English Language and Literature

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

Program of Study

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

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

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

Program Requirements

The Department of English requires a total of 13 courses: 11 courses taken within the Department of English and two language courses beyond the College requirement or their equivalent as outlined under the Language Requirement section below, as well as a statement of academic concentration within the major to be submitted by the end of the third week of Spring Quarter of a student's third year. The program presupposes the completion of the general education requirement in the humanities (or its equivalent), in which basic training is provided in the methods, problems, and disciplines of humanistic study.

Language Requirement

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

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

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

NOTE: If students have placed into a language’s 20200-level course, they should take the course they have tested into and will be able to substitute an ENGL elective for the second language course. Students who place into a language course beyond 20200 (that is, the third course of the intermediate level, or above) can petition for the previous sequences to complete the language requirement. All students should set up an appointment with the Student Affairs Administrator to go through the English department language petition process. Please note that language back credit is not permitted. Students who petition out of the language distribution requirement must still take 13 courses in total for the English major. An approved petition enables them to count ENGL electives towards the language distribution requirement.

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

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

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

**Genre Fundamentals Requirement**

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

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

**Genre Requirement**

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

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

**Period Requirement**

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

One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 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](http://english.uchicago.edu/courses). For required student forms, visit [english.uchicago.edu/undergraduate/current-students](https://english.uchicago.edu/undergraduate/current-students/).

**BA Project**

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

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

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

The BA Project may develop from a paper written in an earlier course or from independent research. Students who wish to complete a BA Project must submit a proposal (available on the English Department website) 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

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<td>or two quarters of course work outside the English Department in literature originally written in a language other than English</td>
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<td>or two quarters of a computer language</td>
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or two quarters of ENGL electives, if the student has a language placement of 20300-level or higher

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<td>or one quarter of ENGL 29900 Independent Paper Preparation and one of the previously listed foreign language requirement courses</td>
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A total of 11 additional English courses is required to meet the distribution requirements of the major (one course may satisfy more than one requirement):
One genre fundamentals course or "Approaches to Theater" course
One English course in fiction
One English course in poetry
One English course in drama
One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 1940
One English course in literary or critical theory
One to seven English electives (may include ENGL 29900)

Statement of Concentration in the Major * 000
BA Project (optional) 000
Total Units 1300

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

Courses Outside the Department Taken for Program Credit

A maximum of three courses outside the Department of English may count toward the total number of courses required by the major. The student, after discussion with the Student Affairs Assistant, may submit a petition for course approval to the Director of Undergraduate Studies before taking courses outside the English Department for credit toward the major. Such courses may be selected from related areas in the University (history, philosophy, religious studies, social sciences, etc.) or they may be taken from a study abroad program.

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

Transfer credits for courses taken at another institution are subject to approval by the Director of Undergraduate Studies and are limited to a maximum of three courses. Transferred courses do not contribute to the student’s University of Chicago grade point average for the purpose of computing an overall GPA, dean’s list, or honors. NOTE: The Office of the Dean of Students in the College must approve the transfer of all courses taken at other institutions, with the exception of courses taken as part of a University-sponsored study abroad program. For details, visit the Transfer Credit page.

CREATIVE WRITING

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

For more information, visit the Creative Writing website.

Double Majors in English Language and Literature and Creative Writing

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

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

MINOR IN ENGLISH AND CREATIVE WRITING

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

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

Students who elect the minor program in English and Creative Writing must meet with the program administrator for Creative Writing before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the administrator. The administrator’s approval for the minor program should be submitted to the student’s College adviser by the deadline above on the Consent to Complete a Minor (https://humanities-web.s3-us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, obtained from the College adviser or online.

