The 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.

* 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 1940
One English course in literary or critical theory. Courses fulfilling this requirement are designated in our course listings.

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

Statement of Concentration in the Major

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

Electives

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

Seminars in Research and Criticism

These courses examine different topics and change from year to year. All seminars focus on the analytical, research, and bibliographic skills necessary for producing a substantial seminar paper (around 15–20 pages). They are particularly recommended for those wishing to pursue graduate studies in English, those who wish to write a strong critical BA paper, or those interested in research methods in English.

Makers Seminars
These courses culminate in a final project that can take a variety of forms beyond the research paper.

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

BA Project

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

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

Students who wish to use the BA Project in English to meet the same requirement in another major should discuss their proposals with both Directors of Undergraduate Studies no later than the end of their third year. A consent form, to be signed by both departments, is available from the College advising office. It must be completed and returned to the student’s College adviser by the end of Autumn Quarter of the student’s year of graduation.

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

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

In consultation with the faculty advisor and graduate preceptor, students submit a near-final draft of their paper by the end of week two of Spring Quarter. By the beginning of the fifth 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

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

A total of 11 additional English courses is required to meet the distribution requirements of the major (one 1100 course may satisfy more than one requirement):

One genre fundamentals course or ‘Approaches to Theater’ course

One English course in fiction
One English course in poetry
One English course in drama
One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 1940
One English course in literary or critical theory
One to seven English electives (may include ENGL 29900)

Statement of Concentration in the Major*

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. 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 a student's College adviser by the deadline above on a form obtained from the adviser.

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%20in%20Creative%20WritingCourses).

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

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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two CRWR workshop courses *</td>
<td>200</td>
</tr>
<tr>
<td>Three CRWR or ENGL electives</td>
<td>300</td>
</tr>
<tr>
<td>One Thesis/Major Projects Workshop +</td>
<td>100</td>
</tr>
<tr>
<td>A portfolio of the student's work</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>

\* At least one must be an Advanced Workshop.


**Minor to Major and Major to Minor**

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

**Sample Plan of Study for the Minor**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRWR 10200</td>
<td>Beginning Fiction Workshop</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 22110</td>
<td>Advanced Fiction Workshop: Exploring Your Boundaries</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 16500</td>
<td>Shakespeare I: Histories and Comedies</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10706</td>
<td>Introduction to Fiction</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 29200</td>
<td>Thesis/Major Projects: Fiction</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10703</td>
<td>20th Century Short Fiction</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>A portfolio of the student's work (two short stories)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>600</strong></td>
<td></td>
</tr>
</tbody>
</table>

**READING COURSES**

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

Enrollment in ENGL 29700 Reading Course or ENGL 29900 Independent BA Paper Preparation requires approval from the Director of Undergraduate Studies. They may be eligible to fulfill requirements for the major if they are taken for a quality grade (not P/F) and include a final paper assignment. A student may only take one Independent BA Paper Preparation course. No student may use more than two reading courses in the major,
with the Independent BA Paper Preparation course counting as one of the two. Critical BA writers who wish to register for ENGL 29900 Independent BA Paper Preparation must arrange for appropriate faculty supervision and obtain the permission of the Director of Undergraduate Studies. ENGL 29900 Independent BA Paper Preparation counts as an English elective but not as one of the courses fulfilling distribution requirements for the major.

NOTE: Reading courses are special research opportunities that must be justified by the quality of the proposed plan of study; they also depend upon the availability of faculty supervision. No student can expect a reading course to be arranged automatically.

GRADING

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

ADVISING

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

After declaring the major, students should arrange a meeting with the Student Affairs Assistant, who will help students fill out the English Requirements Worksheet. Students should also subscribe to the departmental email list for majors (ugrad-english@lists.uchicago.edu) to ensure that they do not miss important communications from the undergraduate office.

Third-year students will be assigned a departmental faculty advisor. Students should meet with their faculty advisor at least twice a year to discuss their academic interests, progress in the major, and long-term career goals. The Student Affairs Assistant and Director of Undergraduate Studies are also available to assist students. Students should meet with the Student Affairs Assistant early in their final quarter to be sure they have fulfilled all requirements.

THE LONDON PROGRAM

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

ENGLISH LANGUAGE AND LITERATURE COURSES

ENGL 10606. Genre Fundamentals: Drama. 100 Units.
This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of plays from across the dramatic tradition. (Genre Fundamentals, Drama)
Instructor(s): Tina Post Terms Offered: Winter
Equivalent Course(s): TAPS 16606

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. (Pre-1650, 1830-1940, Theory)
Instructor(s): Julie Orlemanski Terms Offered: Winter
ENGL 10703. 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.
This course explores the various strategies and techniques that authors have used to tell stories that claim in one way or another to be realistic. As we take up how storytellers "make it real" we will address key elements of narrative, including point of view, characterization, voice, tone, diction, syntax, setting, symbolism, pacing, modes of mediation, intertextuality, motifs, and figuration. We will focus primarily on novels and short stories, with a nod to the graphic novel at the conclusion of the course. (Fiction, Genre Fundamentals)
Instructor(s): Heather Keenleyside Terms Offered: Spring

ENGL 10800. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Capra, Dash, Deren, Keaton, Hitchcock, Kubrick, Riggs and Sirk.
Instructor(s): 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 11004. History of the Novel. 100 Units.
We will read one or more novels and novellas from each of the last four centuries and also study movie adaptations of these works. Likely novelists to be studied include Miguel de Cervantes, Samuel Richardson, Henry Fielding, Choderlos de Laclos, Jane Austen, Gustave Flaubert, Charles Dickens, George Eliot, Henry James, Vladimir Nabokov, Franz Kafka, Tom McCarthy, and Zadie Smith. Film screenings will be scheduled and will also be available for watching in the library. (Fiction, 1650-1830, 1830-1940, Theory) Requirements: one paper of 5-6 pages, one paper of 7-8 pages, regular postings to the online discussion board, and in-class exercises.
Instructor(s): Maud Ellmann Terms Offered: Autumn

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

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. Critics and theorists will include Sigmund Freud, Roland Barthes, Barbara Johnson, Raymond Williams, Saidya Hartman, Eve Sedgwick, René Girard, Jacques Derrida, Fredric Jameson, Lauren Berlant, Catherine Gallagher and others. (Genre Fundamentals, Theory)
Instructor(s): Sianne Ngai Terms Offered: Winter
ENGL 12002. Critique of Humanism. 100 Units.
This course will provide a rapid-fire survey of the philosophical sources of contemporary literary and critical theory. We will begin with a brief discussion of the sort of humanism at issue in the critique-accounts of human life and thought that treat the individual human being as the primary unit for work in the humanities and the humanistic social sciences. This kind of humanism is at the core of contemporary common sense. It is, to that extent, indispensable in our understanding of how to move around in the world and get along with one another. That is why we will conduct critique, rather than plain criticism, in this course: in critique, one remains indebted to the system under critical scrutiny, even while working to understand its failings and limitations. Our tour of thought produced in the service of critique will involve work by Hegel, Marx, Gramsci, Freud, Fanon, Lacan, and Althusser. We will conclude with a couple of pieces of recent work that draws from these sources. The aim of the course is to provide students with an opportunity to engage with some extraordinarily influential work that continues to inform humanistic inquiry. (A) (I)
Instructor(s): C. Vogler
Terms Offered: Spring
Equivalent Course(s): PHIL 31225, PHIL 21225, ENGL 34407

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

ENGL 12720. Inventing Consciousness: Literature, Philosophy, Psychology. 100 Units.
What is consciousness? What is it like to be conscious? This course answers these questions by examining the emergence and development of consciousness as a concept. As a phenomenon, consciousness probably came into being deep in evolutionary time. Yet as a concept consciousness is relatively new: the European notion of consciousness emerges in the late seventeenth century. This course draws on literature, history, philosophy, and psychology to examine how the concept of consciousness came to possess its explanatory dominance. We will start by acquiring a sense of what consciousness now means in philosophy, biology, neuroscience, and fiction, paying particular attention to how the concept differs from similar ideas in ancient Indian philosophy. We will then turn to two important historical moments. First, we will examine the interplay between philosophy and literature in the late seventeenth century, reading texts by René Descartes, John Milton, Thomas Traherne, and John Locke. Second, we will focus on how, in the late nineteenth and early twentieth centuries, the psychology of William James relates to the “stream of consciousness” techniques in the work of Virginia Woolf. This course stresses historical contingency-consciousness has a birthdate-in order to explore a consequence that follows from this fact: the extent to which current uses of this concept are still shaped by the historical circumstances that conditioned its emergence. (Pre-1650, 1650-1830)
Instructor(s): Timothy Harrison
Terms Offered: Spring
Equivalent Course(s): SIGN 26042

