literary representations of three conflicts that dramatically shaped European society and cultural production in the first half of the 20th century: the First World War, the Spanish Civil War, and the Second World War. Moving from the combative violence of the pre-World War I avant-gardes to the emergence of fascism in the 1920s and the aerial bombing of urban centers, our course will investigate the blurred line between literature and history in years of profound crisis. We will read works by both combatants and non-
combatants, and encounter a fundamental dilemma that split modernist writers and artists throughout the period: should art reflect social and historical conditions or exist "for its own sake"? Readings will include the British war poets, Rebecca West's Return of the Soldier, Ernest Hemingway's The Sun Also Rises (1926), George Orwell's Homage to Catalonia (1938), and Elizabeth Bowen's The Heat of the Day (1948), along with essays by Hannah Arendt, Walter Benjamin, T. S. Eliot, W. B. Yeats, and W. G. Sebald. (B, G, H)

ENGL 26780. Anglophone Modernisms. 100 Units.
This course is designed as a survey of global fiction in the twentieth century. More specifically, it is a survey of Anglophone modernisms, or modern/modernist English literatures which are written in English even as they rely on non-English speaking contexts and figures. Through a primary, though certainly not unassailable, logic of historical development, the course engages the fictional-historical worlds of these modern novels and poems (Conrad, James, Yeats, Achebe, Naipaul, Gordimer, Ishiguro) in chronological order, and considers especially the literature's relationship to the historical contexts it reconstructs. Film intertexts are also part of the course: Francis Ford Coppola's Apocalypse Now (1976) and James Ivory’s The Remains of the Day (1993). Major themes to be explored include, but are not limited to: media, travel, and cultural exchange; psychoanalysis; global, world war; the dissolution of empire, chiefly British and French; and new colonial frontiers of subaltern labor. (B)

ENGL 26855. Queer Theory. 100 Units.
This course aims to offer a foundation in queer theoretical texts. In order to understand the contested definitions of the term "queer" and explore the contours of the field's major debates, we will work to historicize queer theory’s emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, Dinhshaw, Edelman, Anzaldúa, Ferguson, and Muñoz in addition to prominent issues of journals like GLQ, differences, and Signs, we will approach these pieces as historical artifacts and place these theorists within the communities of intellectuals, activists, and artists out of which their work emerged. We will, thus, imagine queer theory as a literary practice of mournful and militant devotion, trace queer theory’s relationship to feminism and critical race theory, critique the hagiographic tendency of the academic star system, and interrogate the assumptions of queer theory’s secularity. Equivalent Course(s): GNSE 36855, ENGL 36855, CMLT 26855, RLVC 36855, RLST 26885, CMLT 36855, GNSE 20130

ENGL 26856. Queer Theory: Futures. 100 Units.
TBD
Equivalent Course(s): ENGL 36856, CMLT 36856, RLVC 36856, CMLT 26856, GNSE 26856, GNSE 36856, RLST 26856, CRES 26856

ENGL 26880. Border Crossings: Reading and Making the Literature of Migration. 100 Units.
In this Big Problems course on the literature of migration, students will analyze and create narratives about human beings moving across time and place, crossing borders both literal and metaphorical. We will consider the lives, perspectives, and voices of characters who are forged and re-forged by their cultural, linguistic, and familial contexts. Migration itself represents a physical relocation; writing about migration both expresses and requires an intellectual relocation. We will examine carefully questions of audience: for whom does the literature of migration exist, other members of migrant communities? Hosts? Both? What are the motivations for the work; does the literature of migration accelerate a sense of belonging, issue challenges, create a new form of hybrid identity? Does it keep a record that's retrospective about the past, and/or contain in its very language the present tense? What does it ask or suggest about our future? This is a multi-genre course, in which we will read fiction, poetry, and non-fiction about migration. Students will write both critical and creative projects, and research will be a key component of the course, making use of nearby archives and guest visits. Weekly readings include texts from Euripides’ Medea to Wilkerson’s The Warmth of Other Suns, and will guide our consideration not only of how to read the literature of migration, but also of how to tie research into critical and creative projects on migration. Equivalent Course(s): JWSC 26880, ENGL 46880, BPRO 26880

ENGL 26900. Late 20th Century U.S. Literature and Culture. 100 Units.
Ranging across genres and media platforms, this survey course covers the major aesthetic innovations of the late 20th century in their historical context. Beginning with the end of World War II and ending at 9/11, each week will contain one major reading and several smaller ones as well as samplings of other arts (photography, film, performance art, etc.) relevant or analogous to the readings.

ENGL 26901. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock's take on 39 Steps and the Czech New Wave manifesto film, Pears of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
ENGL 26907. American Culture During World War II. 100 Units.
With the mass mobilization of the US following the bombing of Pearl Harbor, artists of all kinds served in the armed forces or in the war bureaucracy. That doesn't mean that cultural production stopped. It did, however, mean drastic changes to the kind of art that was produced and the ways in which it was disseminated. In short, World War II instigated a dramatic change in the relationship of art to the state. For example, the Library of Congress was established; American publishing was completely overhauled (the first volume of the redoubtable Viking Portable, for instance, was an anthology issued to soldiers); Japanese internment camps had as one of their unintended consequences the opportunity for a new generation of Nisei writers to share and publish their work; American theater saw its boundaries stretched to embrace a wider cross section of the US public; Hollywood and the war department enjoyed a collaboration on mass market as well as training films; refugee intellectuals from Europe congregated in New York and had a remarkable reshaping effect on American culture. The course will follow various streams: mass culture and high culture, film and literature, drama and the visual arts-to explore how new institutions, new cultural producers, and new audiences transformed US culture during the war years.

ENGL 26940. Race & Ethnicity in American Comics. 100 Units.
This course examines the representation and discourse of race and ethnicity in an array of American comics, including early newspaper strips, underground and alternative comics, and autobiographical graphic narratives. Along with works that emphasize an intersectional approach to race, we will discuss the history of racist caricature and recent controversies such as the depiction of Mohammed in Danish and French cartoons. We will also study how the mechanics of the visual-textual medium engender unique modes of representing race in literature. Some of the cartoonists we will observe include Art Spiegelman, Marjane Satrapi, Marjorie Liu, and Los Bros Hernandez. (B)
Equivalent Course(s): CRES 26940

ENGL 27003. Woman/Native. 100 Units.
This course reads works of postcolonial literature and theory in order to consider the entanglements of the figures of "women" and "natives" in colonial as well as postcolonial discourse. We will discuss topics such as the persistent feminization of the profane, degraded, and contagious bodies of colonized natives; representations of women as both the keepers and the victims of "authentic" native culture; the status (symbolic and otherwise) of women in anti-colonial resistance and insurgency; and the psychic pathologies (particularly nervous conditions of anxiety, hysteria, and madness) that appear repeatedly in these works as states to which women and/as natives are especially susceptible. Authors may include Ama Ata Aidoo, Hélène Cixous J.M Coetzee, Maryse Condé, Tsitsi Dangarembga, Mahasweta Devi, Assia Djebar, Frantz Fanon, Sigmund Freud, Silvia Federici, Nuruddin Farah, Bessie Head, V.S. Naipaul, Jean Rhys, Tayeb Salih, Ousmane Sembène, Gayatri Chakravorty Spivak.
(Fiction, Theory)
Equivalent Course(s): CMLT 27003, GNSE 27013, CRES 27013

ENGL 27009. Gwendolyn Brooks: Poetry and Politics. 100 Units.
This course is a comprehensive survey of the work of Chicago writer and activist Gwendolyn Brooks (1917-2000) and an exploration of the artistic and social movements to which she contributed. Brooks was among the most preeminent African American poets of the twentieth century, and she was celebrated during her career as the voice of the social and political concerns both of Black Chicago and of the African Diaspora. In this course we study Brooks's poetry, from the social realism of A Street in Bronzeville (1945) to the later political poetry of Riot (1968) and Children Coming Home (1991); her prose fiction, including the autobiographical novella Maude Martha (1953); and her memoirs. Along the way, we use close reading to examine Brooks's aesthetic transformations from high modernism to what she called "versejournalism" and a late, vatic public poetry; and we situate Brooks's writing in its historical contexts to study her involvements in anti-Jim Crow social protest, Black Arts Movement race nationalism, and Pan-African transnationalism. As a class we will visit sites of importance to Brooks and her life and work in Chicago (e.g., the South Side Community Art Center), and we will invite several speakers to help us understand how Brooks's work touched social and political life in and beyond Chicago.
Equivalent Course(s): GNSE 27507, CRES 27507

ENGL 27010. The Matter of Black Lives: Hurston and Wright. 100 Units.
Despite being best known as adversaries-with Richard Wright notoriously accusing Zora Neale Hurston's writing of being "cloaked in facile sensuality" and Hurston scorning Wright for his "tone deaf" and "grim" stories of "race hatred"-these two writers shared more commonalities than their feud suggests. This course will approach Hurston and Wright not as antagonists but as coworkers experimenting with how to represent something like collective black experience through different literary genres (both turning to autobiography, folklore, novels, short stories, op-eds, literary criticism, screenplays) and in response to social science methodologies (Wright's faith in sociology vs. Hurston's career as an anthropologist). In reframing their relationship to one another, this course will also trace a story of the development of African American literature in the early 20th century as refracted through Hurston's and Wright's varying commitments to representing black life as both a unifying and restrictive categorization. (B, G)
Equivalent Course(s): ENGL 47310
ENGL 27012. Reading the Known World: Medieval Travel Genres. 100 Units.
This course will consider how medieval English readers came to knowledge of their world, and imagined a place within it, through genres of travel narrative such as the pilgrim's itinerary, the merchant manual, and the saint's life. We will reflect on genre as concept en route: how did generic conventions and strategies organize this knowledge of unknown lands, other peoples, and distant marvels? We will read medieval texts like Book of Margery Kempe, Mandeville's Travels, and the Digby play of Mary Magdalene, along with medieval and modern literary theory, to survey how vernacular literature presented a picture of the world and charted paths across it. Students will leave the class proficient in reading Middle English (the precursor of modern English). No previous experience with the language is required, and an optional weekly reading group will meet to work through passages in this half-new language. Equivalent Course(s): HIPS 27012, KNOW 27012

