

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 (<http://english.uchicago.edu/courses/>). For required student forms, visit english.uchicago.edu/undergraduate/current-students/ (<https://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 (<https://english.uchicago.edu/undergraduate/current-students/>)) 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.

Two quarters of study at the second-year level in a language other than English

200

or two quarters of course work outside the English Department in literature originally written in a language other than English

or two quarters of a computer language

or two quarters of ENGL electives, if the student has a language placement of 20300-level or higher

or one quarter of ENGL 29900 Independent Paper Preparation and one of the previously listed foreign language requirement courses

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):

1100

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 *	000
BA Project (optional)	000
Total Units	1300

* 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 (<http://collegecatalog.uchicago.edu/thecollege/transfercredit/>) 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 (<http://collegecatalog.uchicago.edu/thecollege/creativewriting/>) 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 (<https://creativewriting.uchicago.edu/academic-programs/major-creative-writing/>).

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 (<http://collegecatalog.uchicago.edu/search/?P=CRWR%2029200>) Thesis/Major Projects: Fiction; CRWR 29300 (<http://collegecatalog.uchicago.edu/search/?P=CRWR%2029300>) Thesis/Major Projects: Poetry; CRWR 29400 (<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 (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 (<https://creativewriting.uchicago.edu/>) website. For details, see Enrolling in Creative Writing Courses ([http://collegecatalog.uchicago.edu/thecollege/creativewriting/#Enrolling in Creative Writing Courses](http://collegecatalog.uchicago.edu/thecollege/creativewriting/#Enrolling%20in%20Creative%20Writing%20Courses)).

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

Two CRWR workshop courses *	200
Three CRWR or ENGL electives	300
One Thesis/Major Projects Workshop +	100
A portfolio of the student's work	
Total Units	600

* At least one must be an Advanced Workshop.

+ CRWR 29200 (<http://collegecatalog.uchicago.edu/search/?P=CRWR%2029200>) Thesis/Major Projects: Fiction, CRWR 29300 (<http://collegecatalog.uchicago.edu/search/?P=CRWR%2029300>) Thesis/Major Projects: Poetry; CRWR 29400 (<http://collegecatalog.uchicago.edu/search/?P=CRWR%2029400>) Thesis/Major Projects: Creative Nonfiction; or CRWR 29500 Thesis/Major Projects: Fiction/Nonfiction.

Minor to Major and Major to Minor

Student circumstances change, and thus a transfer from 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

CRWR 10206	Beginning Fiction Workshop	100
CRWR 22110	Advanced Fiction Workshop: Exploring Your Boundaries	100
ENGL 16500	Shakespeare I: Histories and Comedies	100
ENGL 10706	Introduction to Fiction	100
CRWR 29200	Thesis/Major Projects: Fiction	100
ENGL 10703	American 20th Century Short Fiction	100
A portfolio of the student's work (two short stories)		
Total Units		600

READING COURSES

ENGL 29700	Reading Course	100
ENGL 29900	Independent BA Paper Preparation	100

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) (<http://study-abroad.uchicago.edu>) and typically are due in mid-Winter Quarter.

ENGLISH LANGUAGE AND LITERATURE COURSES

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)
Instructor(s): Francisco Olvera Callejas Terms Offered: Spring

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)

Instructor(s): Adam Fales Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

Equivalent Course(s): CRES 13201

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)

Instructor(s): Sarah-Gray Lesley Terms Offered: Autumn

Equivalent Course(s): GNSE 12116

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)

Instructor(s): Dana Glaser Terms Offered: Autumn

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)

Instructor(s): Christopher Gortmaker Terms Offered: Winter

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).

Instructor(s): Michael Esparza Terms Offered: Winter

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)

Instructor(s): Will Thompson Terms Offered: Winter

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)

Instructor(s): Yao Ong Terms Offered: Spring

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)

Instructor(s): Samantha Maza-Steckler Terms Offered: Spring

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," "erotica," "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)

Instructor(s): Gabriel Ojeda-Sague Terms Offered: Spring

Equivalent Course(s): MAAD 10110, GNSE 23143

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)

Instructor(s): Brion Drake Terms Offered: Autumn

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)

Instructor(s): Heather Glenny Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

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 (re)produce ideology. Finally, we'll consider these narratives in relation to how bodily transformation is policed

today, from bans on gender-affirming care to non-consensual "mutations" caused by environmental racism.

Students of all majors are welcome. (Fiction, 1830-1990, Theory)

Instructor(s): Heather Glenny Terms Offered: Spring

Equivalent Course(s): RDIN 10117, GNSE 12126

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; authors might include Percival Everett, Sally Rooney, Jackie Ess, Ottessa 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)

Instructor(s): Lily Scherlis Terms Offered: Spring

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)

Instructor(s): Makina Moses Terms Offered: Spring

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)

Instructor(s): Jacob Biel Terms Offered: Winter

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)

Instructor(s): Mary Kemp Thornberry Terms Offered: Winter

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)

Instructor(s): Rivky Mondal Terms Offered: Spring
 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, 1650-1830)

Instructor(s): Jasper Burget Terms Offered: Spring

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)

Instructor(s): Leland Jasperse Terms Offered: Winter

ENGL 10404. Genre Fundamentals: Poetry. 100 Units.

This course is an introduction to poetry by way of attention to poetry's arts of condensation, its techniques for producing complexities of meaning in small spaces. While our readings are drawn from a wide historical range, they do not aim to provide a representative survey of English-language poetry. Rather, they serve as a series of explorations of the ways poetic signification works. We will practice slowing down our attention, noticing where things get dense or strange, engaging with the play of poetic language and form, and articulating the questions provoked by that engagement. Our aim is to become better at thinking through poetry: that is, both thinking through the questions we articulate as we grapple with poetic language and form, and thinking about the topics poetry grapples with by way of its peculiar modes of encounter with those problems. To give some focus to our explorations, we will turn throughout the course to questions of gender, sexuality, race, and class, and ask how poetry functions as a distinctive medium for exploring the intersections of subjectivity, desire, power, and social form. (Genre Fundamentals, Poetry)

Instructor(s): James Chandler Terms Offered: Autumn

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)

Instructor(s): John Muse Terms Offered: Autumn
 Equivalent Course(s): TAPS 21805

ENGL 10620. Literature, Medicine, and Embodiment. 100 Units.