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academics and professionals need advanced writing skills if they are to communicate effectively and efficiently. In this intensive, pragmatic course, students master the writing skills they need by first studying and then applying fundamental structures of effective writing. Each week, students meet in a synchronous small-group seminars to discuss each other’s papers and then watch asynchronous lecture videos on a new principle. Discussion, editing, critiques, and rewrites ensure that all students sharpen their ability to write with clarity and power.
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 15107. Some Versions of Apocalypse. 100 Units.
From prophetic texts of the ancient world to today’s fascination with zombie plagues, environmental disaster, and nuclear winter, the genre of apocalypse has given extraordinarily fertile expression to religious, moral, political, and economic beliefs and anxieties. In this course we will explore what is both fearful and alluring about catastrophe on an unimaginable scale, as we read and view apocalyptic works across a wide historical range. (Fiction)
Instructor(s): Mark Miller Terms Offered: Winter
Equivalent Course(s): MDVL 15107, SIGN 26040

ENGL 15220. Unrequited Love in Fiction and Film. 100 Units.
Unrequited love stories are some of the most beloved romances in literature and film. 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 unrequited love from the perspective of mostly British women fiction writers and film writer/directors, toggling between eighteenth- and nineteenth-century literature and contemporary romances on screen. From Jane Austen to Céline Sciamma, Eliza Haywood to Sofia Coppola, we will consider how women tell stories of attractions plagued by lack of reciprocity, misunderstandings, persistent longing and social obstacles. Moving across centuries, genre and media, we will consider what changes and what remains consistent in how these women illustrate yearning and dissatisfaction. We will read theories of desire in literature and film by Lauren Berlant, Laura Mulvey, Renata Salecl and others in order to work towards a definition of “unrequited love.” Our class will examine unrequitedness across registers, including as a source of dark humor in The Favourite and Austen, and as an occasion for psychological and real violence in Mary Wollstonecraft and The Riot Club. Throughout the course, we will ask ourselves as readers and viewers to interrogate our own investment in the resolution (or, more importantly, the lack thereof) of unrequitedness. (Fiction, 1650-1830, 1830-1940)
Instructor(s): Madison Chapman Terms Offered: Spring
Equivalent Course(s): GNSE 15220

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

ENGL 15260. 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, 1830-1940)
Instructor(s): Kevin King Terms Offered: Winter

ENGL 15270. Strange Worlds. 100 Units.
Medieval Literature often conjures worlds of almost science-fictional strangeness. We will focus on the fantastic spaces of romance and visionary religious literature to explore the affective, conceptual, and ideological experiments enabled by medieval forms of estrangement. (Poetry, Pre-1650)
Instructor(s): Kevin King Terms Offered: Winter

ENGL 16003. Ventriloquism in Literature and Culture. 100 Units.
In this class we will collectively identify the conventions that have come to define theatrical tradition known as ventriloquism. While this course will be rooted in the study of performance, we will also look at instances when ventriloquism appears in literature and film as a metaphor and as a trope. By looking at ventriloquism both in its technique and its thematics we will investigate the extent to which the ventriloquist and the dummy are sexed and racialized categories. Our texts will span from the recorded performances of famous ventriloquists such as Edgar Bergan and Charlie McCarthy, episodes of The Twilight Zone, horror films like Dead of Night and popular fiction. We will also consult several theoretical texts such as Freud on the uncanny and Winnicott on transitional objects. (Fiction, Drama, Theory)
Instructor(s): Marissa Fenley Terms Offered: Spring
Equivalent Course(s): TAPS 16003
ENGL 16004. Protest Puppetry: Materializing American Publicness. 100 Units.
This course will explore the structural dynamics of protests through a close examination of giant puppets. We will engage with both practices and theories of protest puppetry. You will learn how to craft insurgent objects out of papier mâché and other found materials. We will think through this practice alongside theories of the public sphere and ethnographies of protests, uprisings and social movements (on the left and the right) from the 1960s to the present day. Rather than maintain the division between theory and practice, we will investigate the ways in which social movements mobilize theory as liberatory practice and how the practice of “puppetganda” generates theories of publicity from the mechanical and technical demands it makes on its puppeteers, participants and spectators. We will study specific protest events, from pioneers of the artform like Bread and Puppet in the 1960s to the height of protest puppetry during the environmental and global justice movements in the 1980s-2000s. We will ask why protest puppets were especially popular during the rise of neoliberalism and ultimately examine their usefulness in today’s political climate in the context of the Black Lives Matter movement and Black uprising as well as the alt-right “rally.” (Drama, Theory)
Instructor(s): Marissa Fenley Terms Offered: Winter

ENGL 16500. Shakespeare I: Histories and Comedies. 100 Units.
An exploration of some of Shakespeare’s major plays from the first half of his professional career when the genres in which he primarily worked were comedies and (English) histories. Plays to be studied include The Comedy of Errors, The Taming of the Shrew, A Midsummer Night’s Dream, Twelfth Night, Richard III, Richard II, Henry IV Parts 1 and 2, and Henry V. A shorter and a longer paper will be required. (Pre-1650, Drama)
Instructor(s): Ellen MacKay Terms Offered: Winter
Prerequisite(s): general education requirement in the humanities
Equivalent Course(s): TAPS 28405, FNDL 21403

ENGL 17501. Milton. 100 Units.
A study of Milton’s major writings in lyric, epic, tragedy, and political prose, with emphasis upon his evolving sense of his poetic vocation and career in relation to his vision of literary, political, and cosmic history. Graduate students will be expected to do additional secondary reading. (Pre-1650, 1650-1830, Poetry), (Med/Ren)
Instructor(s): Joshua Scodel Terms Offered: Spring
Equivalent Course(s): FNDL 21201, RLST 25405

ENGL 17516. Religious Poetry from Donne to Eliot. 100 Units.
This course will study some of the greatest religious poems in our language, focusing on major poets in the 17th century (Donne & Herbert), in the 19th century (Dickinson & Hopkins), and in the 20th century, where we will study T. S. Eliot’s Four Quartets in its entirety. Mid-term exercise and final paper required. (Poetry, Pre-1650, 1830-1940)
Instructor(s): Richard Strier Terms Offered: Winter
Prerequisite(s): Must have completed HumCore & 1 other poetry course
Equivalent Course(s): RLST 27516

ENGL 17950. The Declaration of Independence. 100 Units.
This course explores important intellectual, political, philosophical, legal, economic, social, and religious contexts for the Declaration of Independence. We begin with a consideration of the English Revolution, investigating the texts of the Declaration of Rights of 1689 and Locke’s Second Treatise and their meanings to American revolutionaries. We then consider imperial debates over taxation in the 1760s and 1770s, returning Benjamin Franklin’s Autobiography to its original context. Reading Paine’s Common Sense and the letters of Abigail Adams and John Adams we look at the multiple meanings of independence. We study Jefferson’s drafting process, read the Declaration over the shoulders of people on both sides of the Atlantic, and consider clues to contemporary meanings beyond the intentions of Congress. Finally, we briefly engage the post-revolutionary history of the place and meaning of the Declaration in American life. (1650-1830, 1830-1940) This is a 2018-19 College Signature Course.
Instructor(s): Eric Slauter Terms Offered: Winter
Note(s): This was a 2018–19 College Signature Course.
Equivalent Course(s): LLSO 27950, HMRT 17950, FNDL 27950, HIST 17604, SIGN 26039

ENGL 18250. Irish Literature and Cinema. 100 Units.
Irish literature in English from Swift to Anna Burns (Milkman), including Thomas Moore, Maria Edgeworth, Bram Stoker, Yeats, Synge, Joyce, O’Casey, Brian Friel and Seamus Heaney); Irish Cinema including films by John Ford, Neil Jordan, John Huston, Ken Loach, Lenny Abramson, Jim Sheridan, Kirsten Sheridan, John Crowley. (Fiction, Poetry, Drama, 1650-1830, 1830-1940)
Instructor(s): Jim Chandler Terms Offered: Autumn
Equivalent Course(s): CMST 21650
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 18860. The World’s a Stage: Performance in Politics, Culture, and Everyday Life. 100 Units.
This course traces the history of the double-edged notion that the world might resemble a stage from its ancient roots to its current relevance in politics, social media, and gender expression, among other areas. We will explore these questions by reading performance texts and performance theory from classical to contemporary, by attending plays and watching films, and by visiting non-theatrical events in order to consider them as occasions for performance. (Drama, Theory)
Instructor(s): John Muse Terms Offered: Autumn
Equivalent Course(s): SIGN 26049, TAPS 20060