ENGL 27013. Being Corporate. 100 Units.
Corporations sussure our lives. We study with them, work with them, consume their products—even become part of them through the purchase of stock. But what, exactly, is a corporation? In this course, we will trace the evolution of the US corporation from its historical roots through the present day. Our focus will be twofold: the evolving rights and responsibilities of the corporate person in law, and the ways that individual humans both inside and outside the corporate structure have imagined that person in a wider social context. Texts will include US court cases, legal treatises, historical analyses, novels, and cultural ephemera. By the end of the course, students will have a deeper understanding of the persistent and evolving problems of corporate personhood and corporate social responsibility, both from a business and a consumer perspective. Equivalent Course(s): KNOW 27013, HIPS 27006

ENGL 27015. Graphic Medicine: Comic Creation as Knowledge Formation. 100 Units.
What does the medium of comics contribute to our knowledge and understanding of illness, disability, caregiving, and disease? How can making comics help us form individual and community knowledge about our bodies and health? This is a course designed to introduce students to the basic concepts and practices of the field of graphic medicine. To do this, we will closely engage with the elements and process of making comics as applied to the goals, principles, and applications of graphic medicine in particular, but also in relation to the health humanities. Broadly defined as the "intersection between the medium of comics and the discourse of healthcare," graphic medicine allows for unique explorations of health, disease, and illness through the use of sequential images and textual elements within a narrative structure. Students will learn about conceptual and practical aspects of the field. Through critical analysis and discussion of key works, they will also be exposed to a variety of styles, genres, and applications that capture the breadth and diversity of graphic medicine. An important component of the class will be exercises through which students will create their own graphic medicine works as a way to explore knowledge formation about health, illness, and one's body through comics-making. Taught by a nurse cartoonist (and a founding figure in the field) and a physician. Equivalent Course(s): KNOW 37015, HLTH 27015, CHSS 37015, KNOW 27015, HIPS 27015

ENGL 27017. Passing. 100 Units.
In this course, we examine how people move within and between categories of identity, with particular attention to boundary crossings of race and gender in U.S. law and literature from the nineteenth century to the present. Law provides a venue and a language through which forces of authority police categories of identity that, at Jean Stefancic and Richard Delgado observe, "society invents, manipulates, or retires when convenient." Readings will include theoretical texts as well as court rulings, cultural ephemera, and literary texts. Equivalent Course(s): KNOW 27017, GNSE 27017, CRES 27017

ENGL 27102. Dissident Lit. 100 Units.
This seminar will explore the literature and history of "the dissident," a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence. Equivalent Course(s): HMRT 37012, ENGL 47102, HMRT 27102

ENGL 27110. Wasteland: Literature, Aesthetics, Environment. 100 Units.
This course tracks the figure of the wasteland in literary and artistic works from the eighteenth century to the present. Ranging across genres and media, we'll ask why discarded spaces—from sublime mountain landscapes to urban slums and toxic waste sites—have so consistently occupied visual artists, writers, and theorists since the Enlightenment. Requirements include regular participation, a mid-term paper, and a final project that engages closely with a particular "waste" site in Chicago or the surrounding area. (Fiction, 1650-1830, Theory)

ENGL 27125. Voices of Alterity and the Languages of Immigration. 100 Units.
This course investigates the individual experience of immigration: how do immigrants recreate themselves in this alien world in which they seem to lose part of themselves? How do they find their voice and make a place for themselves in their adoptive homes? If in the new world the immigrant becomes a new person, what meanings are still carried in traditional values and culture? How do they remember their origins and record new experiences? Equivalent Course(s): REES 29025, ENST 27125, CMLT 27125, HIST 27710, PBPL 27125, CHST 29025
ENGL 27150. Decadence and Decay: Literature and Culture at the Turn of the Twentieth Century. 100 Units.
This course will introduce you to Decadence, a literary and artistic movement at the turn of the twentieth century that emphasized pleasure and sensuality, rebelled against gender and sexual conformity, and challenged the very premise of civilization. Through readings of works by authors such as Oscar Wilde, Amy Levy, Sigmund Freud and Henrik Ibsen, we will explore the ways in which Decadent literature challenged the social order through its aesthetic principles.

ENGL 27170. Ghost Hunting with American Literature. 100 Units.
American literature teems with haunts. What does the trope of the ghost tell us about structures of memory, the insatiability of history, and the ethics of letting go? We will hunt the ghosts of American literature from Henry James’s specters of the everyday to the disruptive spirits of the enslaved conjured differently by Charles Chesnutt and Zora Neale Hurston. We will meet ghosts with no names (Beloved) and ghosts whose names have lost their meaning (Roth’s Anne Frank), ghosts of history (Oscar Wao) and ghosts of estranged presents (Virgin Suicides). With the help of theorists such as Freud, Marx, Gordon, and Morrison, this class will explore America’s uncanny possession by phantoms of history, memory, and nationhood. (Fiction)

ENGL 27250. Wealth, Democracy and the American Novel. 100 Units.
Numerous commentators have remarked on similarities between late 19th-century Gilded Age America and turn-of-the 21st century neoliberal America. By focusing on several American novels, beginning with the late 19th- and early 20th-century decades, we will explore the way that US novelists sought to understand the political, social, and imaginative challenges presented by the concentration of great wealth in fewer and fewer hands. (1830-1940)

ENGL 27316. The Global South: Knowledge, Culture, Aesthetics. 100 Units.
This course will examine the geographically wide-ranging history, knowledge formations, and cultural productions of the global South, defined as a greater Atlantic sphere spanning the Gulf of Mexico, Caribbean states and territories, and regions of Central America and West Africa. We will start by surveying the long colonial history of conflict and interaction in the West Indies between European settlers, enslaved African migrants, and indigenous populations, and the singularly complex arrays of locally determined ethnic, cultural, and linguistic formations that they produced. In addressing this history, we will also consider the region’s site-specific definitions of race, migration, settlement, identity, and cultural hybridity. We will then consider the ways in which these notions, along with the region’s own history and landscape, are dramatized in its twentieth-century literature and culture, by reading Gothic works of historical fiction (Carpentier, Faulkner), epic poetry (Walcott), and travel narrative (Hurston), as well as by track the aesthetic development of the region’s music, visual art, and architecture.
Equivalent Course(s): GLST 24106, CRES 24106

ENGL 27330. History That Never Was: The Counterfactual Novel. 100 Units.
In this course, we will consider counterfactuality in fiction from the 19th century to the 21st. Following critic Catherine Gallagher, we will ask, what if things had happened otherwise? and wonder-along with a range of authors—about the literary, generic, historical, and ethical stakes of the answers. Readings will focus on the counterfactual from the scale of the sentence to the scale of the (alternate) world. Readings will be drawn from Jane Austen, Charles Dickens, L. Sprague de Camp, Philip Roth, Kim Stanley Robinson, Ursula K. Le Guin, Octavia Butler, Kingsley Amis, and Abdourahman A. Waberi, among others. (Fiction)

ENGL 27340. Battle of the Genres in Long Eighteenth-Century British Literature. 100 Units.
This course investigates a battle of genres—primarily of poem versus prose—that twists and turns through much eighteenth- and early nineteenth century writing. Around 1700, the traditional poetic forms such as verse satire and the ode reigned; there were no novels per se, only genre-defying prose fictions by the likes of Eliza Haywood and Aphra Behn. Yet by 1800, not only was the novel a household name but poetry was undergoing an identity crisis of its own, also known as Romanticism: the expressive “I” of the lyric developed in tension with the narrative of epic, not to mention the narrative form of prose. Together, we will ask: How did the rise of the novel in the eighteenth century contend with the classical authority of poetry? How did poems and their reception change in relation to the novel’s development and standardization? How did various literary genres differently revive old forms, like the gothic? We’ll read works by authors including Dryden, Pope, Haywood, and Behn, as well as Richardson, Macpherson, Radcliffe, Cowper, Smith, Blake, Coleridge, and William and Dorothy Wordsworth. We’ll draw critical readings from Aristotle’s Poetics, Jean-Jacque Rousseau, Anna Laetitia Barbauld, Mikhail Bakhtin, Gérard Genette, Jacques Derrida, and Gabrielle Starr, among others. (Poetry, Fiction, 1650-1830)

ENGL 27450. The Black Voice: 1880-Present. 100 Units.
Can race be heard? What makes a “black voice”? This course will examine how the black voice develops and is structured as something audible in American culture. From Justin Timberlake to Iggy Azalea, contemporary controversies over cultural appropriation have made us question the ethics of white artists capitalizing upon a proprietary “black” voice. But what does it mean to call a voice black, or say Obama “sounds white”? In this course, students will wade through several key historical moments including the post-Reconstruction rise of local color, dialect debates during the Harlem Renaissance, hipsters in the 1950s, and sonic absurdities in the contemporary. The aim of the course is to learn how sound collaborates with or at-times belies knowledge and assumptions on race derived from a language of sight and skin color. Students will read, watch, and discuss material from a variety of genres and mediums including poetry, sketch comedy, cartoons, stand-up, essays, sociology, and the novel. Key figures include Mark Twain, Paul Dunbar, Charles Chesnutt, Joel Chandler Harris,
ENGL 27541. Stateless Imaginations: Global Anarchist Literature. 100 Units.
This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarchosyndicalism to Kurdish stateless democratic movements of today. We will also study the literature of "proto-anarchist" writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature.
Equivalent Course(s): CMLT 27540, ENGL 37541, CMLT 37540

ENGL 27500. Modernism and the Harlem Renaissance: Issues and Methods. 100 Units.
In this course we will examine that period known as the Harlem Renaissance, partly as an exercise in literary criticism and theory, partly as an exercise in literary and intellectual history. Our objectives will be to critique the primary texts from this period and at the same time to assess the efforts of literary scholars to make sense of this moment in the history of American cultural production. (Fiction, Poetry, 1830-1940, Theory)
Equivalent Course(s): CRES 27520