This class explores the connections between imaginative writing and embodiment, especially as bodies have been understood, cared for, and experienced in the framework of medicine. We'll read texts that address sickness, healing, diagnosis, disability, and expertise. The class also introduces a number of related theoretical approaches, including the medical humanities, disability studies, narrative medicine, the history of the body, and the history of science. (Theory)

Instructor(s): Leland Jasperse Terms Offered: Winter
 Equivalent Course(s): GNSE 20620, HLTH 26020

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, 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. (Fiction, 1830-1940)

Instructor(s): William Veeder Terms Offered: Autumn
 Equivalent Course(s): AMER 10703

ENGL 10709. Genre Fundamentals: Fiction. 100 Units.

through the present, we'll consider the various genres and material forms through which fiction has found audiences. We'll ask: what have those audiences wanted from fiction? What functions has fiction served?

What work can stories do, and what pleasures do they provide? If fiction isn't true, what kind of knowledge or understanding can it offer? From the printing press to generative AI, how do fiction and technology interact? Focusing on the short story and the novel, we'll consider fictions and theories of fiction from authors including George Eliot, Henry James, Virginia Woolf, and Toni Morrison. Our discussions will take up topics including point of view, the relationship between narrative and time, the powers of realism and its contraries, and the experience of suspense. (Genre Fundamentals, Fiction)

Instructor(s): Emily Coit Terms Offered: Spring

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 oeuvres. 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.

Instructor(s): James Chandler, James Lastra, staff Terms Offered: Autumn Spring Winter

Note(s): Required of students taking a major or minor in Cinema and Media Studies.

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 Studies. Authors include Frederick Douglass, WEB Du Bois, CLR James, Ida B Wells, Fanon, Angela Davis, Sylvia Wynter, and more. (Fiction, Theory)

Instructor(s): Christopher Taylor Terms Offered: Autumn

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)

Instructor(s): John Muse Terms Offered: Spring

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)

Instructor(s): Ellen MacKay

Equivalent Course(s): TAP5 20054

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)

Instructor(s): Sianne Ngai Terms Offered: Winter

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).

Instructor(s): Noah Hansen Terms Offered: Spring

Equivalent Course(s): CRES 27528, CHST 27528

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 "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. 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.

Instructor(s): Rivky Mondal Terms Offered: Winter

Note(s): This course counts as a Foundations course for GNSE majors.

Equivalent Course(s): GNSE 12106, CHST 12106

ENGL 12125. Living Queer: Experiences, Encounter, Affinities. 100 Units.

In this interdisciplinary seminar, we will explore representations and expressions of queer and trans lives across the twentieth and twenty-first centuries. Assembling a diverse archive of artistic works and cultural artifacts (fiction, memoir, film, lyric poetry, anthology, activist ephemera) together with foundational works in the study of sexuality and gender, we will ask: How do hegemonic institutions, discourses, and definitions - from medical models of pathology to hostile bureaucratic infrastructure - shape the expressive forms available to queer and trans people? And how does the literary, artistic, and activist work of queer and trans people work in turn to reshape those very expressive possibilities? How can individual experiences of isolation and marginalization form the basis of a community or subculture? How are erotic creativity, imaginative life, and political action linked? Our readings will introduce a range of critical and creative methods - such as oral history, ethnography, autobiography, performance - that scholars and artists have used to theorize and represent queer life. Through short "micro-assignments," we will try out these methods for ourselves. By interweaving the creative work of queer and trans people and communities with practical experiments in research and making, we will aim to broaden our collective understanding of what it might mean to "live queer." (Previous experience in gender and sexuality studies is not required for this course.)

Equivalent Course(s): GNSE 12125

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 Caillois, Alenda Chang, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Soraya Murray, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russworm 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)

Instructor(s): Patrick Jagoda Terms Offered: Autumn

Equivalent Course(s): CMST 27916, MAAD 12320, SIGN 26038, GNSE 22320

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)

Instructor(s): Julie Orlemanski Terms Offered: Autumn

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)

Instructor(s): Julie Orlemanski Terms Offered: Winter

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.

Instructor(s): Tracy Weiner Terms Offered: Spring

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

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)

Instructor(s): Timothy Harrison Terms Offered: Spring

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

Academic and Professional Writing, a.k.a. "The Little Red Schoolhouse" or "LRS" (English 13000/33000) is an advanced writing course for third- and fourth-year undergraduates who are taking courses in their majors or concentrations, as well as graduate students in all of the divisions and university professional programs. LRS helps writers communicate complex and difficult material clearly to a wide variety of expert and non-expert readers. It is designed to prepare students for the demands of academic writing at various levels, from the B.A. thesis to the academic article or book--and for the tasks of writing in professional contexts.

Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Spring Winter

Prerequisite(s): Third- or fourth-year standing

Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee \$20.

Equivalent Course(s): ENGL 33000

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)

Instructor(s): Bill Brown Terms Offered: Winter

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)

Instructor(s): Ken Warren Terms Offered: Spring

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)

Instructor(s): Christopher Taylor Terms Offered: Spring

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 medias 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.

Instructor(s): Mee-Ju Ro Terms Offered: TBD
 Equivalent Course(s): CRES 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)

Instructor(s): Mee-Ju Ro Terms Offered: Autumn

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 Frantz Fanon.