ENGL 18860. Black Shakespeare. 100 Units.
This course explores the role played by the Shakespearean canon in the shaping of Western ideas about blackness, in processes of racial formation, and racial struggle from the early modern period to the present. Students will read Shakespearean plays portraying black characters (Othello, Titus Andronicus, The Tempest, Antony and Cleopatra) in conversation with African-American and post-colonial rewritings of those plays (by Toni Morrison, Amiri Baraka, Keith Hamilton Cobb, and Aimé Césaire, among others). (Drama, Pre-1650 ; Med/ Ren)
Instructor(s): Noémie Ndiaye Terms Offered: Spring
Equivalent Course(s): CRES 18860, TAPS 20040, ENGL 38860

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

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 19560. Celebrity: Culture and History. 100 Units.
This course introduces students to the history of celebrity culture, moving from 19th century Britain to the 20th century United States. It focuses on the history of celebrity as it pertains to capitalist culture industries: commercial theater, popular literature, and film. Topics may include the history of tabloids, gossip columns, and fan mail; the origins of the “personal brand”; and debates about inequality and privacy. (Fiction, Drama, 1830-1940, Theory)
Instructor(s): Jordan Pruett Terms Offered: Winter

ENGL 19856. Orientalisms. 100 Units.
Beginning with the study of key texts associated with the Decadent movement in late 19th century literature and visual art, this course examines the sometimes-overlooked persistence of Decadent ideas in some of the arts and literature of early 20th century Britain and the United States. With readings from MP Shiel, Wallace Thurman, Charlotte Perkins Gilman, Ronald Firbank, and others, the course will look at the diverse ways in which Decadent aesthetics allowed writers of the early 20th century to imagine and engage with such issues as cultural decline, imperial collapse, and degeneration-ideas that appear both antithetical and indispensable to the experience of modernity from 1900-1945.
Instructor(s): Jacob Harris Terms Offered: Autumn
ENGL 19860. Ladies Nite: Women Beatniks in Literary Counterculture. 100 Units.
Three writers do not a generation make." Often relegated to status of wife or muse in the writings and history of the Beat Generation, women's literary contributions to this experimental zeitgeist remain largely unknown and unread. This course explores the dynamic body of work produced by female Beatniks from the 1950s-1970s. We first trace the Beat Generation's aesthetic roots within the experimental poetics of Romanticism and American Transcendentalism and then shift our focus to post-war Greenwich Village, Mexico, and the American West. We will delve into works from authors like Elise Cowen, Diane diPrima, Denise Levertov and Lucia Berlin, to investigate how women's authorship across place and form--chapbooks, poetry, memoirs, travel journals and films--gave voice to a vibrant, complex feminism awash with psychedelic drugs, sexual liberation and the metaphysical exploration deeply inherent to Beat counterculture. (Fiction, Poetry, 1830-1940)
Instructor(s): Carrie Taylor Terms Offered: Spring
Equivalent Course(s): GNSE 19860

ENGL 19920. I, too, am America: Ethnic Minority Poetry in the US. 100 Units.
This course is designed as a survey of the various minority traditions excluded from canonical understandings of the history of US poetry. Centered around the twentieth century yet bookended by earlier and later poetry, the course is divided into four sections: African American, Native American, Latinx, and Asian American. Among many others, we'll read poems by Myung Mi Kim, Amiri Baraka, Simon J. Ortiz, and Claudia Rankine. (Poetry, Theory)
Instructor(s): Sarmiento Cruz, Geronimo Terms Offered: Autumn

ENGL 19980. Trans* Forms: On Gender and Genre. 100 Units.
Gender and genre share the common root term, "genus," which refers to classification. In this class, students will engage how authors make use of decolonial, antiracist, feminist and queer theory and praxis to approach and refigure gender's colonial legacies. Reading across genres--poetry, memoir, and speculative fiction, to name a few--Trans* Forms attends to the remaking and proliferation of gender as matters of form. (Theory) This class counts as a Problems course for GNSE majors.
Instructor(s): Riley Snorton Terms Offered: Winter
Equivalent Course(s): GNSE 20110, CRES 19980

ENGL 20001. Theories of Sexuality and Gender. 100 Units.
This is a one-quarter, seminar-style course for undergraduates. Its aim is triple: to engage scenes and concepts central to the interdisciplinary study of gender and sexuality; to provide familiarity with key theoretical anchors for that study; and to provide skills for deriving the theoretical bases of any kind of method. Students will produce descriptive, argumentative, and experimental engagements with theory and its scenes as the quarter progresses.
Instructor(s): C. Riley Snorton Terms Offered: Autumn
Prerequisite(s): Prior course experience in gender/sexuality studies (by way of the general education civilization studies courses or other course work) is strongly advised.
Equivalent Course(s): LLSO 20001, SOCI 20290, CHDV 20001, GNSE 20001

ENGL 20040. Borders, Migration, and Refugees. 100 Units.
This course explores the complex geopolitical issues of migration and national borders through visual and literary representations of the refugee in the twentieth and twenty-first centuries. Artists, writers, and theorists will include Sam Selvon, Roberto Bolaño, Mounira Al Solh, Viet Thanh Nguyen, and Ocean Vuong. (Fiction, Poetry, Theory)
Instructor(s): Brandon Truett Terms Offered: Autumn

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

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

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. (1830-1940)
Instructor(s): Elaine Hadley Terms Offered: Winter
Equivalent Course(s): GNSE 22266

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: Spring
Equivalent Course(s): TAPS 20360

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

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

ENGL 20668. Approaches to Hamlet. 100 Units.
In this course, we will consider HAMLET alongside different interpretations of and approaches to the play. We will read HAMLET slowly, carefully, patiently - allowing its "wild and whirling words" to settle in our minds and giving ourselves time to confront some of the play’s many aspects. Students will be expected to re-read HAMLET each week in addition to and in light of the week’s new reading(s).
Instructor(s): Nicholas Bellinson Terms Offered: Spring. Course will be taught Spring 2020
Note(s): Required Texts - William Shakespeare, HAMLET (Arden, 2005)
Equivalent Course(s): TAPS 26320, SCTH 20668, FNDL 20668
ENGL 20669. London Program: Gothic Fiction and Architecture. 100 Units.
Gothic fiction exploits our strange delight in fearful tales of mystery and suspense. In this course, we will study the development of gothic fiction since the eighteenth century, paying particular attention to architectural spaces such as castles, abbeys, churches, and ruins that contribute to the distinctive atmosphere of the gothic. How do authors use these imagined places to provoke terror in readers? Our study of fictional gothic architecture will draw us into the real spaces of London, where we will visit and study renowned Gothic Revival buildings such as the Houses of Parliament and St. Pancras railway station. Readings may include Horace Walpole, The Castle of Otranto; Jane Austen, Northanger Abbey; Bram Stoker, Dracula; Oscar Wilde, The Picture of Dorian Gray; and Henry James, The Turn of the Screw. (1650-1830, Fiction)
Instructor(s): Benjamin Morgan Terms Offered: Autumn
Prerequisite(s): Acceptance into the London Study Abroad Program

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

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

ENGL 21112. Nudes, Princesses and Cyborgs: Gender, Violence, and Biblical Fiction. 100 Units.
To many, Bathsheba is simply the nude who seduced David. The connotations of being a Jezebel are strong enough that a popular feminist website re-appropriates the insult. Yet the biblical texts themselves make it difficult to imagine female characters as types, or the violence with which they are often associated as comprehensible. Furthermore, Hebrew Bible figures have often been taken up as sites to explore contemporary questions relating to gender and violence. Did Dinah ask for it? Does Ruth’s story celebrate the refugee and mother or justify a colonial politics of assimilation? In this course, students will examine literary works that reuse difficult portions of biblical narrative and challenge readers to reassess biblical violence and its legacies. By engaging with both more popular extended rewritings like The Red Tent and world-literary political works like A Grain of Wheat, this course will reconsider biblical women and the variety of problematic and productive ways they may be appropriated in fiction and in popular culture.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): GNSE 21112, CMLT 21112
ENGL 21202. The Brontes and the 'Psychological Novel' 100 Units.
This course takes the novels of Emily and Charlotte Bronte as a case study for novel theory and criticism. In particular we will consider what it has meant to claim that the Brontes' novels have a special relationship to or claim on the psychological. What is at stake in the critical interest in subjectivity, interiority and depth in these novels? What might it mean to read these (or any) novels without or against a privileging of the psychological? We will look at significant critical movements in Victorian novel studies (ideology critique; gender theory; historicism; etc.) that have taken the Brontes' novels as their objects while we read Wuthering Heights, Jane Eyre, Shirley, Villette and other nineteenth century texts.
Instructor(s): Strang, Hilary
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only.
Equivalent Course(s): ENGL 41202, MAPH 41200, GNSE 21210, GNSE 41200

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 curious 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): FNDL 21210, GNSE 21211