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

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

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

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

Minor to Major and Major to Minor

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

Sample Plan of Study for the Minor

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

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

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

GRADING

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

ADVISING

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

After declaring the major, students should arrange a meeting with the Student Affairs Assistant, who will help students fill out the English Requirements Worksheet. Students should also subscribe to the departmental email list for majors (ugrad-english@lists.uchicago.edu) 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 10101. The University in Literature. 100 Units.
How has the university been imagined in American literature during the 20th and 21st century? And how has a rise in its interest complemented or contrasted the rise of higher education in the same time period? This course will combine literary studies alongside critical university studies to assess how higher education has been intertwined with literature-sometimes in obvious ways and sometimes in subtle ways-since the early 20th century. (Fiction, 1830-1940)
Instructor(s): Francisco Olvera Callejas Terms Offered: Autumn

ENGL 10102. Literature, Property, and Violence. 100 Units.
Ranging from the spectacular to the hidden, from the national to the domestic, affecting people unequally across races and genders, violence often confounds our expectations for representation. Similarly, property itself unequally distributed, either appears or disappears depending on how we tell a story. Narrative is a crucial aspect of how we both reveal and conceal the presence of violence and property in everyday life. Taking its material from US literature prior to the twenty-first century, this course examines how both violence and property intertwine throughout the literary history of the United States. In this course, we will focus on the ways that literary texts, primarily prose narrative, represent these confusing phenomena to understand the political, aesthetic, and historical implications of both property and violence. We will read a variety of literary texts, including work by Harriet Jacobs, Herman Melville, and Toni Morrison with supplemental readings from a variety of critical and theoretical perspectives. (Fiction, 1830-1940)
Instructor(s): Adam Fales Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) is required.
Equivalent Course(s): CRES 13201
ENGL 10103. The "Bad Moms" Renaissance. 100 Units.
From the murderous matriarch to the overbearing stepmother, sixteenth- and seventeenth-century literary representations of mothers reveal the anxieties, fantasies, and social ideals of reproduction, family, and gender in the period. This course argues that what makes a mom "bad" in these texts is bound up in the racial, gendered, and sexual imagination of early modern England. We will read a broad range of early modern texts from epic poetry to prose fiction, from midwifery manuals to the plays of William Shakespeare and his contemporaries. In doing so, we will confront past (and present) understandings of motherhood, care, femininity, and family structures. (Pre-1650, Drama)
Instructor(s): Sarah-Gray Lesley Terms Offered: Autumn
Equivalent Course(s): GNSE 12116

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

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

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

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

ENGL 10108. The Good Enough. 100 Units.
What does it mean to establish, challenge, or respect interpersonal boundaries—for the imagined wellbeing of a child, lover, or stranger? What does it take, in other words, to be a "good enough" (rather than distant or overbearing) parent, partner, or friend? And how does a person's psychic development in a "good enough" environment bring about their participation in various spheres of cultural activity? In this course, we will closely attend to essays by key figures in object relations psychoanalysis (Sigmund Freud, Melanie Klein, D. W. Winnicott, Wilfred Bion, Masud Khan, Jessica Benjamin, Christopher Bollas, Adam Phillips) and literary criticism (Barbara Johnson, Leo Bersani, Mary Jacobus, Eve Kosofsky Sedgwick, Lauren Berlant) alongside recent novels and films that play out the surprising difficulty of being good enough. (Fiction, Theory)
ENGL 10109. Chicago's Worlds and Exhibitions: Archives and Memory Work. 100 Units.
To prove itself as a world-class city, Chicago has amassed a large collection of objects and artifacts, putting them on display in archives, museums, libraries, and in events like The Columbian Exposition of 1893. This course will explore the ethics of curation, utilizing examples with respect to the traditional homelands of the Council of Three Fires (Ojibwe, Potawatomi, and Odawa) as well as the Menominee, Miami, and Ho-Chunk nations. (1830-1940)
Instructor(s): Samantha Maza-Steckler Terms Offered: Spring