Instructor(s): Mee-Ju Ro Terms Offered: Spring
 Equivalent Course(s): CRES 13590

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)

Instructor(s): Jo Nixon Terms Offered: Spring

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)

Instructor(s): Kevin King Terms Offered: Winter
 Equivalent Course(s): REES 15004

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 Douglass, 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)

Instructor(s): Kevin King Terms Offered: Spring

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)

Instructor(s): Madison Chapman Terms Offered: Spring
Equivalent Course(s): GNSE 15220

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 those 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 literary marketplace. Major authors will include Charles Dickens, Karl Marx, Elizabeth Gaskell, and Harriet Martineau. (Fiction, 1830-1990)

Instructor(s): Kevin King Terms Offered: Spring

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)

Instructor(s): Thaomi Michelle Dinh Terms Offered: Spring
Equivalent Course(s): CRES 15470, GNSE 23134

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)

Instructor(s): Mark Miller Terms Offered: Spring
Equivalent Course(s): GNSE 15600

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)

Instructor(s): Timothy Harrison Terms Offered: Autumn
Equivalent Course(s): TAPS 28406, FNDL 21404

ENGL 17504. John Milton's Paradise Lost. 100 Units.

In this course, we will read Milton's Paradise Lost, paying close attention to questions of genre, style, and poetics as well as the theological, philosophical, anthropological, and political commitments that shape its verse. Although we will focus on the epic itself, we will also consider highlights from the history of criticism and scholarship dedicated to the poem. (Poetry, 1650-1830)

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.

Instructor(s): Eric Slaughter Terms Offered: Winter
Equivalent Course(s): LLSO 27950, HIST 17604, SIGN 26039, HMRT 17950, FNDL 27950

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)

Instructor(s): Christopher Taylor Terms Offered: Autumn

Prerequisite(s): This is a research and criticism seminar intended for third-year English majors.

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 Abramson. Literature and cinema are intertwined through all 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)

Instructor(s): Jim Chandler Terms Offered: Autumn

Equivalent Course(s): CMST 21650

ENGL 18252. British and Irish Cinema Since 1930. 100 Units.

We will be screening and discussing key films from almost a century's worth of cinema on the British-Irish archipelago, including works of the early Alfred Hitchcock, Alexander McKendrick, David Lean, Frank Launder, Michael Powell/Emeric Pressburger, Joseph Losey, Ken Loach, Mike Leigh, Stephen Frears, Neil Jordan, Amma Asante, Steve McQueen, and Lenny Abramson. Some priority will be given to films with London settings and locations, such as Frears's *My Beautiful Launderette*. We may also look at London-based films by non-British directors. Sylvio Narrizaon's *George Girl*, for example, or Antonioni's *Blow-up*. Possible field trips include Ealing Studios, site of British cinema for much of the twentieth century, and Hitchcock's studios in Islington, not far from our London Campus, where he worked before his departure for America.

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.

Instructor(s): M. Sternstein

Equivalent Course(s): CMST 27201

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).

Instructor(s): Alexis Chema Terms Offered: Spring

Equivalent Course(s): FNLD 29501, GNSE 19500

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)

Instructor(s): Bill Brown Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

ENGL 19960. Comedy from the Margins. 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-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)

Instructor(s): Shirl Yang Terms Offered: Spring

Equivalent Course(s): GNSE 19960, ENGL 39960, CRES 19960

ENGL 19970. Organized Crime Fiction. 100 Units.

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

Instructor(s): Jennifer Yida Pan Terms Offered: Spring

ENGL 20000. History of the English Language. 100 Units.

If you have ever wondered why we say, "one mouse" and "two mice," but not "one house" and "two hice," this course will offer some answers. We will study 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. Now spoken by more than 1.5 billion people, English is a language that is constantly evolving, and students will gain basic linguistic skills necessary for analyzing the features of its evolution. We will study variations in the language (including variations in morphology, phonology, syntax, grammar, and vocabulary) and its development over time and across regions. We will also examine sociological, political, and literary phenomena that accompany and shape these changes in the language. (Pre-1650, 1650-1830, 1830-1990)

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, 1830-1990).

Instructor(s): Elaine Hadley Terms Offered: Autumn

Prerequisite(s): Admission to London Program (study abroad) required.

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)

Instructor(s): Joshua Scodel Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

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 Ghasan Hage.

Instructor(s): Jo McDonagh Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

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)

Instructor(s): Megan Tusler Terms Offered: Winter

Equivalent Course(s): CRES 22161, ENGL 40161, MAPH 40161, AMER 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 Cugoana (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 *Zangli*, and perhaps a play or two (Oasmine Lee-Jones' *Curious*, Jackie Sibblies Drury's *Mary's Seacole*, Giles Terera's *The Meaning of Zoni*). 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).

Instructor(s): Heather Keenleyside Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

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.

Instructor(s): William Hutchison Terms Offered: Winter

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

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.]

Instructor(s): William Hutchison Terms Offered: Winter

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)

Instructor(s): Sarah Kunjummen Terms Offered: Winter

Note(s): Instructor consent required for first and second year undergraduates.

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

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).

Instructor(s): Sarah Kunjummen Terms Offered: Winter

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

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, Alys Weinbaum.

Instructor(s): Agnes Malinowska Terms Offered: Winter

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

Instructor(s): Timothy Campbell Terms Offered: Winter

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).

Instructor(s): Timothy Campbell Terms Offered: Winter

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)

Instructor(s): Timothy Campbell Terms Offered: Autumn

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)

Instructor(s): W. J. T. Mitchell Terms Offered: Spring

Equivalent Course(s): FNLD 20228, ENGL 30228, ARTH 30228, ARTH 20228

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)

Instructor(s): WJT Mitchell Terms Offered: Winter

Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T.

Mitchell (wjtm@uchicago.edu)

Equivalent Course(s): CMLT 30230, ARTH 20033, ARTV 30033, ARTV 20033, CMLT 20230, ENGL 30230, ARTH 30033

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.

Instructor(s): Rowan Bayne Terms Offered: Spring

Note(s): Instructor consent required for undergraduates.

Equivalent Course(s): CRES 22141, CRES 40141, GNSE 25141, ENGL 40141, GNSE 45141, MAPH 40141

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)

Instructor(s): Srikanth (Chicu) Reddy Terms Offered: Autumn

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)

Instructor(s): Srikanth Reddy Terms Offered: Winter

Note(s): "Means of Production I: Books" is *not* a prerequisite for this course.