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 21223. Black Speculative Fiction. 100 Units.
This course familiarizes students with Black literary speculative fiction, sci-fi, and fantasy. The objective of this course is to read Black speculative fiction alongside the historical contexts the assigned works speak to, as well as orient students to the radical re/imaginings of Black pasts, presents, and futures in the novels and short films at the center of the course. This class will pay particular attention to Black diasporic/international contributions to the genre. (Fiction, Theory)
Instructor(s): Sophia Azeb Terms Offered: Winter
Equivalent Course(s): CRES 21233, CMLT 21233
ENGL 21224. Against Interpretation: Philology at the Crossroads. 100 Units.
Susan Sontag closed her essay "Against Interpretation" calling for "an erotics of art." Such an "erotics" would avoid doing anything to tame the work of art—allowing its hold on the imagination to grow, without trimming down its excrescences. Eros here stands for the irreducibility of the presence of art—the finite or even infinitesimal presence that imposes itself as irrepressibly fractal in its growth. Sontag was challenging us to make a certain kind of intellectual and affective space available—and this challenge has been reprised in recent scholarship that attempts to trace the state of the Humanities and some of its more eminent toolkits. Both philology and close-reading have been exposed as disciplinarian "disciplines" of the Humanities—long having abandoned the "erotic" power reading as a strategy of unfolding in favor of what might be termed strategies of containment. But this was not always the case. This course seeks to recover what then remains, peeking into the backgrounds of these disciplines as they stand at the crossroads of relevance and retreat—hovering just short of the intimate space of textual experience described by Sontag.
Instructor(s): Claudio Sansone
Terms Offered: Winter
Equivalent Course(s): SALC 21224, CMLT 21224, KNOW 21224

ENGL 21227. Literature and Technology: Machines, Humans, and Posthumans from Frankenstein to the Futurists. 100 Units.
What is technology? What impact did it have on human beings and on the writing of literature as the Industrial Revolution exploded onto the European continent? In this course, we will trace the ecological, economical, and emotional footprints of various machines and technological devices (automata, trains, phonographs, cameras) in the European novel, from Frankenstein to the Futurists. We will delve into the topic with a discussion of Charlie Chaplin's Modern Times, continue with a reflection on the human being as a machine and vice versa (Frankenstein and Pinocchio), transition to accounts on cities, progress, death, and machines (Dicken's Zola, Eça de Queirós), and end with the Futurists' technological extravaganzas that will include a visit to Chicago's Art Institute. Other readings include texts by Marx, Raymond Williams, Heidegger, Leo Marx, Deleuze & Guattari, etc.
Instructor(s): Ana Ilievka
Terms Offered: Autumn
Equivalent Course(s): PORT 28818, ITAL 28818, CMLT 21200

ENGL 21310. Our biopolitics, ourselves: feminist science fiction. 100 Units.
1970s feminist theory made a significant conceptual move in provisionally bracketing off biological sex from the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s and early 80s, finds its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being and new bodies of a variety of kinds. This class will read science fiction, feminist theory and current critical work that concerns itself with biopolitics in order to ask questions about the divide between nature and culture, what's entailed in imagining the future, what gender and genre might have to do with each other, and just what science fiction is and does anyway. Authors include: Le Guin, Russ, Butler, Piercy, Haraway, Rubin, Firestone.
Instructor(s): Hilary Strang
Terms Offered: Spring
Equivalent Course(s): MAPH 41300, GNSE 21310, GNSE 41300, ENGL 41310

ENGL 21350. Early Modern Women Writing Trauma. 100 Units.
This seminar explores the scholarship of trauma studies alongside early modern women's writing, with attention to themes of childbed suffering, loss, and geographical displacement. Authors of focus may include Aphra Behn, Elizabeth Carey, Margaret Cavendish, and Katherine Philips; we will also read widely across genres and time periods, with a syllabus that includes texts ranging from early modern midwifery treatises to contemporary theory foundational to trauma studies. (Pre-1650, 1650-1830, Theory)
Instructor(s): Beatrice Bradley
Terms Offered: Autumn
Equivalent Course(s): GNSE 21350

ENGL 21360. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the two hundred years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries— not to mention a thriving "Janetite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. 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 Shoshana Felman, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Sedgwick, and Raymond Williams.
Instructor(s): Tristan Schweiger
Terms Offered: Autumn
Equivalent Course(s): GNSE 41303, ENGL 41360, MAPH 40130, GNSE 21303
ENGL 21401. Advanced Theories of Gender and Sexuality. 100 Units.
Beginning with the breakup of the New Left and the proliferation of “new social movements” such as feminism, Black Power, and gay liberation, this seminar explores the key debates around which gender and sexuality were articulated as politically significant categories. How did feminist and queer politics come to be scripted increasingly in terms of identity and its negation? To what extent has a juridical and state-centered conception of politics come to displace quotidian practices of freedom and world-building? What are the limits to rights-oriented political movements? What are the political implications of the recent ontological turn to affect in feminist and queer theory?
Instructor(s): Linda Zerilli
Terms Offered: Winter
Note(s): Undergraduates by consent only.
Equivalent Course(s): MAPH 36500, GNSE 21400, PLSC 21410, GNSE 31400, PLSC 31410, ENGL 30201

ENGL 21420. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.
Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, anticipation, optimism or pessimism. How might science fiction enable thinking or imaging futures in modes other than those available to liberalism (progress, reproduction, generation) or neoliberalism (speculation, anticipation, investment)? This class asks how science fiction constitutes its horizons, where and how difference emerges in utopias, and what it might be to live in a future that isn’t ours. Readings may include SF works by Delany, Le Guin, Russs, 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 exposure 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 Ehrenreikh, Eric Schlosser, Naomi Klein, Michael Moore, and Laurie Garrett.
Instructor(s): Agnes Malinowska
Terms Offered: Spring
Equivalent Course(s): MAPH 41600, ENGL 41644

ENGL 21648. Languages of Migration: Literature, Law, and Language Justice. 100 Units.
For decades, human rights activists and lawmakers in the United States have been fighting for a person's right to speak their native language before the law, implying that language justice could be achieved through the use of interpreters. At the same time, a new generation of poets and fiction writers has been exercising alternative approaches to language justice, shifting the focus from speakers to listeners, and from the legal to the personal. This course brings these seemingly separate discourses into conversation in an attempt to trace the assumptions that undergird different formulations of language justice in the late 20th century and 21st century. Drawing on Edward Said's The Public Role of Writers and Intellectuals, we will examine NGO statements and immigration court hearings side by side with poetry and fiction by Monica de la Torre, Antonio Ruiz Camacho, Irena Klepfisz, Joseph Brodsky and others. As we analyze theories of identity, desire, language and responsibility and engage with thinkers such as Andrea Long Chu, Hannah Arendt and Aamir Mufti, we will consider the potential implications of bringing literature and law into conversation with one another.
Instructor(s): Yael Flusser
Terms Offered: Spring
Equivalent Course(s): HMRT 21648, CMLT 21648
ENGL 21690. Empire and the Novel. 100 Units.
This course investigates how the rise of the nineteenth-century British novel is intimately linked to the expansion of the British Empire. Many understand that this empire was based on unfair trade relations, indigenous genocide, and the exploitative labor of millions, but it can be difficult at times to see how this atrocious history fits into the domestic and metropolitan realism of the novel. How does the practice of imperialism impact the conventions of domestic fiction? How are the novel’s constructions of gender, race, and class related to the political status of colonized peoples? Our focus will be to connect narrative form with the realities of imperialism and colonial rule, but we will also draw on other genres of nineteenth-century cultural productions such as print journalism, visual art, and political essays in order to help us trace the sociopolitical conditions that made empire possible. Fictional readings may include work by Charlotte Brontë, George Eliot, Thomas Hardy, Joseph Conrad, Olive Schreiner, and others. Assignments include weekly Canvas posts, a close-reading exercise, a 4-5-page reflection paper on an archival object, and a 6-7-page final paper. (Fiction, 1830-1940, Theory)
Instructor(s): Rebeca Velasquez Terms Offered: Autumn

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

ENGL 21785. Black in Colonial America: Three Women. 100 Units.
Through a survey of texts by and about Sally Hemings, Phillis Wheatley and Tituba, “the Indian,” we will consider the lives of three black women in colonial America. In this period of expansion and contraction of the concepts of race and bondage, what kind of “tellings” were possible for these women? By reading texts written as early as 1692 and as late as 2008, we will also consider how representations of these women have changed over time. Simplified by history as a witch, a poet and a mistress, the details of the lives of Tituba, Phillis and Sally resist these epithets. This course will ask why and how they remain present in the written record today, and what this teaches us about the formation of literary and historical canons. (Fiction, 1650-1830)
Instructor(s): Sarah Johnson Terms Offered: Winter
Equivalent Course(s): CRES 21785, GNSE 21725