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

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

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

ENGL 10620. Literature, Medicine, and Embodiment. 100 Units.
This class explores the connections between imaginative writing and embodiment, especially as bodies have been understood, cared for, and experienced in the framework of medicine. We'll read texts that address sickness, healing, diagnosis, disability, and expertise. The class also introduces a number of related theoretical approaches, including the medical humanities, disability studies, narrative medicine, the history of the body, and the history of science. (Pre-1650, Theory)
Instructor(s): Julie Orlemanski Terms Offered: Winter
Equivalent Course(s): GNSE 20620

ENGL 10703. American 20th Century Short Fiction. 100 Units.
This course presents America's major writers of short fiction in the 20th century. We will begin with Willa Cather's "Paul's Case" in 1905 and proceed to the masters of High Modernism, Hemingway, Fitzgerald, Faulkner, Porter, Welty, Ellison, Nabokov; on through the next generation, O'Connor, Pynchon, Roth, Mukherjee, Coover, Carver; and end with more recent work by Danticat, Tan, and the microfictionists. Our initial effort with each text will be close reading, from which we will move out to consider questions of ethnicity, gender, and psychology. Writing is also an important concern of the course. There will be two papers and an individual tutorial with each student. (Fiction, 1830-1940)
Instructor(s): William Veeder Terms Offered: Autumn
Equivalent Course(s): AMER 10703
ENGL 10709. Genre Fundamentals: Fiction. 100 Units.
What are basics of complex storytelling? What are its conventions and deviations? This course explores fiction by focusing on specific narrative strategies and how they change over time. Authors will most likely include Herman Melville, Henry James, Edith Wharton, William Faulkner, Toni Morrison, and Ali Smith, among others.
(Genre Fundamentals, Fiction)
Instructor(s): Josephine McDonagh
Terms Offered: Spring

ENGL 10800. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Films discussed will include works Orson Welles, Sergei Eisenstein, Shirin Neshat, Lucrecia Martel, and Wong Kar Wai.
Instructor(s): 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 12001. The Literature of Riot: The Red Summer of 1919 and African American Literary History. 100 Units.
The Red Summer of 1919 was a series of race riots that swept the U.S. at the end of WWI, marking a confluence of social tensions around race, labor, and migration with a wider crisis of the world imperial system. This course explores the Red Summer’s legacies in African American literature and political thought. Working in tandem with the Chicago Race Riot of 1919 Commemoration Project, we will examine how Black writers have responded directly and obliquely to the upheavals of 1919. Our archive, which includes selections from the early 20th century Black press, important literary treatments, and primary historical documents from http://chicago1919.org, will facilitate a geographically and temporally layered understanding of the Red Summer. At stake conceptually in the course are questions of historical interpretation and cultural memory: How have African American writers debated the meaning and significance of these traumatic events even while countering their erasure from official narratives of U.S. history? How do we, and how can we, read 1919 in 2022?
Readings include Claude McKay, Cyril Briggs, W.E.B. Du Bois, Marcus Garvey, Alain Locke, Toni Morrison, and Eve Ewing (1830-1940; Fiction; Poetry).
Instructor(s): Noah Hansen
Terms Offered: Spring
Equivalent Course(s): CRES 27528

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)
Instructor(s): C. Vogler
Terms Offered: Spring
Equivalent Course(s): ENGL 34407, PHIL 31225, PHIL 21225

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

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

ENGL 12722. The Poetry and Prose of John Donne. 100 Units.
This course will examine the life and career of John Donne, one of the most important and influential early modern poets and thinkers writing in English. We will read Donne's love poetry, his religious poetry, his satirical poems, and his progress poems. We will also read some of his prose works: Devotions upon Emergent Occasions along with selections from his sermons and polemical treatises. Throughout, we will engage with the history of criticism and scholarship dedicated to Donne and his writings. (Pre-1650, Poetry)
Instructor(s): Timothy Harrison Terms Offered: Spring