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)

Instructor(s): Ellen MacKay Terms Offered: Autumn

Equivalent Course(s): ENGL 40250, TAPS 20362, TAPS 30362, GNSE 40250, GNSE 22260

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)

Instructor(s): Elaine Hadley Terms Offered: Spring

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.

Instructor(s): Danielle Jones Terms Offered: Autumn

Equivalent Course(s): ENGL 30300, RDIN 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)

Instructor(s): Mark Miller Terms Offered: Autumn

Equivalent Course(s): GNSE 41304, GNSE 21304, 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)

Instructor(s): Ellen MacKay Terms Offered: Winter

Equivalent Course(s): GNSE 20126, TAPS 20360

ENGL 20422. Black Girlhood. 100 Units.

First popularized on social media in 2013, the phrase "Black Girl Magic" has expanded far beyond its initial use as a twitter hashtag. It can be seen on (a bunch of different objects and the cover of many children's books and poetry anthologies). However, the visibility of the phrase did not come without controversy. Some critics argued that rather than being an uplifting rallying cry for positive depictions of black girlhood, it instead reinforced dehumanizing stereotypes of the "strong black woman". This debate leads us to question: How do black girls tend to be depicted both popular media and in literature? How might these depictions differ depending on author, type of media, or social context? What do they say about the ways that black girls experience childhood, gender, and friendship? To engage with these questions, this course will explore literary works including *The Bluest Eye*, *Betsey Brown*, and *Abeng*, along with television shows such as *Lovecraft Country* to examine 20th and 21st century depictions of black girlhood. We will also think with theoretical works of black feminism and black girlhood studies.

Equivalent Course(s): RDIN 20400, ENGL 30422, GNSE 33167, GNSE 23167, RDIN 30400

ENGL 20458. Faeries, Demons and Alchemists: Science, Magic and the Supernatural in Early Modern England. 100 Units.

This course aims to explore the messy territory between the scientific, the magical and the religious in the sixteenth and seventeenth century. Readings will draw on scholarship in the history of science, by writers such as Frances Yates and Steven Shapin, and on period reflections on the pursuit of knowledge by thinkers such as Francis Bacon, Thomas Browne Margaret Cavendish and Robert Boyle, as well as representations of occult knowledge in the period's literature. Readings may include Marlowe's *Doctor Faustus*, Shakespeare's *Midsummer Night's Dream*, Jonson's *The Alchemist*, selections from Spenser's *The Faerie Queene*, and Bacon's *The New Atlantis*. (Pre-1650, 1650-1830; 18th/19th)

Equivalent Course(s): ENGL 40458, MAPH 40458

ENGL 20460. Renaissance Now. 100 Units.

This class will think about the reception of the Renaissance, in scholarship and popular culture, or from Burkhardt to Beyonce. What is at stake in the term? What does it mean to periodize a Western cultural past in this way, or to be founding a Renaissance in the present? Readings will include seminal accounts of the Renaissance by thinkers such as Jacob Burkhardt, Aby Warburg, Paul Oscar Kristeller and Joan Kelly, as well as contemporary cultural objects ranging from the film *Shakespeare in Love* to the fiction of Hilary Mantel and work in the visual arts by artists such as Kehinde Wiley and Harmonia Rosales. (Theory, 1830-1990; 20th/21st)

Equivalent Course(s): ENGL 40460, MAPH 40460

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. (Fiction, Literary/Critical theory; 20th/21st)
 Instructor(s): Darrel Chia Terms Offered: Autumn
 Equivalent Course(s): ENGL 40464, MAPH 40464

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
 Instructor(s): Sarah Kunjummen Terms Offered: Autumn
 Equivalent Course(s): ENGL 40562, MAPH 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)
 Instructor(s): Darrel Chia Terms Offered: Spring
 Equivalent Course(s): MAPH 40565, ENGL 40565

ENGL 20566. Performing Skateboard Poetics: Style, Motion, and Space. 100 Units.

This Gray Center Fellowship course 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.
 Instructor(s): Tina Post, Kyle Beachy, and Alexis Sablone Terms Offered: Spring
 Equivalent Course(s): AMER 20566, TAPS 20420

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 *BlacKkKlansman*? 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?
 Instructor(s): James Chandler Terms Offered: Spring
 Prerequisite(s): Students enrolled in the course will be expected to attend screenings and participate in class discussions. There will be a written exercise at midterm (3-4 pp.) and a longer final paper (12pp.).
 Note(s): (Fiction, 1650-1830, 1830-1940)
 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.
 Instructor(s): N. Titone Terms Offered: Autumn
 Note(s): Attendance at first class is mandatory.
 Equivalent Course(s): TAPS 20750

ENGL 21210. 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.

Instructor(s): Darrel Chia Terms Offered: Spring

Equivalent Course(s): ENGL 40202, MAPH 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.

Instructor(s): J. Redfield Terms Offered: Spring

Prerequisite(s): Graduate Students by Consent Only

Equivalent Course(s): FNDL 21215

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.

Instructor(s): S. Meredith Terms Offered: Spring

Equivalent Course(s): FNDL 21300

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, Deidre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. (18th/19th, 20th/21st)

Instructor(s): Tristan Schweiger Terms Offered: Autumn

Prerequisite(s): Open to 3rd and 4th years with consent of the instructor.

Equivalent Course(s): GNSE 41303, ENGL 41360, MAPH 40130, GNSE 21303

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)

Instructor(s): Tristan Schweiger Terms Offered: Winter

Note(s): Open to open to 3rd and 4th years.

Equivalent Course(s): ENGL 41370, GNSE 41370, GNSE 21370, MAPH 41370

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 imagining 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.

Instructor(s): Hilary Strang Terms Offered: Winter

Note(s): Email the instructor directly for consent.

Equivalent Course(s): ENGL 41420, MAPH 41400

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 "hysterical 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.