ENGL 21855. The Literary Hebrew Bible: An Introduction. 100 Units.
What does it mean for a biblical character to be “fraught with background,” in Erich Auerbach’s evocative phrase? How can we approach the Bible’s dense, terse, paratactic prose as literary interpreters? What are the conventions and restrictions of biblical poetry, and how does the text move within these rules? In this course, students will read key narrative and poetic texts from the Hebrew Bible, de-familiarize traditional stories, acquire tools of literary analysis particular to biblical poetics, and ask questions about the literary legacy of this complicated, messy collection. Along the way, we will treat important comparative literary issues the Hebrew Bible highlights, including distinctions between history and fiction, literary genre, biblical translation, and notions of canon and tradition. Though our primary focus will be on the biblical text itself, our reading will be aided by foundational texts on biblical poetics (including works by Auerbach, Alter, Sternberg and Kawashima) and more recent examples of feminist, queer-theoretical, postmodern and postcolonial biblical criticism.
Instructor(s): Chloe Blackshear Terms Offered: Winter
Equivalent Course(s): CMLT 21855, RLST 21855, JWSC 21855, FNDL 21855

ENGL 22048. Girlhood. 100 Units.
This course focuses on narratives in which the category of “girl” or “girlhood” is under construction, or called into question. We’ll begin with a number of works from the eighteenth and nineteenth centuries (novels by Frances Burney, Jane Austen, Mary Wollstonecraft, Charlotte Bronte), and will move into novels, films, comics, and memoirs from the twentieth and twenty-first centuries that draw on or depart from some of those earlier texts. Throughout, the course will draw on work from fields like sociology, history, and feminist and queer theory to consider changing conceptions of childhood, adolescence, and development, as well as the way that intersections of race, class, gender, sexuality, and ability shape categories and narratives of “girlhood.” (Fiction, 1650-1830)
Instructor(s): Heather Keenleyside Terms Offered: Spring
Equivalent Course(s): GNSE 22048
ENGL 22140. Lyric Intimacies in the Renaissance. 100 Units.
This course will examine how writers in the Atlantic and Mediterranean world used lyric verse as a tool for establishing, imagining or faking intimacy— with potential lovers, employers, friends, and God. Poetry has often been perceived as a peculiarly intimate medium, tasked with providing access to a person’s inner experience: we’ll examine how Renaissance poets created the experience of lyric nearness and track the social functions the poetry of intimacy served. The course will feature British authors such as William Shakespeare, John Donne and Katherine Philips in conversation with Petrarch’s transformational sonnets, verse in the Islamic poetic tradition by Hafez and A’ishah al-Ba‘uniyyah, and the work of writers in the Americas such as Sor Juana Inez de la Cruz and Anne Bradstreet. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them?
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Equivalent Course(s): MAPH 40140, GNSE 44440, GNSE 24440, ENGL 40140

ENGL 22402. Perspective as a Challenge to Art History. 100 Units.
Equivalent Course(s): SOTH 32402, ENGL 42412, ARTH 22402, ARTH 32402

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 adavasi (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): GLST 25310, SALC 25310, HIST 26806, CRES 25310

ENGL 22817. Pale Fire. 100 Units.
This course is an intensive reading of Pale Fire by Nabokov.
Equivalent Course(s): REES 30020, REES 20020, GNSE 39610, FNDL 25311, GNSE 29610

ENGL 23112. Trans Performativity. 100 Units.
In this course we will explore how these dialogues and conflicts between gender studies, queer theory, and trans studies have developed and transformed our understandings of categories like ‘gender,’ ‘sex’ and ‘trans.” Some guiding questions will be: how do we, and should we, conceive the materiality of the body? How do assumptions about ‘nature’ and the ‘natural’ determine how we view categories of identity, and what are the political ramifications of these determinations? Why, within certain discourses, has the fluidity of gender been promoted, while the fluidity of race remains controversial and generally unsupported? How do we account for these different receptions, and what kind of opportunities do they make available for politically engaged communities? How can we simultaneously value performative theories of gender, while also maintaining a certain stability of identity as developed within trans criticism, even when these two discourses seem in direct conflict?
Equivalent Course(s): CMLT 23112, GNSE 23112

ENGL 23127. Queer Letters and LGBTQ+ Lifeworlds. 100 Units.
This course asks after the social and aesthetic possibilities of queer literatures, with a particular interest in such life-writing forms as the personal letter and epistolary (or electronic) correspondence. What, we will ask, can attending to specifically LGBTQ+ correspondences and life-writings teach us about minoritarian lifeworlds and literary canons? And, vice versa, how does an attention to the sub- or counter-cultural spaces of queer literary production change the way we read even canonical literary texts? We will visit a variety of LGBTQ + literary lifeworlds across the twentieth and twenty-first centuries - between London, Paris, New York, San Francisco - and engage a wide range of texts and media that represent and encode queer social circuits: collected correspondences, coterie literatures, auto/biographies, memoirs, poetry, and film. In so doing, we will develop a backdrop of queer theoretical scholarship devoted to questions of community-making, subcultural space and belonging, and queer time, including the work of José Esteban Muñoz, Juana María Rodríguez, Elizabeth Freeman, and Jack Halberstam. In addition to a self-designed archival, analytical, or creative final project, we will also hone archival research strategies through two excursions to local archives and experiment with creative and collaborative strategies for reading and writing as we challenge ourselves to think from the position of correspondents.
Instructor(s): Sarah McDaniel Terms Offered: Autumn
Note(s): This course counts as a Concepts Course for GNSE majors.
Equivalent Course(s): GNSE 23127
ENGL 23130. Screwing Up: Shame, Apology, and Gender Theory. 100 Units.
What does it feel like to be wrong? How do we know when we have “erred”, and who decides what’s right? How
does feeling shame change how we think of ourselves and how we might behave in the future? What does the
“normative” in heteronormative mean? In this class, we will use the question of normativity-senses of wrongness
and rightness and how those judgments are articulated, navigated, and enforced-to explore foundational
concepts in and across theories of gender and sexuality. We will also examine the social performances of apology,
guilt, regret, and remorse that occur when individuals believe they have erred. We will examine ways in which
gender and bodily regimes of normativity occur in and around scenes of discomfort, uncertainty, and insecurity
as well as through infrastructures of legality and policing. This course pairs our central theoretical texts from
feminist, queer, critical race and disability studies with literary texts, works of poetry, and contemporary cultural
objects in order to examine how these questions are enacted in a variety of lived and literary perspectives.
Instructor(s): Bellamy Mitchell
Terms Offered: Autumn
Note(s): This course counts as a Concepts Course for GNSE Majors
Equivalent Course(s): GNSE 23130

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. Course to be taught winter 2020
Note(s): For graduate students and advanced undergraduates.
Equivalent Course(s): ENGL 43708, SCTH 46011, FNDL 26011

ENGL 24114. Representing Revolutions. 100 Units.
What we think of as modernity can be said to begin with the birth (or rebirth) of the citizen. During the 17th and
18th centuries, revolutions in Britain, France, and North America sought to recast political society as a structure
built upon social contracts and natural rights of the people rather than the divine right of kings. Yet the category
of citizen was (and remains) exclusionary as well as inclusive, frequently deployed to mark those outside its
boundaries and protections. During the 19th and 20th centuries, the constructions of race, gender, and nation
continued to shift into new forms, and many literature of these centuries focus on how “the citizen” is conceived
and reinvented into the present. This interdisciplinary, trans-historical, and transatlantic course will discuss
how these tensions and debates influence literature and political discourse over four centuries, a breadth that
will allow us to trace the concepts and critiques of citizenship as they have come to shape our contemporary
world. Primary readings will include William Shakespeare, Tobias Smollett, Olaudah Equiano, Anna Laetitia
Barbauld, Herman Melville, Frederick Douglass, Richard Wright, Miné Okubo, and Claudia Rankine. Secondary
and theoretical readings will include Michel Foucault, Raymond Williams, Benedict Anderson, Ian Baucom, Lord
Mansfield, C. L. R. James, Paul Gilroy, John Locke, Thomas Jefferson, Achille Mbembe, Emma Goldman, and
Harry Harootunian.
Equivalent Course(s): MAPH 40110, ENGL 40110

ENGL 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): Agnès Malinowska
Terms Offered: Spring
Note(s): Open to 3rd and 4th years in the College and MA students
Equivalent Course(s): ENGL 34255, MAPH 34255
ENGL 24400. Brecht and Beyond. 100 Units.

Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the anarchic parable plays of the 1920’s to the agitprop Lehrstück and film esp Kühle Wampe to the classical plays of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard) and cultural theory (the Situationists and May 68), film and theatre in Britain (Mike Leigh and Lucy Frebble), and theatre and film in Africa, from South Africa to Senegal. (Drama, 1830-1940)

Prerequisite(s): NOTE: This is *not* a basic intro course: background in one or more of the following areas is essential: Intro to film/international cinema AND/OR TAPS AND/OR German or French.

Note(s): This course also includes a weekly screening session.
Equivalent Course(s): CMST 26200, CMLT 20800, TAPS 28435, FNDL 22405

ENGL 24421. The Interrupted Word: Photographs in Contemporary Central Europe. 100 Units.

Literature from East-Central Europe in the past 20 years has been largely populated by the genre of “witness literature,” or fictional narratives about factual historical traumas. Given the global popularity of memoirs, why would an author choose to write a fictional account of historical trauma as a way to bear witness? Even more curiously, these novels frequently embed photographs-pictures of real people and places-within their fictional narrative. How do these mixings of media-and of reality and fiction-affect the ways these novels bear witness? In this course, we will focus on the literary legacy of three historical moments of witness- Germany after WWII, Yugoslav Successor States after the Yugoslav Wars of the 1990s, and Post-Soviet Poland-to ground a theoretical analysis of the function of photographs in texts. As the four novels (by W.G. Sebald, Dubravka Ugrešić, Aleksandar Hemon, and Pavel Huelle) that serve as touchstones for our inquiry were all composed at both a temporal and spatial remove from their historical referents, we will also engage the discourses of post-memory and exilic literature. Throughout the course, our main goal will be to determine the function of photographs embedded in literary narratives: what kind of truths do they represent? How does a photographic truth interact with a narrative one? How can diverse media theory help us understand the relationships between photography, narrative, literature and history?

Instructor(s): Kaitlyn Tucker Sorenson Terms Offered: Spring

Equivalent Course(s): REES 24411, GRMN 24415

ENGL 24422. The Science of Literature. 100 Units.

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

Instructor(s): H. Long Terms Offered: Spring

Equivalent Course(s): EALC 24411, ENGL 34422, EALC 34411

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): ARTH 25885, TAPS 20110

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 Paul Auster, James Baldwin, Roland Barthes, Alison Bechdel, Doris Lessing, Vladimir Nabokov, W.G. Sebald, Gertrude Stein, and Virginia Woolf.

Instructor(s): Christine Fourmaudes Terms Offered: Spring

Equivalent Course(s): ENGL 34526
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

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

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

ENGL 24610. Uncanny Encounters in Global Medieval Literature. 100 Units.
Meetings with ghosts, dragons, elves, and jinn - violent or erotic, compassionate or unsettling - animate many key texts of the Middle Ages. Unlike in our stereotypes of a past when people blamed their daily problems on witches or demons, medieval literature depicts strange beings, dangerous monsters, and otherworld realms as anything but quotidian. Rather, medieval protagonists regularly find their lives changed by experiences with the strange. In this course, we will interrogate the literary and cultural meanings of these uncanny encounters through close readings of primary texts in translation from across medieval Eurasia - including Norse sagas, Persian epics, Celtic legends, Tibetan hagiographies, and Japanese drama. We will draw on comparative methods in responding analytically and creatively to these underappreciated works.
Instructor(s): Sam Lasman Terms Offered: Autumn
Equivalent Course(s): MDVL 24610, CMLT 24610, RLST 28450

ENGL 24750. Imperialism and the Intimate Self. 100 Units.
Equivalent Course(s): MAPH 34750

ENGL 24950. Animal Studies: A Theoretical Introduction. 100 Units.
Equivalent Course(s): MAPH 34950

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 uses the cases of the Los Angeles and San Francisco areas to track the entanglement of literature and critical space studies. We will engage with critical geography studies, considerations of everyday life, and cultural studies of urbanism to interrogate the relationship of literature and cinema to the politics of space. Students will learn to read contemporary literature through the political construction of the lived world, and to think with current scholarship on race, space, gender, sexuality, and ordinary life. Includes fiction by Chester Himes, Michelle Tea, and Oscar Zeta Acosta, and theoretical and critical works by Karen Tongson, Sara Ahmed, Michel de Certeau, and Nigel Thrift.
Instructor(s): Megan Tusler Terms Offered: Winter
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 25113. In the Beginning: Origin, Style, and Transformation in the King James Version Matrix. 100 Units.
The 400th anniversary of the King James Bible (KJV) set off a series of events and texts dedicated to the great influence of this literary classic—a vernacular English Bible from 1611. What is it about the KJV that has so obsessed readers and writers? How has it become part of and affected world literature? Are there competing ways of conceiving the biblical text in English literature? In this course, we will trace some of the KJV’s thematic and stylistic influences in global Anglophone literature; sometimes we will deal with direct allusion and rewriting, and other times we will study the possibilities of more tenuous links. In parallel to this work, we will problematize the KJV’s astounding centrality by: examining some pre-KJV literature and alternative early-modern and 20th century translations (particularly as these intersect with Jewish tradition); attending to subversive and postcolonial literary uses of the translation; and close-reading the political and ideological motivations behind certain forms of critical adulation. Texts examined may include works by authors such as George Peele, William Shakespeare, Herman Melville, William Faulkner, Toni Morrison, Cynthia Ozick, Zora Neale Hurston, Chinua Achebe and Wole Soyinka.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): JWSC 27703, CMLT 25113

ENGL 25208. Literature and Human Rights. 100 Units.
Equivalent Course(s): HMRT 25108

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

ENGL 25262. Gender and Sexuality in a Transnational World. 100 Units.
This course, through attention to critical theory and expressive cultures, surveys gender and sexuality across time and place. Students will learn about theories of sex, gender, and sexuality; colonialisms and nationalisms; social movements; and war, migration, and technology. (Fiction, Theory)
Instructor(s): Kaneesha Parsard Terms Offered: Winter
Equivalent Course(s): GNSE 25262

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 25509. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include "Beyond the Pleasure Principle," "Note on a Mystic Writing Pad," "The Uncanny," "Jen SEN's Gradiva," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.
Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): BPRO 25600, ENGL 45613

ENGL 25613. How Does It Feel to Be an Outlier? Narratives of Medical 'Otherness'. 100 Units.
Ideas of what is "normal" and what is "different" are fundamental organizing concepts in scientific and humanistic thinking. Writers in both the sciences and the humanities use these concepts particularly when constructing narratives about how individuals experience selfhood and the world. This course examines a body of writings that depict the lives of those who identify, or are identified, as outliers. Students will approach this topic through medical case studies; through autobiographies and biographies about the experience of being physical or mental exceptions; and through writings by and about doctors, patients, medical researchers, and people who are the subjects of medical research. How do scientists, biographers, journalists, and others capture the experience of being different? What are the aims of outlier narratives? What ethical questions surround these writings? How do such narratives underscore or undercut concepts of what is "normal" and what is "different"?
In addition to surveying the landscape of outlier literature, students will research and write an outlier narrative in the form of a medical case study, biography, journalistic profile, or memoir.
Instructor(s): P. Mason, N. Titone Terms Offered: Winter
Prerequisite(s): Third or fourth-year standing. Interested students are asked to send one page on why they want to take this course to pmasson@uchicago.edu and ntone@uchicago.edu
Equivalent Course(s): BPRO 25600, ENGL 45613

ENGL 25850. What was Cultural Studies. 100 Units.
This course examines the origins and development of cultural studies in Britain, between 1956-1978. We will be reading texts by Stuart Hall, E.P. Thompson, Angela McRobbie, and Raymond Williams (among others) as well as engaging with art and journalism from the period. The problems that compelled these writers to develop new ways to study culture were political: they were responding to changes in the traditional working-class, the shifting role of the 'mass media' in modern democracies, and the 'moral panic' that many Britons felt when faced with new immigrants and rebellious youth in weird clothes. By the end of the course we may hope to gain both a deeper understanding not only of what cultural studies meant in Britain before Thatcher but also what it might be and become now, in America under Trump. Course intended as an introduction.
Equivalent Course(s): SC TH 20603, HIST 21502

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

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 imbri cated 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): AMER 40150, MAPH 40150, ENGL 45150, AMER 25150
ENGL 26312. Global Speculative Fiction. 100 Units.
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. The course reflects on how these texts and films reimagine the past and the present in order to offer radical visions of desirable or undesirable futures. To that end, we will 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. Literary and cinematic works will be paired with theoretical readings that critically 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 exploring speculative fiction as a way of reading and interpreting the universe, we will examine its generic and aesthetic qualities across a variety of subgenres (Afrofuturism, cyberpunk, steampunk, climate fiction).
Instructor(s): Hoda El Shakry Terms Offered: Winter
Equivalent Course(s): CMLT 36311, CMLT 26311, ENGL 36312