ENGL 27506. Afrofuturism. 100 Units.
Afrofuturist creative and theoretical production has exploded in recent years, emerging as a significant intellectual framework for understanding the history of race and identity, the legacies of colonialism, theories of science and technology, and the making of the modern world. While the term "Afrofuturism" was not coined until the 1990s and remains a controversial label, this course traces the historical roots and contemporary expressions of this diverse global genre (or set of genres). Taking a transdisciplinary approach, we will examine the contexts and debates that shaped and were shaped by works of speculative fiction, science fiction, and futurism from across Africa and the African diaspora. Topics include slavery and emancipation, empire and decolonization, pan-Africanism, theories of modernity and technoculture, the Cold War and the making of the "Third World," Civil Rights, as well as connections to related genres such as Indigenous Futurism and Silkpunk. We will take an intersectional approach to consider not only race but other categories of identity such as gender, sexuality, class, and ability. Texts include secondary critical analysis as well as global music, film, literature, and visual artforms created from the 19th through the 21st century, including works from Nigeria, South Africa, Kenya, Ethiopia and across the global African diaspora, particularly the United States. Students will leave the course with knowledge of major Afrofuturist themes and related works as well as improved critical reading, speaking, research, and writing skills. Evaluation is comprised of a combination of oral discussion, critical reading and response, written assignments, independent research, and in-class presentation.
Equivalent Course(s): GNSE 27506, HIST 29515, CRES 27506

ENGL 27514. Emily Dickinson. 100 Units.
In this course we will read and reflect on the lyrics and the letters of Emily Dickinson, within and against a number of critical contexts. For the first few weeks we will acquaint ourselves with her corpus, reading deeply and widely her poetry and prose. We will also work to contextualize Dickinson's writing within the culture, history, and politics of the mid-19th century, focusing particularly on issues of gender, professional authorship, and the culture of domesticity. This is a maker's course. Students will produce an original volume of Dickinson's poetry and prose as the final assignment. I will also consider other creative proposals.
Equivalent Course(s): ENGL 37514

ENGL 27529. Intoxication and Dispossession in Colonialism. 100 Units.
Manhattan, according to one folk etymology, means "the place at which we were drunk." Supposedly the Lenape (Delaware) people named the island after their "general intoxication," in 1609, on wine and aqua vitae offered by the English explorer Henry Hudson. That derivation, though false, nonetheless puts drunkenness intriguingly close to the center of an originary colonial encounter. In this course, students will examine how such scenes were reiterated, transformed, and exploited throughout the 19th century. As we move along these historical itineraries, we will ask how toxic ideology distills and reinforces logics of racial dispossession. But we will also ask how intoxication opens onto altered states, draws out chronic conditions, and expands repertoires of conviviality. Our readings will weave between multiple genres in pursuit of these questions. Juxtaposing antiquarian files and execution sermons, medical inquiries and autobiographies, bureaucratic reports and romantic episodes, we will retrace scenes of intoxication through the texts, images, and institutions that configured them over time.
Equivalent Course(s): CRES 27529

ENGL 27533. Fugitive Poetics: Slaves, Runaways, Exiles, and Nineteenth-Century American Poetry. 100 Units.
This course considers late-eighteenth- and nineteenth-century American poetry from the perspective of the dispossessed. One central point of discussion will be how slavery and indentured servitude-and the attendant urge for escape and freedom from these and other carceral institutions-shaped the American poetic imaginary. We will take up both the poetry and poetic theory written by fugitives and explore poetry itself as a form of fugitivity for the enslaved, politically exiled, or ideologically confined. Central figures in the traditional canon of nineteenth-century U.S. poetry-Poe, Whitman, and Dickinson-will be considered from this vantage alongside figures like Harriet Jacobs, Frances E. W. Harper, José María Heredia y Heredia, and José Martí, among others. In the process,
we will explore the potential connections and collisions between these nineteenth-century literary texts and contemporary lyric and critical race theory. This course is as interested in the nineteenth-century construction of a national American poetics as it is in American poetry itself; equal weight will be given to poetry and prose. Topics will include the poetic imaginary in early American statecraft, prosody and the carceral condition (what Max Cavitch calls "Slavery and its Metrics"), blackface lyrics and class mobility, abolitionism, and inter-American literary exchange.

Equivalent Course(s): CRES 27533

ENGL 27537. Poetry for the People: Global Black Politics and Culture in the Age of Marcus Garvey. 100 Units.

When Jamaican activist Marcus Garvey established the Universal Negro Improvement Association, he at once catalyzed a global mass movement for racial equality, projected a new Black diasporic identity, and redrew the fault-lines of modern racial politics. He also created the organizational and ideological framework for a global Black literature. Poets, workers, and political organizers from across the Black Diaspora sent both poetic and prosaic expressions of race-consciousness to the pages of Garvey's newspaper Negro World. These writers and activists challenged the legitimacy of world white supremacy, developed new modes of transnational racial affiliation, and enshrined Africa as the normative symbolic center of global Black politics. Despite its historical importance, however, Garveyism occupies an ambiguous place in African American studies. Controversies that trace back to the inception of UNIA, in addition to the loss of the organization's records, have impeded a full reckoning with the movement's global impact. Nonetheless, the great multivolume anthology of UNIA papers edited by Robert A. Hill, in addition to recent revisionist scholarship, suggest unexplored avenues of inquiry. The history of Garveyism, it seems, remains unfinished. "Poetry for the People" will introduce students to the real and imagined worlds of Garveyist Pan-Africanism, and explore the legacies of Garvey's movement for contemporary debates on race, empire, nationalism, and the politics of culture.

Equivalent Course(s): CRES 27537

ENGL 27548. Multiculturalism and the Metropole: James Baldwin to Zadie Smith. 100 Units.

In this course, students will encounter some of the key texts that have shaped and been shaped by multicultural logics from the mid-twentieth century onward. We'll consider multiculturalism's many valances as they have arisen in literary polemics, university studies, and contemporary fiction. The course will also push students to ask how multiculturalism has translated between the United States and Great Britain as well as what the complexities of this translation have meant for Cultural and Post-Colonial Studies.

Equivalent Course(s): CRES 27548

ENGL 27549. American Hustle: Conning, Scamming, and Hoaxing in America. 100 Units.

What can be learned about social ties-how they are defined, legitimized, enforced, and sustained-from the people and institutions that take advantage of them? This course traces a fascination with cheats and cheating that pervades 20th and 21st century American culture. Tracking several genres of fraudulent activity-the con, the scam, and the hoax-through a series of novels and films, we will analyze the narrative forms that emerge around these activities, incorporating a range of literary and cultural criticism on revenge narratives, comedy, speculative fiction, and historical fiction along the way. Ultimately, we will use our cultural analysis to pose broader questions about shifting notions of trust: what does trust look like under capitalist and neoliberal models of relation, when relations between buyer and seller, employer and employee, state and citizen, and even friend and friend are conditioned not only by transaction and contract, but by negotiations of race, gender, and sexuality central to such transactions? We will discuss the politics of suspicion, taking into account both the privilege of assumed trustworthiness that allows some swindlers to take operate in the first place, as well as the presumption of guilt that makes it impossible for other subjects to move in the same way.

Equivalent Course(s): GNSE 27549, CRES 27549

ENGL 27551. The Emotional Life of Work. 100 Units.

Work is everywhere in cultural texts, but can be taken for granted as mere background, setting, or premise rather than an object of analysis in its own right. Analyzing work and its many representations means attending to how it structures experiences of time, space, and other people; it also means tracking how these conventions are shifting. The changing nature of work now poses new problems even as it raises old questions: What counts as work? What should our relation to it be? Should the objective be to ensure universal security in work or to abolish it altogether?

Equivalent Course(s): GNSE 27551, CRES 27551

ENGL 27554. Unfinished Business: Revenge and Narrative Form. 100 Units.

What does it mean for something-a concept, an object, a historical inheritance-to "return with a vengeance"? Is revenge motivated by a desire for justice-a clear if ruthless commitment to equivalence-or does it demonstrate a drive towards excess? Does revenge restore order to a system of accounting, or does it compound wrongs that could have never been righted in the first place? Whom exactly is the post-breakup "revenge body" for? As these questions suggest, revenge possesses a special knack for confusing categories of self and other, and resurrecting uncertainties when it comes to cause and effect. Its resistance to closure makes it a complex model for social relation and narrative form. Revenge also has no respect for scale. Making no pretension to being impersonal or detached, revenge is linked to more minor forms like pettiness or grudges. Yet revenge plots often address scales far beyond the personal: events or contexts unfolding at the register of the historical, the intergenerational, the global. Revenge thus undoes unsustainable dichotomies between subject and object, social and individual,
and more. We will explore revenge in novels and films alongside theories of revenge: psychoanalytic theories of fixation and the refusal to mourn, queer theorists and affect theorists writing on disaffection and alien affects, and even self-help writers counseling against the self-destructive, corrosive effects of not letting something go.

Equivalent Course(s): CRES 27554, GNSE 27544

**ENGL 27555. Forms of Labor in Caribbean Literature. 100 Units.**

From the barrack-yard fiction of C.L.R. James to the Haitian peasant novel, Caribbean literature has been deeply preoccupied with the lives and struggles of the region's working people: Caribbean literature is, in many ways, a literature of labor. This course facilitates critical engagement with the role of labor in Caribbean literature, exploring how transformations in the conditions of work shape the development of regional literary trends from the early twentieth century through the 1960s. During this period, Caribbean writers identified the project of a national literature with the native working classes even while economic pressures led many to seek work abroad. How do Caribbean writers make sense of these contradictions? What strategies do poets and novelists employ to reconcile processes of transnational migration with narratives of national identity? This course surveys literatures produced across the Caribbean archipelago, comparing the varied forms and genres adopted by Haitian, Bajan, Trinidadian, Jamaican, and Guyanese writers to represent the working classes of their respective islands. Lectures and supplementary critical readings will situate literary texts in relation to histories of economic development in the Caribbean, with particular attention to the plantation, the peasantry, and the expansion of U.S. imperialism. Authors on the syllabus are likely to include Claude McKay, Eric Walrond, Jacques Roumain, C.L.R. James, George Lamming, and Sylvia Wynter.