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
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 13512. The Future. 100 Units.
This course focuses on the future as imagined by American science fiction of the 20th century. On the one hand, we will pay attention to the scientific, political, and cultural contexts from which particular visions of the future emerged; on the other, we will work to develop an overarching sense of science fiction as a genre. We will deploy different analytical paradigms (Formalist, Marxist, Feminist, &c.) to apprehend the stakes and the strategies for imagining future worlds. After some initial attention to the magazine and pulp culture that helped to establish the genre, we will spotlight major SF movements (Afro Futurism, Cyberpunk, Biopunk, etc.) and major authors (including Robert Heinlein, Philip K. Dick, Ursula K. Le Guin, Samuel R. Delaney, William Gibson, and Octavia Butler). Finally, we will use this 20th-century history to think about 21st-century SF work in different media (e.g., film, radio, graphic narrative). (Fiction, Theory)
Instructor(s): Bill Brown Terms Offered: Winter

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

ENGL 15002. Reading Disability in Medieval England. 100 Units.
Drawing on critical disability studies and a range of literary sources from medieval England, this course asks how pre-modern texts can provide new paradigms for theorizing and celebrating disabled embodiment. (Pre-1650, Theory)
Instructor(s): Jo Nixon Terms Offered: Winter

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

ENGL 15005. Political Rhetoric: Speeches, Campaigns, and Protests. 100 Units.
Through critically examining historical and contemporary political discourse the class will attempt to elucidate how symbols and rhetoric create meaning and shape political positions as well as policy decisions. Utilizing rhetorical theory, students will analyze oral, written, and digital public communication aimed at influencing social, political, legal, and religious issues and institutions. It will explore topics such as the role of power and identity in political communication, the ethical dimension of public discourse, and the concept of a free and open public sphere. Through readings, discussions, case studies, and analytic assignments, students will critically examine as well as to produce effective public discourse.
ENGL 15220. Unrequited Love in Fiction and Film. 100 Units.
Unrequited love stories are some of the most beloved romances in literature, film, and television. Why do readers and audiences find unique pleasure in the agonizing tragedy of feelings not returned? And what does “unrequited” really mean anyway? This class focuses on fictional depictions of unrequited love from the perspective of British women fiction writers from the eighteenth- and nineteenth-century, and contemporary British “rom-com” television shows written by women. From Mary Wollstonecraft to Phoebe Waller-Bridge and Eliza Haywood to Michaela Coel, we will consider how women tell stories of attractions plagued by lack of reciprocity, misunderstandings, persistent longing, problematic issues of consent, and social obstacles. Alongside these works of fiction, we will read psychoanalytic feminist theories of desire from scholars such as Lauren Berlant, Melanie Klein and Luce Irigaray in order to work towards new definitions of unrequitedness. Our class will examine the meaning of “unrequited” across varying registers, as a source of dark humor, as an occasion for denial or repression, and as a catalyst for forms of violence. Throughout the course, we will ask ourselves as readers and viewers to interrogate our own investment (or lack thereof) in the resolution of unrequitedness. Do we really want fictional characters to realize they belong together? Why do we enjoy texts that linger on tension and longing? (Fiction, 1650-1830, Theory)
Instructor(s): Madison Chapman Terms Offered: Spring
Equivalent Course(s): GNSE 15220

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

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

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

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): GNSE 19500

ENGL 19960. Comedy from the Margins. 100 Units.
This course examines the centrality of normativity to our conceptions of funniness, reading theories of comedy alongside stand-up, sitcoms, dramedy, and romantic comedy. We will ask: in what ways do comedic formulas
establish ideas of the "normal" in order to subvert (or perhaps reinforce) them? How, does comedy about the "strange"—as the foreign, the queer, the excessive or the abject—reframe structures of sociality often taken for granted, forcing us to grapple with questions of citizenship and belonging, gendered and sexual norms, racialization and power? In addition to theories of comedy and joke theory, students will analyze theoretical works on race, gender and sexuality alongside popular television series, talk shows, and comedy specials. Possible texts and comics include: Chewing Gum, Fleabag, Insecure, Reservation Dogs, Rammy, Atlanta, Awkwafina is Nora from Queens, Julio Torres, Hasan Minhaj, Ali Wong, Jacqueline Novak, Dave Chappelle, Hannah Gadsby, and Ronny Chieng. (Theory, 1830-1940).