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, SCTH 36014, ENGL 34850

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

ENGL 26703. How to Read Difficult Poems. 100 Units.
Different kinds of difficulty will be identified in English-language poems of different periods, and appropriate reading strategies developed. The aim is an education in the pleasures and rigor of difficulty, and subsequently in the art of making difficulties out of apparent simplicity and in attuning to the "possibles of joy" beyond difficulty. (Poetry, 1650-1830, 1830-1940, Theory)
Instructor(s): John Wilkinson Terms Offered: Winter

ENGL 26855. Queer Theory. 100 Units.
This course aims to offer a foundation in queer theoretical texts. In order to understand the contested definitions of the term "queer" and explore the contours of the field’s major debates, we will work to historicize queer theory’s emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, 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: Winter
Equivalent Course(s): CMLT 36855, GNS 26855, RLST 26885, GNS 36855, CMLT 26855, ENGL 36855

ENGL 26856. Queer Theory: Futures. 100 Units.
TBD
Instructor(s): Kris Trujillo Terms Offered: Winter
Equivalent Course(s): ENGL 36856, RLST 26856, CRES 26856, GNS 36856, GNS 26856, RLVC 36856, CMLT 36856, CMLT 26856
ENGL 26912. Literature and Critical Debates at Midcentury. 100 Units.
This course serves as an introduction to three different critical fields in the United States between 1930 and 1960: the black literary-political debate, the New Critical movement, and the New York Intellectuals. It tracks the canonization of American modernism as well as renewed interest in literary figures of the 19th century. In this class, we will ask important critical questions like, under what circumstances is a text taken to be part of a significant movement or historical moment? How do novels and short fiction come to be seen as “dominant” or “minor”? How do critical communities make sense of a novel’s politics? What is the relationship between institutional intellectuals and the creation of modes of reading? Primary texts will include novels by William Faulkner, James Baldwin, and Mary McCarthy and short fiction by Carson McCullers, Flannery O’Connor, and Jean Toomer. Secondary texts will include works by Ralph Ellison, Lionel Trilling, Leslie Fiedler, John Crowe Ransom, and Robert Penn Warren.
Equivalent Course(s): MAPH 34550

ENGL 27008. Black in the City. 100 Units.
Moving from literature written during the early Jim Crow era to contemporary hip hop, this course will look at the ways black artists have staged encounters with urban space. We will pay close attention to not just how black artists have represented the city but the methodologies they have experimented with in studying and surviving it. From the juxtaposition of Southern and Northern cities in pre and post-Great Migration literature, to Gwendolyn Brooks’ mid-century experiments in urban seeing, Spike Lee’s staged urban explosions and Kendrick Lamar’s Compton soundscapes, this course complicates both the dreams and the despair yoked to being black in the city. (Fiction, 1830-1940, Theory)
Instructor(s): Adrienne Brown Terms Offered: Spring
Equivalent Course(s): AMER 27008, ARCH 27708, CRES 27008

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 Stadelnik Terms Offered: Winter
Equivalent Course(s): KNOW 27012, HIP’S 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, HIP’S 27006

ENGL 27015. Graphic Medicine. 100 Units.
What do comics add to the discourse on health, illness, and disease? What insight do comics provide about the experience of illness? Can comics improve health? Graphic Medicine: Concepts and Practice is a course designed to introduce students to the basic concepts and practices of the emerging field of graphic medicine. Broadly defined as the “intersection between the medium of comics and the discourse of healthcare,” graphic medicine allows for a unique exploration of health, disease, and illness through the narrative use of graphic and textual elements. Following a life-cycle framework, this course will examine the range of graphic medicine works that address topics such as pregnancy, abortion, mental health, sexuality, chronic medical diseases, HIV/AIDS, dementia, and end-of-life issues. Students will learn about conceptual and practical aspects of the field and be exposed to a variety of styles and genres that capture its breadth and diversity. In addition to reading, analyzing, and discussing the works, an important component of the class will be exercises during which students will create their own graphic medicine works. Taught by a nurse cartoonist (also a founding figure in the field) and a physician, the course also provides a perspective of the field from within the practice of medicine. Through didactics, discussion, and practice, this course will provide students with a thorough understanding of the field of graphic medicine.
Instructor(s): Brian Callender, MK Czerwiec Terms Offered: Winter
Prerequisite(s): No prior knowledge or experience of graphic novels, comics, drawing, or medicine required.
Equivalent Course(s): KNOW 37015, KNOW 27015, CHSS 37015, HIP’S 27015
ENGL 27017. Passing. 100 Units.
In this course, we examine how people move within and between categories of identity, with particular attention to boundary crossings of race and gender in U.S. law and literature from the nineteenth century to the present. Law provides a venue and a language through which forces of authority police categories of identity that, at Jean Stefancic and Richard Delgado observe, “society invents, manipulates, or retires when convenient.” Readings will include theoretical texts as well as court rulings, cultural ephemera, and literary texts.
Instructor(s): Nicolette I. Bruner Terms Offered: Spring
Equivalent Course(s): KNOW 27017, GNSE 27017, CRES 27017

ENGL 27102. Dissident Lit. 100 Units.
This seminar will explore the literature and history of “the dissident,” a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence.
Equivalent Course(s): HMRT 37102, ENGL 47102, HMRT 27102

ENGL 27125. Voices of Alterity and the Languages of Immigration. 100 Units.
This course investigates the individual experience of immigration: how do immigrants recreate themselves in this alien world in which they seem to lose part of themselves? How do they find their voice and make a place for themselves in their adoptive homes? If in the new world the immigrant becomes a new person, what meanings are still carried in traditional values and culture? How do they remember their origins and record new experiences?
Instructor(s): Angelina Ilieva Terms Offered: Spring. Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Note(s): Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Equivalent Course(s): CMLT 27125, REES 29025, PBPL 27125, HIST 27710, ENST 27125

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

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

ENGL 27451. Stateless Imaginations: Global Anarchist Literature. 100 Units.
Stateless Imaginations: World Anarchist Writing This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarcho-syndicalism to Kurdish stateless democratic movements of today. We will also study the literature of “proto-anarchist” writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 27450, ENGL 37451, CMLT 37450
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 27583. 21st Century American Drama. 100 Units.
This seminar focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegría 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 scenework.
Instructor(s): H. Coleman Terms Offered: Autumn 
Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu. 
Equivalent Course(s): TAPS 20120
ENGL 27600. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the “father” of African cinema, Ousmane Sembene, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembene’s Camp de Thiaroye (1984), and Jean Marie Teno’s Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Note(s): This course also includes a weekly screening section.
Equivalent Course(s): GNSE 48602, GNSE 28602, CRES 24201, CMST 24201, CMLT 42900, ENGL 48601, CRES 34201, ENGL 47600, CMLT 22900, CMST 34201

ENGL 27713. Nothing New Under the Sun? ‘Adapting’ in Twentieth-Century Jewish Literature. 100 Units.
How do works as disparate as Jerry Siegel and Joe Schuster’s first Superman comics, Joseph Roth’s moving Job (1930), or Cynthia Ozick’s golem novel The Puttermesser Papers (1997) treat the histories, genres, and texts they (arguably) refashion? In this course, we will take on and close-read a variety of fictions, treating these both as stand-alone works of art in their own right as well as participants in a kind of literary lineage (and sometimes a very non-linear one!). With the help of Linda Hutcheon’s Theory of Adaptation and other theorists, we will engage with different kinds of transfer (Bible to Novel, Fiction to Film/Television; Archive to Drama; Original to Translation, etc.). We will explore different ways of understanding “adaptation” as a concept across linguistic, temporal, and geographic axes, and we will also consider texts and stories which push against and challenge definitions of adaptation. Ultimately, we will ask: What counts as adaptation, and why adapt? Does the art of adaptation and remix take on particular resonances for Jewish diasporic and immigrant writers in the twentieth century? How do these authors and creators pull “original” works, stories and history into new contexts? How do they draw readers and audiences in to alternate, unfamiliar forms? How do popular genres deal with the weight of tradition? How do these fictions negotiate between the familiar and the strange, and to what ends?
Instructor(s): Chloe Blackshear Terms Offered: Winter
Equivalent Course(s): JWSC 27713, CMLT 27703