Equivalent Course(s): CRES 27555, CRES 37555

**ENGL 27583. 21st Century American Drama. 100 Units.**

This hybrid seminar focuses on American contemporary playwrights who have made a significant and commercial impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegria Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is consistently oriented towards staging, design, and cultural relevancies. Work for the course will include research papers, presentations, and scene work.

Equivalent Course(s): TAPS 20120

**ENGL 27590. Making News: Literature and Journalism. 100 Units.**

The news is a growing part of how we understand ourselves, each other and modern life. This course looks at texts from Walt Whitman to Law & Order in order to consider the kinds of conceptual problems that, while posed in different ways by contemporary news, are not themselves new. How do we locate the boundary between fiction and authenticity? How does medium make a difference to our understanding of current or historical events? How do journalism and fiction represent the relationship between public and private life? How do media ecologies both reflect and produce social collectivity? Are there “events” for example, climate change-there that a different form in order to be communicated effectively? These are a few of the questions we will cover. We will discuss genres like the “nonfiction novel” and artwork ”ripped from the headlines.” Although we will focus on texts from the 20th century, the course will also encourage students to take their own creative approach to contemporary stories.

**ENGL 27600. Cinema in Africa. 100 Units.**

This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the “father” of African cinema, Ousmane Sembene, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembene’s Camp de Thiaroye (1984), and Jean Marie Teno’s Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)

Equivalent Course(s): GNSE 48602, RDIN 37600, RDIN 27600, ENGL 47600, CMST 34201, CMLT 22900, CMLT 42900, CMST 24201, GNSE 28602

**ENGL 27650. Literary Modernism and the Cinema. 100 Units.**

The increasing popularity of cinema alternately attracted and alarmed Modernist writers, who looked to the emerging art form both as an inspiration and as a foil for their own work. This course explores the influence that the recording, editing, and exhibition of film had on the literary practices of Modernist writers. We will look at the fiction of such writers as Woolf, Joyce, and Elizabeth Bowen; and at Modernist writers' essays on the medium. How did cinematic experiences of glamor, temporality, anonymity, and technology affect the experiments of writers who wanted to innovate their own medium? How can the emergence of cinema help us think about literary Modernism's approach to narrative and subjectivity? (G)

**ENGL 27700. Sensing the Anthropocene. 100 Units.**

In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—hearing, taste, touch, and smell—to explore the history and actuality of Chicago as a
ENGL 27701. Lyric Intimacy in the Renaissance. 100 Units.
Lyric has often been perceived as a peculiarly intimate genre, tasked with providing access to a person’s inner experience. This course will examine how sixteenth and seventeenth-century British writers used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We will ask how the multiple models of intimacy available within English literary culture intersected in texts of the period, and also how that literature responds to or compares with developments elsewhere in the Renaissance Atlantic and Mediterranean world. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them? Readings will include poems by Philip Sidney, Mary Wroth, William Shakespeare, John Donne, Katherine Philips and Sor Juana Inés de la Cruz.
Equivalent Course(s): GNSE 24441, MAPH 47701, ENGL 47701, GNSE 44441

ENGL 27703. Queer Modernism. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize the early twentieth century in the U.S. and Europe. Together, we will read literary texts by queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider queer revisions of these concepts for their effect on the broader social and political terrain of the early twentieth century and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? Our examination will center primarily on queer lives relegated to the social and political margins-lives of exile or those cut short by various forms of dispossession. Towards the end of the quarter, we will also consider how more recent cultural producers—and in particular Black filmmakers associated with the New Queer Cinema movement—have sought to imagine or in some sense recover queer lives and scenes that have been silenced or apparently lost to history. This class will double as an advanced introduction to queer theory, with a particular emphasis on literary criticism and cultural studies. (1830-1990; 20th/21st)
Equivalent Course(s): GNSE 47702, ENGL 47703, AMER 47703, GNSE 23138, AMER 27703, MAPH 47703

ENGL 27706. Bodies, Feelings, and Unmentionable Wounds: The Enlightenment and the Comic Novel. 100 Units.
The Enlightenment of the 17th and 18th centuries is often conceived as the beginning of European modernity itself. In the before times (the story goes), the world was ruled by tyrant kings, the Church had an ironclad grip on knowledge production, and science remained stuck in the Middle Ages. Then a few brave, wig-wearing thinkers got together and invented democracy, medicine, and the very concept of political rights. This is a reductive narrative that effaces, among other things, the way Enlightenment ideas could serve to further entrench structures of power and oppression. Moreover, it neglects the diverse critiques and counter-discourses that came out of the period—many of which anticipate twenty-first-century debates. Laurence Sterne’s raucous, satiric, and sprawling magnum opus, The Life and Opinions of Tristram Shandy, Gentleman (1759-67) is a novel intimately engaged with all of that. Although critics of the 1700s were perplexed by the weirdness of its form (Tristram Shandy is a mock autobiography whose “author” isn’t born until Vol. III), Sterne has been tremendously influential to writers like James Joyce and Virginia Woolf, and contemporary readers and critics are drawn to this strange, brilliant, and often “postmodern”-feeling novel for the complexity of how it works its way through discourses of the body, knowledge, race, gender, emotion, and more. In this course, we will read Tristram Shandy alongside many Enlightenment thinkers with whom Sterne is in dialogue.
Equivalent Course(s): GNSE 27706, MAPH 47706, ENGL 47706, GNSE 47706

ENGL 27708. Feeling Brown, Feeling Down. 100 Units.
Taking its cue from José Esteban Muñoz’s 2006 essay in Signs, this course interrogates negative affective categories as they are expressed in US ethnic literature in the 20th and 21st centuries. As Muñoz argues, “depression has become one of the dominant affective positions addressed within the cultural field of contemporary global capitalism”; this course explores orientations such as depression, shame, sickness, and melancholy to think critically about racial formations amidst capital and how these are posed alongside literary questions. Primary texts may include Larsen, Ozeki, Morrison, and Okada; secondary texts may include Ahmed, Freud, Muñoz, Cheng, and Spillers.
Equivalent Course(s): AMER 47708, RDIN 27708, AMER 27708, RDIN 47708, ENGL 47708, MAPH 47708

ENGL 27710. Race and Governmentality in Transnational Literature. 100 Units.
In this course, we read a range of literary works that are concerned with the boundaries of nation-states and the flows between them, and with racial formations across borders. We think critically about different kinds of
ENGL 27711. What is Literature For?: Theories of Literary Value. 100 Units. 
This class will examine different theories about the meaning and social role of literature over a historical long durée. Why do we find literature valuable? What do we ask from it, and what is it able to provide? Is art’s very uselessness the key to its role in the lives of readers? Or can we expect literature to effect changes in the world we live in? Does literature serve a therapeutic function? An expressive one? To what or whom is a writer responsible? Students will develop their own answers to these questions, and also examine how attitudes about the function of literary texts have changed over the last few centuries—centuries that have seen a staggering transformation in the growth of literacy and the volume of print and digital culture. Readings will range from the Renaissance to the 21st century, and may include texts by Philip Sidney, Oscar Wilde, William Faulkner, Elizabeth Bishop, James Baldwin, Jaques Ranciere, and Gayatri Spivak. 
Equivalent Course(s): ENGL 47711, MAPH 47711

ENGL 27712. Spectral Modernism. 100 Units. 
In this course, we examine modernist cultural objects that are preoccupied with the ghostly, the untimely, and the haunted. We will consider the figure of the ghost in the gothic modernist tradition and the emergent horror genre as a tool for grappling with the shocks of modernity, as well as the disturbing sedimentations of history and tradition. We will also be interested in more metaphorical hauntings. We will look, for instance, at texts that are "haunted" by the ethical and affective claims of the past and of history; that engage subjectivity or memory as a site of fantasy, otherness, repression, or trauma; that consider the spectral qualities of capitalist production, as well as of modern race, gender, and sex relations; and that resist in various ways the progressive futurity so often associated with the culture of modernity. Finally, we will consider the development and reception of modernist media and technology—like the telegraph, the photograph, the x-ray, and the cinema—as these were bound up with the supernatural and the phantasmic. The seminar focuses mostly on American modernism and modernity. 
Equivalent Course(s): ENGL 47712, AMER 47712, AMER 27712

ENGL 27714. Reproductive Modernism. 100 Units. 
In this class, we focus on the centrality of debates around women’s reproductive capacity in shaping the culture of modernity in the U.S. in the first few decades of the twentieth century. We look at the way that feminist politics, in conjunction with broader developments in industrial capitalist society, disrupted traditional pathways of reproduction, as these have revolved around women’s crucial role in sustaining the biological family and the home. We will read fiction, essays, and political tracts around “women’s work” and working class women, the birth control movement, feminist emancipation, marriage and the politics of the home, the rise of consumer culture, and the demands placed on both Black and white women during this period in reproducing “the race.” Most generally, we will focus on texts that both trouble and shore up motherhood as the central means of reproducing the biological life and social fabric of American culture. And we will likewise be interested in writers and political figures that sought to dramatically alter or even dismantle the reproductive social order altogether. 
Equivalent Course(s): CRES 27714, GNSE 27714, GNSE 47714, MAPH 47714, ENGL 47714

ENGL 277125. The Radical 1790s. 100 Units. 
Across the Atlantic world, the 1790s were a decade of massive transformation and political possibility. Grounded in material conditions and material struggle, guided by emergent and often quite radical political theory, revolutions in Europe and North America took on monarchy, slavery, and inequality broadly defined. At the same time, the 1790s were a decade of reaction—when extant hierarchies fought against those transformations with increasing anxiety, and empire and imperial capital continued to rapidly expand. This course will read widely in literature and political theory from the late 18th and early 19th centuries that attempted to represent, and to problematize, these transformations, as well as modern theory and criticism in anti-racism/postcolonialism, feminism/gender theory, carceral studies, and Marxist analysis to better understand the legacies of this remarkable political moment. 
Equivalent Course(s): ENGL 47752

ENGL 27815. Appropriations and Impostures. 100 Units. 
What are the different aesthetic and literary uses of appropriation? The editor of a Canadian magazine who set up the Appropriation Prize in 2017, defended the practice of cultural appropriation by insisting that “anyone, anywhere, should be encouraged to imagine other peoples, other cultures, other identities.” This case underscores the continuing tension between narrative as a vehicle for imagining and empathizing with distant others, and notions of cultural property. In this course, we look at a selection of literary works that speak to these themes including Diderot, Ern Malley, Patricia Highsmith, Peter Carey, Kenneth Goldsmith, and Sherman Alexie,
with particular attention to the work of appropriation in postcolonial contexts. We also touch on appropriation in other media, such as for instance, Richard Prince’s “New Portraits,” Sherrie Levine’s “After Walker Evans”, and Ni Haifeng’s installations.