Instructor(s): Agnes Malinowska Terms Offered: Spring

Equivalent Course(s): ENGL 41644, MAPH 41600

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 political status of colonized and enslaved 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 production such as autobiography, 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, Wilkie Collins, George Eliot, Olive Schreiner, and others. Non-fictional readings may include work by Aimé Césaire, Franz Fanon, Saidiya Hartman, Karl Marx, Mary Jane Seacole, Edward Said, Gayatri Spivak. (Fiction, 1830-1940, Theory)

Instructor(s): Rebeca Velasquez Terms Offered: Winter

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.

Instructor(s): Rebeca Velasquez Terms Offered: Spring

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).

Instructor(s): Hilary Strang Terms Offered: Winter

Equivalent Course(s): MAPH 41710, CEGU 21710, ENGL 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.

Instructor(s): Hilary Strang Terms Offered: Spring

Equivalent Course(s): GNSE 21720, ENGL 41720, GNSE 41720, MAPH 41720

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)

Instructor(s): Elaine Hadley Terms Offered: Spring

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.

Instructor(s): Sianne Ngai Terms Offered: Spring

Prerequisite(s): Recommended: BA - ENGL 11200: Fundamentals of Literary Criticism

Equivalent Course(s): CCCT 22200

ENGL 22212. Special Topics in Criticism and Theory: Gender and Sexuality. 100 Units.

An introduction to classic texts in feminist and queer literary criticism. (Theory, 1840-1990)

Instructor(s): Sianne Ngai Terms Offered: Spring

Equivalent Course(s): GNSE 20134, CCCT 22212

ENGL 22352. Black Game Theory. 100 Units.

This course explores games created by, for, or about the Black diaspora, though with particular emphasis on the United States. We will analyze mainstream "AAA" games, successful independent and art games, and educational games. Beyond video games, we will take a comparative media studies perspective that juxtaposes video games with novels, films, card games, board games, and tabletop roleplaying games. Readings will be drawn from writing by Frantz Fanon, Noah Wardrip-Fruin, Lindsay Grace, Saidiya Hartman, Sarah Juliet Lauro, Achille Mbembe, Fred Moten, Frank B. Wilderson, and others.

Equivalent Course(s): CDIN 32350, RDIN 32350, ENGL 32352, RDIN 22350, MAAD 12350, CMST 32350, CMST 22350

ENGL 22360. Working 9 to 5. 100 Units.

This course will examine representations of labor and labor struggle in literature, film, and music spanning the 18th through 21st centuries. Theoretical and critical readings will bring Marxist and feminist lenses to the primary texts at hand, in addition to examinations of race, labor, and capital. Primary texts might include

Robinson Crusoe, Bartleby the Scrivener, Mary Barton, Blood on the Forge, Sister Carrie, Lucy, 9 to 5, Harlan County USA, and Office Space. (18th/19th, 20th/21st)
Equivalent Course(s): ENGL 42360

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).

Instructor(s): C. Riley Shorton Terms Offered: Winter

Equivalent Course(s): RDIN 20408, 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.

Instructor(s): Joya John Terms Offered: Spring

Equivalent Course(s): HIST 26806, SALC 25310, GLST 25310, CRES 25310

ENGL 22444. Arts of Life. 100 Units.

By foregrounding significant Enlightenment and Romantic configurations of the problem of the "arts of life," and with a special emphasis on poetry, this course examines the mobile border between aesthetics and necessity in the long eighteenth century moment and in our own. In *The Arts of Life* (1802), John Aikin surveys the means of provision of food, clothing, and shelter in the Romantic age by means of a watchword distinction between those arts either "absolutely necessary for life's preservation" or "conducive to comfort and convenience," as against those "ministering to luxury and pleasure." The same idea memorably animates the aesthetic counter-tradition running from William Blake's "arts of life and death" to William Morris's "lesser arts of life. In contextualizing the problem of the "arts of life," we will resurrect productive historical thinking about an aesthetics that inextricably inheres within practices "necessary for the preservation of life." We will also explore the enduring vitality of such a notion in our own moment of ecological crisis and of casualized cultural arts (ostensibly marked by eclipsed autonomy for art's producers, consumers, and critics alike), with particular focus on problems of design and the affordances of form; on literature's evolving location among the "arts of life"; and on the present reinvigoration of craft and design in popular visions of the aesthetic. (Poetry, 1650-1830; 18th/19th)

Equivalent Course(s): ENGL 32444

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.

Instructor(s): Samah Choudhury Terms Offered: Autumn

Equivalent Course(s): ENGL 32505, RDIN 32500, RLST 27555, RDIN 22500, CRES 22500

ENGL 22680. Queering the American Family Drama. 100 Units.

This course will examine what happens to the American Family Drama on stage when the 'family' is queer. Working in dialogue with a current production at Court Theatre, 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). Texts will include theatrical plays and musicals, recorded and live productions, and queer performance theory. 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.

Instructor(s): L. Danzig

Equivalent Course(s): GNSE 20116, TAPS 22680, SIGN 26080

ENGL 22817. Pale Fire. 100 Units.

This course is an intensive reading of *Pale Fire* by Nabokov.

Instructor(s): M. Sternstein Terms Offered: Spring

Equivalent Course(s): REES 20020, GNSE 39610, GNSE 29610, REES 30020, FNDL 25311

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.

Instructor(s): Danielle Jones Terms Offered: Winter

Equivalent Course(s): RDIN 22900, CRES 12900

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)

Instructor(s): Rachel Galvin Terms Offered: Spring

Equivalent Course(s): ENGL 36210

ENGL 23306. Writing after Windrush. 100 Units.

Writing After Windrush" explores the legacies of Windrush in fiction and poetry, visual arts, and social movements, interpreting "writing" as a broad range of media and discourse. Beginning with Henry Swanzy, Una Marson, and their leadership on the BBC radio show Caribbean Voices, we will engage with the creative works of Windrush migrants and their descendants: Trinidadian British novelist Samuel Selvon, Jamaican British dub poet Linton Kwesi Johnson, Guyanese British mixed-media artist 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. We will consider the memory of Windrush through the moving image, in Steve McQueen's 2020 anthology series *Small Axe*. Finally, we will 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). Throughout, we will travel throughout London for museum and studio visits, food, and more. (Fiction, 1830-1990)

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."