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 28113. The American Novel in History and the Historical Novel. 100 Units.
We will read several American novels-some canonical, others largely forgotten-to explore the relationship between literature and history from the early Republic to the present. A novel like Nathaniel Hawthorne’s “The House of the Seven Gables” is both a historical artifact, a rich and suggestive reflection of the world in which it was written and a profound meditation on history itself, on the narrations by which a culture acknowledges and denies its inheritance from the past. Indeed, many novelists have explored dimensions of our collective past that historians, tethered to the surface of recorded fact, cannot reach and should not ignore. From the creation of the American republic to the unraveling of the American working class, from the experience of slavery to the experience of industrialized warfare, we will examine some of the most significant issues in American history through the art of some of the nation’s most gifted novelists
Instructor(s): A. Rowe Terms Offered: Spring
Equivalent Course(s): HIST 28103
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 28404. Introduction to Old English. 100 Units.
Moððe word fræt. “These are the first words of a riddle that students will learn how to read in this course. As the first part of the Medieval Research Series, this course introduces students to the Old English language, the literary history of early medieval England, and current research tools and scholarship in the field of Old English. In studying the language, we will explore its diverse and exciting body of literature, including poems of heroic violence and lament, laws, medical recipes, and humorously obscene riddles. Successful completion of the course will give students a rich sense not only of the earliest period of English literary culture, but also of the structure of the English language as it is written and spoken today. (Pre-1650; Med/Ren) This course is the first in a two-semester Medieval Research sequence. No prior experience with Old or Middle English is required. The second course in the Medieval Research sequence (Beowulf) will be offered in the Spring Quarter. Instructor(s): Benjamin Saltzman Terms Offered: Autumn Equivalent Course(s): MDVL 28404, ENGL 38404

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

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): RLVC 38500, RLST 28510, ENGL 38500, RAME 38500

ENGL 28612. Human Rights Witness. 100 Units.
This course examines contemporary narratives about human rights and their violation, focusing in particular on "witnessing" and "testimony" as political and aesthetic forms. We will consider novels, memoirs, legal and political documents, films, and reportage and activist writings in order to consider how these works register the experience of witnessing human rights violations, whether from a position of complicity (active or passive), engaged opposition, or as the victim/survivor of such violence. (1830-1940) Instructor(s): Sonali Thakkar Terms Offered: Spring Equivalent Course(s): HMRT 28612

ENGL 28619. Postcolonial Openings. 100 Units.
In this course, we examine the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with attention to how its interdisciplinary formation contributes to reading literary works. We begin by surveying the development and trajectory of the field, particularly as it develops around debates on revolution and compromise, cosmopolitanism, the psychology of colonialism, and anti-colonial historiography. Alongside this, we consider the recent disciplinary revival of the categories of "global Anglophone" and "world literature" through readings on "literary worlds" to to evaluate these categories, and their contributions to ongoing debates about translation/translatability, vernaculars, rewriting, and mimicry. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experience of geographic and cultural displacement? To better answer this, we read recent scholarship that engages the field in conversations around intimacy, belonging, and human rights, to think about the impulses that animate the field, and its possible futures. Readings will likely include works by Debjani Ganguly, Kamau Brathwaite, Jean Rhys, Amitava Kumar, Sara Ahmed and Amitav Ghosh. Equivalent Course(s): MAPH 34520
ENGL 28660. How Literature Thinks: Contemporary Writers on Big Problems. 100 Units.
Big Problems' have affective dimensions that not only complicate our thinking about issues like climate change or income inequality but pose "big problems" of their own: apathy, depression, boredom, paranoia. Literature invites us to reflect on these affective states and their social repercussions while also expanding the forms of feeling and knowing available to us. How do novels, poems, and memoirs explore the connections between emotion, understanding, and individual and collective action? Can criticism help us to see those connections? In this course, we will read the work of contemporary writers who explore a variety of pressing questions. Authors will include celebrated novelists and poets visiting the University, University of Chicago faculty in Creative Writing, and award-winning local authors. These writers will visit our class to share their views on how literature "thinks" in generative ways. Readings of contemporary novels, poetry, and nonfiction will be supplemented by theoretical texts that illuminate the affective, epistemological, and political dimensions of artistic responses to social crises. Assignments will include both creative and critical writing exercises, attendance at literary events, and a final (creative, critical, or creative/critical hybrid) project. No prior creative writing experience is required. Instructor(s): S. Reddy, S. Ngai Terms Offered: Spring Prerequisite(s): PQ: Third- or fourth-year standing Equivalent Course(s): BPRO 26800, ENGL 38660

ENGL 28710. On Fear and Loathing: Negative Affect and the American Novel. 100 Units.
Equivalent Course(s): MAPH 40120, ENGL 38710

ENGL 28775. Racial Melancholia. 100 Units.
TBD
Instructor(s): Kris Trujillo Terms Offered: Autumn Equivalent Course(s): RIVC 38775, CMLT 38775, GNSE 38775, CRES 22775, RLST 28775, ENGL 38775, CMLT 28775, GNSE 28775

ENGL 28811. The Simple Art of Murder. 100 Units.
Philosophers and literary critics of various stripes have been attracted to the detective story, often taking its intrepid protagonist as a figure for the reader and the genre itself as an exploration into practices of reading and interpretation. This course will examine the form and context of the detective story and some of the key critical and theoretical work the genre has inspired. We will read examples of British and American detective fiction, asking: What is the nature of the pleasure the detective story delivers? How-and why-has this genre become a favorite object of study for some of the most influential theorists of the twentieth century? How does detective fiction, a formula which allows for seemingly endless variety, evoke the ongoing and open-ended dynamic between modern rationality and something like "natural" intuition? We'll consider the answers to these questions proposed by selected theorists of the genre, as well as the critical and self-reflective writings of the detective-story writers themselves. Instructor(s): Kerri Hunt Note(s): Current MAPH students and third and fourth years in the College. All others by instructor consent only. Equivalent Course(s): MAPH 34125

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

ENGL 28910. Introduction to Yiddish Culture and Literature. 100 Units.
Course description unavailable. Equivalent Course(s): JWSC 24309, YDDH 21709, GRMN 21709, YDDH 31709, GRMN 31709

ENGL 28912. War and Peace. 100 Units.
Tolstoy's novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world's great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G) Instructor(s): William Nickell Terms Offered: TBD Equivalent Course(s): FNDL 27103, CMLT 32301, HIST 23704, REES 30001, ENGL 32302, CMLT 22301, REES 20001
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): ENGL 48700, ARTH 38500, ARTH 28500, CMST 28500, MAAD 18500, CMLT 32400, CMLT 22400, ARTV 20002, MAPH 33600, CMST 48500

ENGL 28918. Comparative Methods in the Humanities. 100 Units.
This course introduces models of comparative analysis across national literatures, genres, and media. The readings pair primary texts with theoretical texts, each pair addressing issues of interdisciplinary comparison. They include Orson Welles’s "Citizen Kane" and Coleridge’s poem "Kubla Khan"; Benjamin’s “The Storyteller,” Kafka’s “Josephine the Mouse Singer,” Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa’s The Storyteller; Victor Segalen’s Stèles; Fenollosa and Pound’s "The Chinese Character as a Medium of Poetry" and Eliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Mérimée, "Carmen," Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s The Lower Depths; Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhthin, "Discourse in the Novel"; Gogol, The Overcoat, and Boris Eikhenbaum, "How Gogol's Overcoat Is Made.”
Instructor(s): Olga Solovieva 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 29103. Representations of Islam in Early Modern England. 100 Units.
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the 1580s to the 1650s with a primary but not exclusive focus on drama. What enduring fantasies about the Islamic world does early modern English literature express? How do religion, race, gender, and sexuality intersect in the formation of those fantasies? How do specific English social, political, and cultural issues inform literary representations of Islam? Ultimately, what do texts about Islam tell us about early modern England?
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Limited to 15 students, generally third- and fourth-year English majors but is open to all undergraduates; focuses on the analytical, research, and bibliographic skills necessary for producing a substantial seminar paper.
Equivalent Course(s): RLST 29103

ENGL 29120. Renaissance Christian Epic: Tasso, Vida, Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (first pub. 1581) and John Milton’s Paradise Lost (first pub. 1667), and two brief Biblical epics, Marco Girolamo Vida’s Christiad (1535) and Milton’s Paradise Regained (1671). We will examine these four Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources (primarily the Bible); seek to forge an elevated and appropriate language for epic in Latin, Italian, and English; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.
Instructor(s): Joshua Scodel Terms Offered: Spring
Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
Equivalent Course(s): CMLT 39120, CMLT 29120, ENGL 39120

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): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of 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): ENGL 48700, ARTH 38500, ARTH 28500, CMST 28500, MAAD 18500, CMLT 32400, CMLT 22400, ARTV 20002, MAPH 33600, CMST 48500
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): Staff 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): ARTV 20003, MAAD 18600, CMLT 32500, ARTH 28600, CMST 28600, MAPH 33700, CMST 48600, REES 25005, ENGL 48900, CMLT 22500

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

ENGL 29416. Freud. 100 Units.
TBD
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): CMLT 29416, DVPR 39416, CMLT 39416, ENGL 39416, RLST 29416

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