Equivalent Course(s): ENGL 37815, MAPH 37815

ENGL 27870. Midcentury Modern Fiction: Virginia Woolf, Elizabeth Bowen, Sylvia Townsend Warner. 100 Units.
In this course we will study three British (or in Bowen’s case, Anglo-Irish) novelists whose principal works were published between the 1920s and the 1970s. While Woolf is well-known, Bowen and Warner have only begun to receive the recognition they deserve. We will read a selection of their fiction, probably including Woolf’s To the Lighthouse and Between the Acts, Bowen’s The Last September and The Heat of the Day, and Warner’s Lolly Willowes and Summer Will Show. We will also read a selection of these writers’ shorter works, especially Bowen’s and Warner’s extraordinary stories about Britain in World War II. Assignments will consist of collaborative class presentations, regular contributions to the online discussion board, and a final paper.

(20th/21st)

Equivalent Course(s): GNSE 27870, GNSE 37870, ENGL 37870

ENGL 27880. Gendering Arabs: Embodiment, Agency, Affect. 100 Units.
This course explores the diverse ways that gender and sexuality are represented in contemporary cultural texts—film, fiction, and art—from the Middle East and North Africa. These creative works will be paired with critical writings from a variety of disciplinary and theoretical perspectives (gender studies, queer theory, affect theory, literary and cultural studies, anthropology, Islamic studies, and activist literature). While we will attend to the layered histories and legacies of colonialism, orientalism, globalization, military occupation, and war, our goal is to center gender discourses and practices as they are negotiated, performed, and contested by artists, writers, and thinkers in and from the region. Our readings and films emphasize questions of agency, affect, and embodiment shape the lifeworlds and creative imaginaries of cultural producers from the Middle East and North Africa.

Equivalent Course(s): AASR 37880, ENGL 37880, CMLT 37880, CMLT 27880, RLST 27880, ISLM 37880, CHDV 27880, GNSE 27880, GNSE 37880

ENGL 27904. Climate Change in Media and Design. 100 Units.
If meteorological data and models show us that climate change is real, art and literature explore what it means for our collective human life. This is the premise of many recent films, novels, and artworks that ask how a changing climate will affect human society. In this course, we will examine the aesthetics of climate change across media, in order to understand how narrative, image, and even sound help us witness a planetary disaster that is often imperceptible. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Each Tuesday, we will study how art and literature draw on the specific capacities of written and visual media to represent climate impacts, and how new humanities research is addressing climate change. Each Thursday, we will participate in short artistic exercises that explore futures of each area. These exercises include future object design, bodymapping and story circles, tabletop gameplay, and serious game design. Throughout the quarter, guest speakers from across the humanities, sciences, and social sciences will visit the class to speak about how their disciplines are working to understand and mitigate climate impacts. The most substantial work of the quarter will be an ambitious multimedia or transmedia project about one of the core course topics to be completed in a team.

Equivalent Course(s): CMST 27814, MAAD 21900, BPRO 27900, CEGU 27900, ENST 27900

ENGL 28074. Reading Madness. 100 Units.
This is a survey of key texts in the history of madness, from Plato to Foucault. It includes poetry (Sylvia Plath), memoir (Kay Jamison, Schreber), intellectual history (Louis Sass), fiction (Charlotte Perkins Gilman and Dostoevsky), satire (Erasmus), and medical literature (Freud, Fuller-Torrey’s Surviving Schizophrenia. (1830-1940)

ENGL 28200. Narrating Migration. 100 Units.
Human migration is one of the most pressing global problems of our time, though it is not a new phenomenon. It has shaped societies throughout time, and the degree to which it is perceived as a “problem” or an “opportunity” changes radically according to circumstances and ideologies. In this course, we will analyze the different ways in which migration has been perceived, understood, and experienced. We will focus on two intense episodes in the global history of migration: migration from early nineteenth-century Britain; and migration to late 20th and 21st-century America. Our emphasis throughout will be on the ways in which migration is narrated: the stories that societies tell about the migration of themselves and others. We will cover a wide range of migration narratives, including those of creative writers and artists, and will consider them through the lenses of literary criticism, history, theory, and also artistic practice itself.

Equivalent Course(s): BPRO 28200

ENGL 28211. Intro to Religion and Literature: Dramatic Encounters. 100 Units.
This course will explore some of the major statements from the Western intellectual tradition on religion and literature as categories of thought, forms of human expression and communication, and sources of personal and social meaning. We will pay close attention to the various ways that the relationship between these two concepts has been understood and constructed by artists, philosophers, and theologians alike. Students from all concentrations are welcome; no prior knowledge or foreign language competency is required for enrollment.
ENGL 28230. Fashion and Change: The Theory of Fashion. 100 Units.
This course offers a representative view of foundational and recent fashion theory, fashion history, and fashion art, with a historical focus on the long modern era extending from the eighteenth century to the present. While engaging the general aesthetic, sociological, and commercial phenomenon of fashion, we will also devote special attention to fashion as a discourse self-reflexively preoccupied with the problem of cultural change—the surprisingly difficult question of how and why “change” does or does not happen. We will aim for a broader appreciation of fashion’s inner workings—its material processes, its practitioners—but we will also confront the long tradition of thinking culture itself through fashion, to ask how we might productively do the same. (Literary/Critical Theory)
Equivalent Course(s): GNSE 28230, ENGL 38230, GNSE 38230

ENGL 28290. Samuel Richardson’s Clarissa. 100 Units.
This course will examine the very long and possibly-very probably—the greatest novel in the English language. We’ll consider the effect of Richardson’s decision to conduct his novel as a series of letters, and we’ll pay particular attention to his extraordinary effectiveness in creating complexity in a fairly simple plot and in tracking an ever-expanding cast of characters. The Penguin edition we’ll be using comes to 1499 pages, and they are over-sized pages. This is a course for committed readers! (1650-1830; 18th/19th)
Equivalent Course(s): ENGL 38290, FNDL 28290

ENGL 28404. Introduction to Old English. 100 Units.
Mōððe word fræt." These are the first words of a riddle that students will learn how to read in this course. As the first part of the Medieval Research Series, this course introduces students to the Old English language, the literary history of early medieval England, and current research tools and scholarship in the field of Old English. In studying the language, we will explore its diverse and exciting body of literature, including poems of heroic violence and lament, laws, medical recipes, and humorously obscene riddles. Successful completion of the course will give students a rich sense not only of the earliest period of English literary culture, but also of the structure of the English language as it is written and spoken today. (Pre-1650; Med/Ren) This course is the first in a two-quarter Medieval Research sequence. No prior experience with Old or Middle English is required. The second course in the Medieval Research sequence (Beowulf) will be offered in the Spring Quarter.
Equivalent Course(s): ENGL 38404, MDVL 28404

ENGL 28405. Old English Riddles (Med. Research Sequence II) 100 Units.
In this course, we will read and translate all of the Exeter Book Riddles from Old English, attending closely to issues of language, paleography, textual cruxes, and—of course—interpretation. In an effort to understand these riddles within a broader early medieval tradition of enigmatic poetry, we will also read several Old English charms as well as Anglo-Latin riddles in translation. Emphasis will also be placed on the history of scholarship on early medieval riddles, and over the course of the term, each student will produce a piece original scholarly research that engages with a riddle or set of riddles and the critical tradition. (Pre-1650, Poetry); (Med/Ren).
Equivalent Course(s): ENGL 38405, MDVL 28405

ENGL 28500. Sex and Ethics. 100 Units.
Sex is a big problem. How do we think about sex in proximity to considering the ethics of risk, harm, and the potential for good? Developing an account specifically of an ethics of sex requires thinking about the place of sex and sexual vulnerability in social life with an eye toward understanding what’s good and what might count as abuses, violations, disruptions, or deprivations of specifically good things about sex. In popular discussion, for example, “consent” often demarcates ethically good sex from bad sex. This course inquires whether consent is an adequate and flexible metric for sexual ethics; if it is necessary or sufficient; if certain factors (e.g., age, gender, violence) vitiate its normative force; and whether its legal definition conflicts, coheres with, or contributes to its general cultural reception. These issues require us to think about the ways people do, do not, and cannot know what they’re doing in sex, and complicate the aspiration to have an ethics in proximity to sex. This year’s version of the course focuses on political theory/policy/popular scandal in relation to aesthetics and sex theory archives. We talk about sex in proximity to modes of comportment in love, scandal, prostitution, stranger intimacy, political freedom and discipline, impersonality, and experimentality.
Equivalent Course(s): BPRO 28500, GNSE 28502, PLSC 21901

ENGL 28505. Beowulf. 100 Units.
In this course, we will read and translate Beowulf from Old English, attending closely to language, paleography, and textual cruxes. We also will examine the history of scholarship on the poem and a variety of approaches to its interpretation, guided by student interest. Over the course of the term, each student will produce a piece original scholarly research that engages with the poem and its critical tradition. (Pre-1650, Poetry) This course is the second in a two-quarter Medieval Research sequence.
Equivalent Course(s): MDVL 28505, ENGL 38505, FNDL 28505