Instructor(s): Simon Friedland Terms Offered: Spring

Equivalent Course(s): GRMN 23421, CMLT 23421

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.

Instructor(s): Rosanna Warren Terms Offered: Winter. Not offered 21-22.

Note(s): For graduate students and advanced undergraduates.

Equivalent Course(s): FNDL 26011, ENGL 43708, SETH 46011

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 Harootyan.

Equivalent Course(s): MAPH 40110, ENGL 40110

ENGL 24220. Art and Experience. 100 Units.

This course centers on reading John Dewey's 1934 work of aesthetic philosophy, art criticism, and social critique, *Art as Experience*. Yet the goal is to investigate the intellectual and cultural histories from which that work emerged so as to understand the program of aesthetic judgment it seeks to offer. We will ask how it became possible to think of experience—whether individual, subjective experience; collective or historical experience; or the experience unique to a particular identity or group—as a proper subject of art. We will also ask how the appreciation of artworks came to be thought of as a form of experience: what does it mean to have an "aesthetic experience"? Our readings will begin with some background in empiricism and Romanticism and then focus on a line of thinking from American transcendentalism to pragmatism that has been called "the cult of experience." Then we will read *Art as Experience* closely but also in context of the artistic and cultural movements that informed it, especially the Bloomsbury Group and the Harlem Renaissance. Finally, we will test what we've learned about what it means to do criticism according to *Art as Experience* by having aesthetic experiences and writing about them. (Theory, 1830-1990)

ENGL 24240. Drama Queens: Women Playwrights in the Renaissance. 100 Units.

This course introduces students to the works of early modern female playwrights from England—including Elizabeth Cary, Aphra Behn, and Margaret Cavendish—and from Continental Europe (in translation)—including the French Marguerite de Navarre (*Comedy of Mont-de-Marsan*), the Italian Margherita Costa (*The Buffoons*), the Spanish Ana Caro (*The Courage to Right a Woman's Wrongs*) and the Mexican Sor Juana Ines de la Cruz (*Narcissus*), among others. In this course, we will read and think through the complex plays and lives of those brilliant authors through various critical lenses such as intersectional feminism, transnationalism, and premodern critical race studies. (Drama, Pre-1650)

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)

Instructor(s): Tina Post Terms Offered: Winter

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.

Instructor(s): Agnes Malinowska Terms Offered: Spring

Note(s): Open to 3rd and 4th years in the College and MA students

Equivalent Course(s): MAPH 34255, ENGL 34255

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.

Instructor(s): H. Coleman

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 mannerisms, 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.

Instructor(s): Nisha Kommattam Terms Offered: Winter

Equivalent Course(s): MAAD 14510, CMLT 24510, GNSE 24511

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)

Instructor(s): Christine Fourniaies Terms Offered: Winter

Equivalent Course(s): GNSE 34526, GNSE 24526, ENGL 34526

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)

Instructor(s): Christine Fourniaies Terms Offered: Winter

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 eighteenth- 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.

Instructor(s): Tristan Schweiger Terms Offered: Spring

Note(s): Open to MAPH students and 3rd and 4th years in the College

Equivalent Course(s): ENGL 34540, MAPH 34540

ENGL 24655. 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 24655

ENGL 24951. Animals, Ethics and Religion. 100 Units.

Why are some animals considered food and others objects of religious devotion? Why do we treat dogs like family and kill flies without a second thought? Why do animals appear so frequently as metaphors in our everyday speech? In this course, students will explore these questions by reading texts featuring animals in literature, scripture, and theory, ranging from the Bible, Zora Neale Hurston, and Franz Kafka to Flannery O'Connor and J.M. Coetzee. We will bring these diverse texts together in order to investigate how animals illuminate religious questions about the relationship among humans, animals, and the divine.
Equivalent Course(s): RLST 28020

ENGL 24960. California Fictions: Literature and Cinema 1945-2018. 100 Units.

This course will consider works of literature and cinema from 1884-2018 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)

Instructor(s): Megan Tusler Terms Offered: Spring

Note(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.

Equivalent Course(s): ENGL 34960, MAPH 34960

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 Eliot, 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)

Instructor(s): Emily Coit Terms Offered: Spring

Equivalent Course(s): GNSE 23144

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)

Instructor(s): Kaneesha Parsard Terms Offered: Winter

Equivalent Course(s): GNSE 20125

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 not be 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.

Instructor(s): Abhishek Bhattacharyya Terms Offered: Spring

Note(s): No prior training in South Asia or literature courses is a requirement.

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 history or language is necessary.

Instructor(s): S. Dasgupta Terms Offered: Autumn

Equivalent Course(s): KNOW 25320, CRES 25320, GLST 25132, SALC 35320, SALC 25320, GNSE 25320

ENGL 25805. 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, colonial, 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 Diné 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'ab'al, Xpetra Ermandex, Patricia Amlin, Gregory Nava, and Werner Herzog. As we cast the Guatemalan Popul 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)

Instructor(s): Edgar Garcia Terms Offered: Spring

Prerequisite(s): Note: students who cross-list from RLL will read Spanish-language texts in their original Spanish

Equivalent Course(s): LACS 25805, FNLD 25805

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.

Instructor(s): Ian Bryce Jones Terms Offered: Winter

Equivalent Course(s): CMST 25945, MAAD 14945

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 Glück, 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.

Instructor(s): Rosanna Warren Terms Offered: Autumn. Not offered in 2021-2022.

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. Instructor(s): Rosanna Warren Terms Offered: Autumn. Course will be taught Autumn 2021.
Equivalent Course(s): ENGL 36077, SETH 36017

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.

Instructor(s): Rosanna Warren Terms Offered: Winter
Equivalent Course(s): ENGL 36018, SETH 36018

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.

Instructor(s): Megan Tusler Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): MAPH 40150, AMER 25150, AMER 40150, ENGL 45150

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)

Instructor(s): Adrienne Brown Terms Offered: Autumn

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.

Instructor(s): Rosanna Warren Terms Offered: Autumn
Equivalent Course(s): SETH 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.

Instructor(s): Brian Callendar Terms Offered: Spring
Equivalent Course(s): KNOW 36230, ENGL 36230, HIPS 26230, ARTV 20018, HLTH 26230

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, 1830-1990, Theory)

Instructor(s): Elaine Hadley Terms Offered: Winter

Equivalent Course(s): SIGN 26004

ENGL 26252. The Moment of Raisin. 100 Units.

In conjunction with the Court Theatre's production of Lorraine Hansberry's landmark 1959 play *A Raisin in the Sun*, this course will place Hansberry's play in its literary and historical context to understand more thoroughly the play's success in its historical moment and its ongoing importance. We will also discuss subsequent theatrical and cinematic productions and adaptations. Among the other works we will consider are: James Baldwin's *Notes of a Native Son*, Paule Marshall's *Brown Girl, Brownstones*, Gwendolyn Brooks's *The Bean Eaters*, and Harper Lee's *To Kill a Mockingbird*, and Ann Petry's *The Street*. Students will be expected to attend the play.

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 reimagine 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.

Instructor(s): Hoda El Shakry Terms Offered: Winter

Equivalent Course(s): CMLT 26311, GNSE 26311

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.

Instructor(s): Richard Rosengarten Terms Offered: Winter

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

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.

Instructor(s): Rosanna Warren Terms Offered: Spring. Course will be taught spring 2021

Equivalent Course(s): FNDL 26614, ENGL 34850, SCTH 36014

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 paragon 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.

Instructor(s): Catriona MacLeod Terms Offered: Winter

Equivalent Course(s): GRMN 36624, ARTH 36624, ENGL 36624, CMLT 36624, GRMN 26624, ARTH 26624, CMLT 26624

ENGL 26710. Eccentric Moderns. 100 Units.

An examination of six idiosyncratic poets who invented new forms of language on the peripheries of High Modernism: David Jones, Laura Riding, Hart Crane, W.H. Auden, Geoffrey Hill, and Anne Carson. Close formal analysis of the poems in the wider social and political contexts of the 20th and early 21st centuries.

Instructor(s): Rosanna Warren Terms Offered: Autumn

Prerequisite(s): Open to advanced undergraduates.

Equivalent Course(s): SCTH 36710, ENGL 36710

ENGL 26855. Queer Theory. 100 Units.

This course offers a foundation in queer theory. 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, Dinshaw, 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.

Instructor(s): Kris Trujillo Terms Offered: Spring

Equivalent Course(s): CMLT 26855, RLST 26885, ENGL 36855, RLVC 36855, GNSE 36855, CMLT 36855, GNSE 20130

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 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.

Instructor(s): Deborah Nelson Terms Offered: Winter

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.

Instructor(s): Joe Stadolnik Terms Offered: Winter

Equivalent Course(s): KNOW 27012, HIPS 27012

ENGL 27013. Being Corporate. 100 Units.

Corporations suffuse 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.

Instructor(s): Nicolette I. Bruner Terms Offered: Spring

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.

Instructor(s): Brian Callender, MK Czerwicz Terms Offered: Spring

Prerequisite(s): No prior knowledge or experience of graphic novels, comics, drawing, or medicine required.

Equivalent Course(s): KNOW 27015, HIPS 27015, CHSS 37015, HLTH 27015, KNOW 37015

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.

Instructor(s): Nicolette I. Bruner Terms Offered: Spring

Equivalent Course(s): GNSE 27017, CRES 27017, KNOW 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 27102, HMRT 37102, ENGL 47102

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)

Instructor(s): Kenneth Warren Terms Offered: Autumn

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.

Instructor(s): Matthew Boulette Terms Offered: Spring

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 disprized. 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.

Instructor(s): Jake Fournier Terms Offered: Spring

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.

Instructor(s): Noah Hansen Terms Offered: Spring

Equivalent Course(s): CRES 27537

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 never have 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.

Instructor(s): Shirl Yang Terms Offered: Winter

Equivalent Course(s): GNSE 27544, CRES 27554

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.

Instructor(s): Noah Hansen Terms Offered: Winter

Equivalent Course(s): CRES 37555, CRES 27555

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.

Instructor(s): K. Walsh Terms Offered: Spring

Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.

Equivalent Course(s): TAPS 20120

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)

Instructor(s): Agnes Malinowska Terms Offered: Winter

Prerequisite(s): Open enrollment for all graduate students, as well as 3rd- and 4th-year undergraduate students with majors in the Humanities and Social Sciences. All others, please email amalinowska@uchicago.edu to request permission to enroll.

Equivalent Course(s): AMER 47703, AMER 27703, GNSE 47702, GNSE 23138, MAPH 47703, ENGL 47703

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.

Instructor(s): Megan Tusler Terms Offered: Winter

Equivalent Course(s): RDIN 47708, AMER 27708, AMER 47708, ENGL 47708, RDIN 27708, 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 transnational literature, from travel narratives, to fiction dealing with migrant / refugee / diaspora experience, to "global lit," and how these articulate configurations of race and governmentality under modernity. We read essays by Julie Chu on human cargo, and David Harvey on flexible accumulation. The literary titles we look at might include: Henry James, *The American Scene* Thomas Mann, *Death in Venice* Derek Walcott, Omeros Claude Levi-Strauss, *Tristes Tropiques* Therese Hak Kyung Cha's *Dictee* Kazuo Ishiguro, *Never Let Me Go* Amitav Ghosh, *The Sea of Poppies* Viet Thanh Nguyen, *The Sympathizer* Claudia Rankine, *Just Us: An American Conversation*

Instructor(s): Darrel Chia Terms Offered: Spring

Equivalent Course(s): MAPH 47710, ENGL 47710, CRES 27710

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 text 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, Jacques Ranciere, and Gayatri Spivak

Instructor(s): Sarah Kunjummen Terms Offered: Spring

Equivalent Course(s): ENGL 47711, MAPH 47711

ENGL 27714. Reproductive citizens: sex, work, and embodiment. 100 Units.