ENGL 28510. Mythologies of America: 19th Century Novels. 100 Units.
Hawthorne, Melville, Stowe, Alcott, and Twain wrote fiction that, in individual novels and also read comparatively, offers a civic template of mythologies of America: its genesis, its composition, its deities, its ritual life. The course considers this writing as both distinctively American, and as engaging central themes.
of modern novels, e.g. time, history, and memory, the relation of private to civic life, and the shifting role of religious authority.
Equivalent Course(s): ENGL 38500, RAME 38500, RLVC 38500, RLST 28510

ENGL 28570. Lyric and Modern Criticism. 100 Units.
Historicist scholars have recently argued that lyric as we know it was invented by twentieth-century criticism. They suggest that the familiar approach of interpreting poems by relation to a “speaker” makes it difficult to appreciate poetry’s historical variety. This class tests this claim by comparing major twentieth-century critical approaches: how is lyric defined? what is its significance among other poetic and non-poetic genres? how should it be read and interpreted? Beginning with a small number of influential nineteenth-century readings, we will consider twentieth-century examples from Russian Formalism, Practical Criticism, New Criticism, phenomenology, Structuralism and Post-Structuralism, Deconstruction, New Historicism, gender and sexuality criticism, Marxist ideology critique, and Historical Poetics. (C, H)

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)
Equivalent Course(s): AMER 28613, ENGL 38613, LACS 28613, LACS 38613

ENGL 28614. Contemporary Latina/o Poetry. 100 Units.
From Julia de Burgos’ feminist poems of the 1930s to poetry of the Chicano Movement, Nuyorican performance poetry, and contemporary “Avant-Latino” experiments, this course explores the eclectic forms, aesthetics, and political engagements of Latina/o poetry in the 20th and 21st centuries.
Equivalent Course(s): LACS 28614

ENGL 28618. Global Anglophone Literature. 100 Units.
This class introduces students to the emerging field of Global Anglophone literature, which analyses texts produced both at the center and the peripheries of Britain’s imperial projects, including Canada, Kenya, Jamaica, Trinidad, Nigeria, Ireland, South Africa, Australia, South Asia, and Great Britain itself. Beginning with some foundational material on the history and cultures of the British Empire, we will read a wide selection of 20th and 21st century texts from the greater Anglophone world, asking how these fictional works illuminate the forces that have and continue to shape the globalized yet unequal world we inhabit today. Special attention will be paid to global histories of race, indigeneity, gender, economy, development, liberalism, technology, and war. Primary works may include writings by Arundhati Roy, Amitav Ghosh, Joseph Conrad, George Orwell, Salman Rushdie, J.M. Coetzee, Tsitsi Dangarembga, Doris Lessing, Rider Haggard, Michael Ondaatje, Eden Robinson, Nadine gordimer, Rawi Hage, Chimimanda Adichie, Peter Carey, Ian McEwan, V.S. Naipaul, Patrick White, Jack Davis, Mulk Raj Anand, Indra Sinha, and Aravind Adiga. (B, G)
Equivalent Course(s): LACS 28618

ENGL 28619. Postcolonial Openings: World Literature after 1955. 100 Units.
This course familiarizes students with the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with critical attention to how its interdisciplinary formation contributes to reading literary works. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experiences of displacement under global capitalism? To better answer these questions, we read recent scholarship that engages the field in conversations around gender, affect, climate change, and democracy, to think about the impulses that animate the field, and to sketch new directions. We survey the trajectories and self-criticisms within the field, looking at canonical critics (Fanon, Said, Bhabha, Spivak), as well as reading a range of literary and cinematic works by writers like Jean Rhys, E.M. Forster, Mahasweta Devi, Pedro Pietri, and Urayoán Noel. (20th/21st)
Equivalent Course(s): ENGL 38619, CRES 28619, MAPH 34520, HMRT 34520, GNSE 34520, GNSE 24520

ENGL 28650. Outsider Writing. 100 Units.
A kinship between poetry and mental illness is a commonplace in myth, received opinion, and literary history, whether formulated as divine inspiration or bipolar disorder. Similarly the pejorative ascription of insanity to poets has been a commonplace of literary review and criticism. My vocabulary did this to me’ are the reputed dying words of the poet Jack Spicer who claimed to respond to dictation as though himself a radio tuning to messages. Language’s dictation, however experienced, unites mental disorder and the literary arts - the pressure of language that might become unhinged. What of the reader? Aesthetic response also is both formally contained and threatens to become unhinged. This class will read 20th and 21st century works of Outsider poetry and fiction in English, and consider how best to respond. Outsider writing will be related to Outsider visual art, and to the emergent field of Outsider theory. (Theory)

ENGL 28651. Epic Cosmologies. 100 Units.
Cosmological epic poetry - how things are, and how they have come to be - challenges the human scale of lyric. In its origin story this course tracks recent English-language cosmological epics through Charles Olson as far
back as the pre-Socratics and Gilgamesh, with stopping-off points including Milton, Blake and Shelley, while also encountering Victorian cosmic terror. Poetry, Pre-1650, 1650-1830, 1830-1940, Theory)

**ENGL 28660. How Literature Thinks: Contemporary Writers on Big Problems. 100 Units.**

Big Problems’ have affective dimensions that not only complicate our thinking about issues like climate change or income inequality but pose “big problems” of their own: apathy, depression, boredom, paranoia. Literature invites us to reflect on these affective states and their social repercussions while also expanding the forms of feeling and knowing available to us. How do novels, poems, and memoirs explore the connections between emotion, understanding, and individual and collective action? Can criticism help us to see those connections? In this course, we will read the work of contemporary writers who explore a variety of pressing questions. Authors will include celebrated novelists and poets visiting the University, University of Chicago faculty in Creative Writing, and award-winning local authors. These writers will visit our class to share their views on how literature “thinks” in generative ways. Readings of contemporary novels, poetry, and nonfiction will be supplemented by theoretical texts that illuminate the affective, epistemological, and political dimensions of artistic responses to social crises. Assignments will include both creative and critical writing exercises, attendance at literary events, and a final (creative, critical, or creative/critical hybrid) project. No prior creative writing experience is required. Equivalent Course(s): ENGL 38660, BPRO 26800

**ENGL 28703. Movies and Madness. 100 Units.**

We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for “the mad” to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus—not simply on the mentally ill subject as hero. Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 38703, CMST 35550, ARTV 26411, ARTH 26905

**ENGL 28708. Network Television: The Aesthetics of Totality. 100 Units.**

How can we represent the structure of society in the wake of globalization, when the scale of our interconnectedness so vastly exceeds human perception? This course considers some answers to that question posed by recent televisual and theoretical texts: The X-Files, Law & Order, The Wire, House of Cards, and writings by Raymond Williams, Fredric Jameson, and Bruno Latour. (H) Equivalent Course(s): CMST 27008

**ENGL 28710. On Fear and Loathing: Negative Affect and the American Novel. 100 Units.**

Equivalent Course(s): ENGL 38710, MAPH 40120

**ENGL 28720. Practicing Theory. 100 Units.**

This experimental, writing-intensive course provides students with both an introduction to key texts in critical literary theory and a workshop environment in which to practice this theory with select works of contemporary literature. Students in the course will form small teams organized by a chosen novel, which will be their common object to think through the theory we read as a class. We will then alternate "reading" weeks, which will be organized by schools of critical thought, with "writing" weeks, in which students apply these schools of thought to their chosen novel and teams meet to workshop each other’s essays. In this way, students are asked to try on a range of different theoretical idioms and approaches, with an emphasis on writing as a way of metabolizing them. Given the time constraints of the quarter, the course will prioritize theoretical texts from a feminist and queer tradition, informed by Marxism and psychoanalysis. (H)

**ENGL 28730. The Literature of Masculinity-in-Crisis. 100 Units.**

This course will survey the literary history of male crisis in America. In addition to examining the ongoing problem of defining masculinity itself, we will address narratives of male crisis that involve situations like revolution, mutiny, segregation, alienation, and trauma, and historical events like Reconstruction, the Vietnam War, the AIDS Crisis, etc. (B, H)

Equivalent Course(s): GNSE 28730

**ENGL 28745. Death Writing. 100 Units.**

The course introduces students to the major forms of mourning and memorialization across media, including, but not limited to, the epitaph, obituary, memoir, photograph, documentary, and monument. Will explore the numerous representational strategies employed by a wide range of writers, artists, and filmmakers to mourn and memorialize the dead including William Wordsworth, W.E.B. Du Bois, Joan Didion, Maggie Nelson, Mark Morrisroe, and Stan Brakhage. We will read this archive alongside works by literary and media theorists who
have been drawn to death writing as a paradigmatic site to think through questions of voice, figuration, absence, and difference. As this archive suggests, death is also an interdisciplinary object of study. We will therefore spend
the latter part of the course reading works by feminist, queer, postcolonial and critical race theorists and artists who have grappled with the necropolitics and necrologics of contemporary political and social systems. These thinkers alert us to death’s genres, whether this is understood at the level of the event or apprehended through its gendered, sexualized and racialized modalities. (G, H)

ENGL 28750. The Beats: Literature and Counterculture. 100 Units.
Beat writers formed one of the earliest, and most publicly engaged, movements in American literary culture of the postwar period. They also captivated American popular culture by redefining the genres, platforms, and technologies of modern literary production, and by making literature the vehicle for an ethics of living that purported to subvert norms of race, gender, and class. This course examines the literary achievement and cultural impact of the Beats in the period spanning the end of World War II and the end of the Vietnam War (1945-75), focusing on the wide breadth of their experimentation with various forms and media (the open-form novel and poem, the modern poetry reading, the spoken word recording), their diverse identities as authors (working-class, female, non-white), and their role in a plurality of social movements (Free Speech, Second-Wave Feminism, Black Power). The course syllabus includes the three authors typically considered the preeminent Beat writers (Allen Ginsberg, Jack Kerouac, William Burroughs), but devotes great attention to women and minority writers central to the Beat movement (Diane di Prima, Helen Adam, Amiri Baraka, Bob Kaufman). (C)