In this class, we focus on literature, film, history, and theory that deal with biological and social reproduction, motherhood and the politics of the home and family, and domestic and sexual labor. Our readings and viewings are centered in the U.S. and span the early twentieth century through the present and we approach the above themes and structures in relation to the troubled and uneven histories of race, gender, and class that shape them. To this end, we will learn about the history of eugenics and sterilization; the afterlife of slavery and racist (anti-Asian) U.S. immigration policy; settler colonialism and the Native American reservation system; state policing of family and kinship structures; developments in reproductive and gender-affirming biotechnology; and the thorny politics of sex work. At the same time, we will be equally interested in the ways that activists, theorists, and other cultural producers have pushed against oppressive policies and structures to imagine and fight for reproductive justice and liberation at the intersection of race, labor, and gender. We spend time, for example, with Black and Native feminists, Marxist social reproduction theorists, family abolitionists, and sex worker's rights activists. Readings and viewings may include: Charlotte Perkins Gilman, Tillie Olsen, Gayl Jones, Fae Myenne Ng, Louise Erdrich, Lizzie Borden, Barbara Loden, Amy Heckerling, and the International Wages for Housework Campaign. (Theory; 20th/21st)

Instructor(s): Agnes Malinowska Terms Offered: Spring

Prerequisite(s): Open enrollment for all graduate students, as well as 3rd- and 4th-year undergraduate students with majors in the Humanities and Social Sciences. All others, please email amalinowska@uchicago.edu to request permission to enroll.

Equivalent Course(s): CRES 27714, ENGL 47714, GNSE 47714, GNSE 23155, MAPH 47714

ENGL 27752. 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 produce, 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. (1650-1830; 18th/19th, 20th/21st)

Instructor(s): Tristan Schweiger Terms Offered: Winter

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.

Instructor(s): Darrell Chia Terms Offered: Spring

Note(s): Open to MAPH students and 3rd and 4th years in the College

Equivalent Course(s): ENGL 37815, MAPH 37815

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.

Instructor(s): Matthew Creighton Terms Offered: Winter

Equivalent Course(s): RLST 28211

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)

Instructor(s): Frances Ferguson Terms Offered: Autumn

Equivalent Course(s): ENGL 38290, FNLD 28290

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.

Instructor(s): Richard Rosengarten Terms Offered: Spring

Equivalent Course(s): RLST 28510, RLVC 38500, ENGL 38500, RAME 38500

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, Derek Walcott, Arundhati Roy, and Salman Rushdie). (Theory; 20th/21st)

Instructor(s): Darrel Chia Terms Offered: Winter

Equivalent Course(s): GNSE 24520, HMRT 34520, MAPH 34520, GNSE 34520, CRES 28619, ENGL 38619

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

Equivalent Course(s): MAPH 40120, ENGL 38710

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 paranoias 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.

Instructor(s): Hoda El Shakry Terms Offered: Winter

Prerequisite(s): No prerequisites for undergraduate students Online consent required for graduate students

Equivalent Course(s): GNSE 30137, ENGL 38871, MAAD 10871, CMLT 28871, GNSE 20137, CMLT 38871

ENGL 28872. Jews in Nazi Germany: Lion Feuchtwanger's novel *The Oppermanns* in historical context. 100 Units.

Recently republished in 2022, Lion Feuchtwanger's 1933 best-seller *The Oppermanns* depicts a Jewish family who grapple with the Nazi seizure of power in Germany. Like many at the time, the Oppermanns think that the regime will be short-lived, but Feuchtwanger's prescient novel anticipates the entrenchment of Nazi power and the creeping curtailment of Jewish life in Germany with uncanny accuracy—from the thugs attacking individuals to the Ministry of Propaganda's demonization of Jewish Germans in mass media, via the enforced "Aryanization" of businesses required to employ non-Jewish managers. Discussion will focus on Feuchtwanger's nuanced portrayal of the distinct ways in which family members react to these assaults, supplemented by historical texts, including the analysis of Nazi language (1946) by Victor Klemperer, a Jewish-German survivor, and documents in the Weimar Republic Sourcebook.

Equivalent Course(s): JWSC 28872, GRMN 28872, FNDL 28872, CMLT 28872

ENGL 28902. Dostoevsky: *The Idiot*. 100 Units.

TBD

Equivalent Course(s): REES 30018, ENGL 48902, FNDL 27101, CMLT 29300, REES 20018, CMLT 39300

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.

Instructor(s): M. Sternstein Terms Offered: Autumn

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.

Instructor(s): Anna Elena Torres Terms Offered: Winter

Prerequisite(s): Prerequisite: Completed Humanities, or Civilization Core requirement. The course is designed for the second-year students and above.

Equivalent Course(s): CMLT 20109

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)

Instructor(s): Josephine McDonagh Terms Offered: Winter

Equivalent Course(s): IRHU 27013

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.

Instructor(s): Allyson Field Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): CMLT 32400, CMST 48500, ARTH 38500, ARTH 28500, CMLT 22400, ENGL 48700, CMST 28500, MAPH 33600, MAAD 18500, ARTV 20002

ENGL 29600. History of International Cinema II: Sound Era to 1960. 100 Units.

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): James Lastra Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

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

ENGL 29590. 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 logic, epistemology, 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

Instructor(s): Celia Xu Terms Offered: Spring

Note(s): This course can fulfill the Poetry requirement for English majors.

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.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of instructor and Director of Undergraduate Studies

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.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of instructor and Director of Undergraduate Studies

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, Lauren Berlant, 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.

Instructor(s): Claudio Sansone Terms Offered: Winter

Equivalent Course(s): CMLT 29991