ENGL 28775. Racial Melancholia. 100 Units.
This course provides students with an opportunity to think race both within a psychoanalytic framework and alongside rituals of loss, grief, and mourning. In particular, we will interrogate how psychoanalytic formulations of mourning and melancholia have shaped theories of racial melancholia that emerged at the turn of the twenty-first century. Turning to Asian American, African American, and Latinx theoretical and literary archives, we will interrogate the intersections of race, gender, and sexuality and ask: How do literatures of loss enable us to understand the relationship between histories of racial trauma, injury, and grief, on the one hand, and the formation of racial identity, on the other? What might it mean to imagine literary histories of race as fundamentally in the experience of loss? What forms of reparations, redress, and resistance are called for by such literatures of racial grief, mourning, and melancholia? And, finally, how, if understood as themselves rituals of grief, might psychoanalysis and the writing of literature assume the role of religious devotion in the face of loss and trauma?
Equivalent Course(s): CRES 22775, CMLT 38775, RLST 38775, RLVC 38775, ENGL 38775, GNSE 38775, CMLT 28775

ENGL 28780. American Cultures After 1945. 100 Units.
This course is a survey of United States cultural production from 1945 to the present, organized by specific publics and cultures that these products have precipitated, mediated, or represented. In particular, we will consider the literary and visual culture of four loose groupings: Protest Cultures (especially antiracist and anticapitalist art and literature from the 1960s-1970s). Sex Cultures (1960s-1970s work from the “sexual liberation,” including in its feminist and pro-gay varieties). Trauma Cultures (work memorializing racial, ethnic, and sexual violence in the 1980s-1990s), and Polarized Cultures (artistic production typical of the “culture wars” from the 1990s to the present). The course is therefore structured both chronologically and thematically, inviting students to make historically specific but culturally expansive connections across media, identity categories, political affiliations, and the high/low art divide. To do so, students will develop skills in “reading” novels, poems, photographs, comics, films, and music videos alike for cultural evidence. (B)
Equivalent Course(s): CRES 28780, GNSE 28780

ENGL 28816. Scenes of Chicago Housing. 100 Units.
From Jane Addams’s Hull House to the demolition of large public housing projects such as Cabrini Green, Chicago has played an outsized role within the national imagination about how different types of housing past, present, and future have worked or failed to work. This course will explore the narratives told about various forms of dwelling in Chicago in order to tell a broader story about how housing can alternatively make and unmake people and communities, fold or exclude inhabitants from spaces, economies, and social imaginaries. Possible texts include: Henry Blake Fuller, The Clift Dwellers; Jane Addams, Twenty Years at Hull House; Edna Ferber, So Big; Nella Larsen, Passing; Arthur Meeker, Prairie Avenue; Richard Wright, Twelve Million Black Voices; Nelson Algren, The Man With the Golden Arm; Frank London Brown, Trumbull Park; Gwendolyn Brooks, Maud Martha; Lorraine Hansberry, Raisin in the Sun; Sandra Cisneros, The House on Mango Street; Chris Ware, Building Stories; Audrey Petty, High Rise Stories. (B, G)

ENGL 28830. English Under Construction: Creating the Myth of ‘Standard English’ in 18th Century Literature. 100 Units.
This course investigates the politics of language standardization in literature and culture in eighteenth- and early nineteenth-century Britain. English was under construction, from its littlest parts (i.e. debates over the placement of prepositions in English sentences) to the ‘character’ of English as a national language to the negotiations between ‘dialects’ and a standard English that was far from settled. Together we’ll ask how discussions about language and grammar are often underwritten by stakes that are racial, gendered, classed, and—in particular—imperial. What competing versions of English were alive in the long eighteenth-century (1650-1830)? How did imaginative literature construe the diversity of the language and its speakers and work to consolidate a
governing standard? How did Welsh, Irish, Scottish dialects, as well as English Creole languages and French, interact with and challenge the 'Standard English' that was under construction? Our key readings will be drawn from Samuel Johnson, Tobias Smollett, Olaudah Equiano, Anna Barbauld, Walter Scott, Robert Burns, William Wordsworth, Hester Thrale Piozzi, Jane Austen, and others. We will also ask how these issues continue to be contentious in discussions of African American English (AAE), sociolinguistics, and global anglophone literature. (Poetry, Fiction, 1650-1830)
Equivalent Course(s): LING 28830

ENGL 28871. Horror, Abjection, and the Monstrous Feminine. 100 Units.
This course explores cinematic and literary works of horror (the uncanny, gothic, sci-fi, paranormal, psychological thriller, killer/slasher, gore) from around the world. As a mode of speculative fiction, the genre envisions possible or imagined worlds that amplify curiosities, dreads, fears, terrors, phobias, and paranoia which simultaneously repel and attract. Horror frequently explores the boundaries of what it means to be human by dwelling on imaginaries of the non-human and other. It often exploits the markers of difference that preoccupy our psychic, libidinal, and social lifeworlds-such as race, class, gender, and sexuality, but also the fundamental otherness that is other peoples' minds and bodies. Interrogating the genre's tension between desire and fear, our course will focus on the centrality of abjection and the monstrous feminine-as both thematic and aesthetic tropes-to works of horror. Films and fiction will be paired with theoretical readings that contextualize the genre of horror while considering its critical implications in relation to biopolitical and geopolitical forms of power. Content Warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): GNSE 30137, GNSE 20137, ENGL 38871, CMLT 38871, CMLT 28871, MAAD 10871

ENGL 28881. Secrecy and Exemplarity: On Parables and Their Interpretation, from the Bible to Walter Benjamin. 100 Units.
A parable - usually defined as 'a short narrative told for an ulterior purpose' - should be easy to understand, given its apparent simplicity and didacticism. So why does it turn out to be so difficult, in practice, to interpret parables? From Jesus’s parables and Plato’s famous parable of the cave onward, parables have led reader after reader to the disturbing realization that it might in fact be the parables which read their interpreters, and not the other way around! In this course, we'll ask how it is that this particular literary form so deftly articulates the relations between text and reader, narrative and interpretation, literature and religion, secrecy and power, sign and meaning, concealment and revelation, fiction and truth. The course serves as both an introduction to the history of the many ways interpreters have engaged the parabolic form in religious, literary, and philosophical contexts, on the one hand, and a chance to develop the intensity and rigor of our own close-reading practices, on the other. Besides biblical and rabbinic parables, we will read parables in works by Plato, Maimonides, La Fontaine, Pascal, G.E. Lessing, Kant, Andersen, Hawthorne, Kierkegaard, Nietzsche, Kafka, W. Benjamin, and O. Welles.
Equivalent Course(s): CMLT 28881, JWSC 28881, GRMN 28881, RLST 28881

ENGL 28902. Dostoevsky: The Idiot. 100 Units.
TBD
Equivalent Course(s): CMLT 29300, CMLT 39300, ENGL 48902, FNDL 27101, REES 20018, REES 30018

ENGL 28912. War and Peace. 100 Units.
Tolstoy's novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world's great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)
Equivalent Course(s): FNDL 27103, REES 30001, CMLT 22301, REES 20001, HIST 23704, ENGL 32302, CMLT 32301

ENGL 28916. Nabokov: Lolita. 100 Units.
Lolita, light of my life, fire of my loins. My sin, my soul, Lolita: the tip of the tongue taking a trip of three steps down the palate, to tap at three on the teeth." Popular as Nabokov’s “all-American” novel is, it is rarely discussed beyond its psychosexual profile. This intensive text-centered and discussion-based course attempts to supersede the univocal obsession with the novel’s pedophilic plot as such by concerning itself above all with the novel’s language: language as failure, as mania, and as conjuration.
Equivalent Course(s): SIGN 26027, REES 20004, GNSE 24900, FNDL 25300

ENGL 28918. Comparative Literature - Theory and Practice. 100 Units.
This course introduces methods of study in Comparative Literature. We will take up interdisciplinary approaches, including translation and critical theory. Students will develop and deepen their skills in close reading and the comparative analysis of text and art forms.
Equivalent Course(s): CMLT 20109

ENGL 28992. Anticolonial Thought. 100 Units.
This course looks at the traditions of anticolonial thought from the late nineteenth century to the present day. Comparing movements for national liberation, realignment, and literary self-determination from across the world, we’ll consider the shifting claims of the British, American, French, Spanish, and Russian empires, and the colonial subjects, postcolonial frameworks, and decolonial movements that sought to contest these formations from Chile to Alcatraz, India to Ireland, and Azerbaijan to Martinique. Our focus will most often be on the
manifestos and essays in which anticolonial writers outlined their literary and political programs, but we may also look at a few poems, stories, and films. From Vicente Huidobro’s fantasies of a secret international society to end British Imperialism to Ngũgĩ wa Thiong’o’s call to abolish the English Department, how did the radical claims of anticolonial political thought take shape in literary writing?
Equivalent Course(s): ENGL 38992, CMLT 38922, HMRT 28992, HMRT 38992, CRES 28992, MAPH 38922, CMLT 28992

ENGL 29101. Archive [Yellow] Fever. 100 Units.
Archive [Yellow] Fever reads Black Feminist approaches to the archive of slavery in the Caribbean in order to ask questions about the scholar’s embodied relationship in the present to historical documents and artifacts produced in the context of Atlantic world slave societies. How is a scholar affected by and implicated in the production such an archive? This class explores this and other questions produced by this scholarship, with a particular focus on historical and contemporary concerns about what enslavement does to the physical body and the affective impacts of institutionalized bondage. The course also provides an introduction in methods of working in historical and contemporary archives. We will explore themes of contagion, sex, birth, and death by reading fictional, archival, methodological and theoretical texts, including the work of, Saidiya Hartman, Marisa Fuentes, Jacques Derrida, Carolyn Steedman, Jennifer L. Morgan, Jenny Sharpe, Robin Coste Lewis, Alexis Pauline Gumbs, Mary Prince, Mary Seacole, Bryan Edwards, James Grainger. The class will make two trips to special collections, one to view archival texts from the period and another to find an archival object of the student’s choosing (relevant to their own research interests) that will provide the topic of their final paper. This course is offered as part of the Migrations Research Sequence. (1650-1830, 1830-1940) This is a research and criticism seminar intended for third- and fourth-year English majors.
Equivalent Course(s): LACS 29101, GNSE 29103, CRES 29101

ENGL 29102. Mobile Life. 100 Units.
This is a research-intensive course which aims to provide both theoretical frames and methods for research for exploring topics related to migration and literature in the contemporary world and in historical contexts. We will explore various aspects of the migratory experience; the ways in which literary texts shape or shed light on them; and how contemporary theories help us to understand migration and its literatures. Key terms will include migration, mobility, exile, refugees, settlement, kinship, border crossing, bureaucracy. We will ask questions such as: how do printed and other forms of information enable/regulate movement? What is an imaginative transportation? What happens when we cross a border? What is at stake in settlement? Who is a refugee? How do children function in the migratory imagination? In class we will focus mainly on anglophone texts from the nineteenth century onwards, including novels, short stories, poems and plays, journalism, propaganda, bureaucratic documents, maps, guides, and other kinds of texts. The assessment for the course will include an outline of a research project of your own devising, for which you will develop your own archive of sources. (1830–1990, Theory)
Equivalent Course(s): IRHU 27013

ENGL 29103. Representations of Islam in Early Modern England. 100 Units.
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the 1580s to the 1650s with a primary but not exclusive focus on drama. What enduring fantasies about the Islamic world does early modern English literature express? How do religion, race, gender, and sexuality intersect in the formation of those fantasies? How do specific English social, political, and cultural issues inform literary representations of Islam? Ultimately, what do texts about Islam tell us about early modern England? Equivalent Course(s): RLST 29103, ENGL 49103

ENGL 29120. Renaissance Epic: Vida, Tasso, and Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered 1581) and John Milton’s Paradise Lost (1667), as well as selections from Marco Girolamo Vida’s influential Biblical epic, the Christiad (1535). We will examine these Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources; seek to forge an elevated and appropriate language for epic; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.
Equivalent Course(s): CMLT 39120, ENGL 39120, CMLT 29120

ENGL 29250. The Long 1980s. 100 Units.
This course pursues a cultural history of America in the 1980s, exploring key debates and transformations of this historical moment while assessing its relative contemporaneity with our own. Students will become conversant with signal periodizing terms (e.g., postmodernism, neoliberalism, posthumanism) while reconstructing a range of contexts in fiction and popular culture, such as Wall Street finance, hip-hop, Valley Girls, AIDS, and the personal computer. (H)
ENGL 29300-29600. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ENGL 29300. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Equivalent Course(s): CMLT 22400, CMLT 32400, CMST 28500, ARTH 38500, CMST 48500, MAPH 33600, ARTV 20002, ARTH 28500, ENGL 48700, MAAD 18500

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.
Equivalent Course(s): ARTV 20003, ARTH 38600, CMST 48600, ENGL 48900, ARTH 28600, REES 25005, MAPH 33700, CMLT 22500, MAAD 18600, REES 45005, CMLT 32500, CMST 28600

ENGL 29303. The New Frankness: New Narrative Fiction/Criticism/Autobiography/Theory. 100 Units.
This course asks what happens to concepts of narrative, causality, the textual event and the shape of affect when aesthetic separations between fictional and documentary realism are forced to break down from the sheer force of a narrative voice. What’s the relationship between a performative voice and the aesthetic leap inside/outside the historical present? What happens to the archive of the evidence of the encounter? A workshop class too: we will make work. Authors include: Georges Perec, Harry Matthews, Barbara Browning, Renee Gladman, Shiela Heit, Tan Lin, Sarah Mancuso, Chris Krauss, Sam Pink, Leanne Shapton. (Fiction, Theory)

ENGL 29400. Imagining the Present in the Late Twentieth Century. 100 Units.
In this course, students will familiarize themselves with the forces at play in shaping the historical imagination of the end of the second millennium as it was refracted by theory, criticism, journalism, and art. They will also pay attention to the rhetorical and stylistic conventions of writing and making art about historical change and the present. Focusing primarily on the U.S., the course will zoom in on three important nexus for historical imagining: the afterlives of the social movements loosely associated with the 1960s (e.g., Civil Rights, feminism, the New Left, anti-war activism); the end of the Cold War and the intensification of globalization discourses; and the AIDS crisis. (B, H)

ENGL 29413. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing though travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the "borders" of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation? Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, David Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Equivalent Course(s): CMLT 29402, ENGL 39413, JWSC 29402, CMLT 39402

ENGL 29500. The Contemporary Novel. 100 Units.
This course is a survey of fiction in English from 2001 to the present. We will approach this fiction through three different lenses: history, form, and media. Historically, how does literature respond to and register emerging social anxieties around issues including cultural diversity, terrorism, and climate change? Formally, how have novels developed new strategies of representation in the way characters are developed, plots are narrated, and sentences are written? And in terms of media, how do novels remain novel when digital and social media increasingly take up some of the traditional functions and platforms of the novelistic enterprise? We will explore these questions through works by authors including Zadie Smith, Tom McCarthy, Tao Lin, Marie Calloway, David Mitchell, Colson Whitehead, Barbara Browning, Nell Zink, and Chris Ware. Our primary goals are two: to develop close reading skills that can pick out emerging patterns in novel form; and to develop knowledge about our contemporary social and cultural landscape in order to relate these patterns to history and other media. (B)

ENGL 29505. Joan Didion: Reporter, Novelist, Essayist, Memoirist. 100 Units.
This seminar is a reading and writing-intensive course designed to provide advanced English majors with the tools and resources necessary to propose and conduct their own literary research projects. Reading for
ENGL 29959. Poetics of Science. 100 Units.
In 1959, C. P. Snow expressed his anxiety over the widening “gulf” between the literary and the scientific cultures of his time, attributing such a phenomenon to the pressure of industrialization and the application of advanced, systematic techniques to industry. Yet while science and literature started to submit themselves to growingly different logical, epistemological, and modes of production in the twentieth century, they became inextricably linked at the same time: contemporary scientific discoveries served as a major source of literary inspiration; scientists explored the possibilities of approaching their projects through literary strategies. In this course, we will read theories and practices by major poets, literary critics, and scientists during the twentieth century. Through analyzing how the tension described by Snow is rendered, problematized, and transformed, especially through the medium of poetry, we will study how poetry and science provide each other with new vocabularies, forms, and critical angles to address modern experience. While we will concentrate on endeavors by Anglophone poets and scientists, we will also bring a few international cases (in translation) into discussion to establish a comparative perspective. Possible scientists include Henri Poincaré, Alfred North Whitehead, and Brian Rotman; possible poets and critics include I. A. Richards, Ezra Pound, William Carlos Williams, Hart Crane, Laura Riding, Wallace Stevens, Muriel Rukeyser, and Lyn Hejinia.
Equivalent Course(s): CMLT 29590, KNOW 29590

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. Students may register for this course using the College Reading and Research Form, available in the College Advising offices. This form must be signed by the instructor and the Director of Undergraduate Studies and then submitted to the Office of the Registrar.

ENGL 29705. Incarcerated Life. 100 Units.
The United States today is in the midst of an incarceration crisis, one in which millions of Americans are currently warehoused within, or have passed through, carceral institutions. Many scholars locate the emergence of this punitive turn in the 1970s, and with good reason: the landscape of penalty and confinement looks much different in earlier historical periods. Turning to the eighteenth and nineteenth centuries, this course will explore literary, philosophical, and pragmatic engagements with the prison across the British Empire and in the postcolonial United States. By tracing the particular fears and fantasies that grouped around institutions of confinement, we will explore the logic by which an institution once marginal to social life has become so central to society that incarceration is now a conventional form of life. This course will involve a robust research component, culminating in a final paper; while this course is rooted in the eighteenth and nineteenth centuries, students will be welcome to pursue research on contemporary regimes of incarceration. Our theoretical readings will include Michel Foucault, Angela Davis, and Ruth Wilson Gilmore. Our archive of literary, philosophical, and practical texts will include the Newgate Calendar, Cesare Beccaria, Oliver Goldsmith, John Gay, Jeremy Bentham, James Williams, Harriet Jacobs, and Austin Reed. (1830-1940) This is Seminar in Research and Criticism intended for English majors.

ENGL 29900. Independent BA Paper Preparation. 100 Units.
Senior students completing a Critical BA Project may register for this course using the College Reading and Research Form, available in the College Advising offices. This form must be signed by the faculty BA advisor and the Director of Undergraduate Studies and then submitted to the Office of the Registrar. This course may not be counted toward the distribution requirements for the major, but it may be counted as a departmental elective.

ENGL 29991. Affect at the Close: Climate Change, Capitalism, Creating Alternatives. 100 Units.
How does it feel to leave a world behind? Are we already trained in this experience as readers of fictions, who leave worlds behind whenever we put down a book? Can this experience of imperfectly moving on from one world to another, whether the real world or that of another fiction, teach us anything about ourselves as human beings navigating the epochal shifts of climate change and late-stage capitalism? What narrative strategies emphasize the affective and embodied dimensions of entering and exiting from their fictional worlds? We will start answering these questions by reading J. G. Ballard’s The Drowned World, Giorgio Bassani’s The Garden of the Finzi-Contini, and Anna Tsing’s The Mushroom at the End of the World. Other course texts will be determined by student interests. Secondary and theoretical material will be drawn from a range of writers including Georges Didi-Huberman, Pier Paolo Pasolini, Eve Kosofsky Sedgwick, Mark Fisher, Kenneth Burke, Edward Said, Ursula Heise, Amitav Ghosh, and Ursula K. Le Guin. This is a theory-oriented course that does not require previous knowledge. Students will have the option of producing a creative final project instead of a paper.
Equivalent Course(s): CMLT 29991
ENGL 29992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores "pictures within pictures," images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on "dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTV 20022, ARTH 29992, ARTH 39992, ENGL 49992, MAAD 10992, CMST 37505, ARTV 30022, CMST 27505