Instructor(s): Shirl Yang Terms Offered: Spring
Equivalent Course(s): CRNS 19960, GNSE 19960

ENGL 19970. Organized Crime Fiction. 100 Units.
This course takes up cultural representations of organized crime in literature, film, and television as loci for thinking about intersections of capitalism, globalization, migration, violence, and family. Texts may include My Brilliant Friend, The Godfather, Infernal Affairs, The Wire, Eastern Promises, and Shark Tale. (Fiction, Theory)
Instructor(s): Jennifer Vida Fan Terms Offered: Spring

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

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

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

ENGL 20170. Experiments in Kinship and Care. 100 Units.
In this class, we'll examine the notions of kinship and care, analyzing them both as conceptual frameworks and as concrete forms of being-together in human and more-than-human relations. Kinship and care are uncertain territories, fluctuating and dynamic; sites of possibility and futurity. Kin-making and care-giving practices reveal existing structures of oppression as well as the utopian possibilities within relation. We'll spend much of our time engaging with a set of "experiments" or case studies—historical, science fictional, and critical accounts of existing structures of oppression as well as the utopian possibilities within relation. We'll spend much of our time engaging with a set of "experiments" or case studies—historical, science fictional, and critical accounts of community-to see how connection appears as a mode of resistance or survival. Throughout, our collective goal will be to think together about living together. Readings may include SF from Octavia Butler, Claire Coleman, Ursula Le Guin, Wu Ming-Yi; theoretical and critical work from Sara Ahmed, Leela Gandhi, Donna Haraway, Laura Harjo, Saidiya Hartman, Kara Keeling, Audre Lorde, José Esteban Muñoz, Maria Puig de la Bellacasa, Dean Spade, Kim Tallbear, Anna Tsing.
Instructor(s): William Hutchison Terms Offered: Winter
Equivalent Course(s): GNSE 21170, ENGL 40170, MAPH 40170, GNSE 41170

ENGL 20171. Robots, animals, technologies: Science fiction and the more-than-human. 100 Units.
Science fiction allows encounters with other beings that variously encourage or strain the bonds of kinship, and many of those beings are related to entities with whom we already share a world. From companion animals and modified humans to starfish and androids, estrangement from familiar categories allows us to trouble assumptions about the certainty of species, the superiority of consciousness, and what care looks like in relation
with those who may not respond to, recognize, or return care in familiar ways. In this class, we'll look at relations with the more-than-human in the context of urgent and emergent lived experience, in which social, political, and environmental realities require a response that thinks beyond entrenched approaches and takes wild and revolutionary imagination as a reparative possibility. We'll explore these and other questions through science fiction novels, poetry, graphic novels, music, and video (by Octavia Butler, Ursula Le Guin, Vonda McIntyre, Janelle Monae, Grant Morrison, Margaret Rhee, and others). We'll engage with theoretical work on topics including multispecies kinship, race and technology, and non-conscious/non-biological life (by Karen Barad, Beth Coleman, Wendy Chun, Donna Haraway, N. Katherine Hayles, Shannon Mattern, Sophia Roosth, Alan Turing, and others). [Note: this class pairs well with "Rocks, plants, ecologies: science fiction and the more-than-human" offered in Spring, and may also be taken as a stand-alone course.] Instructor(s): William Hutchison Terms Offered: Winter Equivalent Course(s): ENGL 40171, MAAD 25171, MAPH 40171

ENGL 20180. Women Writing God. 100 Units. This course examines imaginative works by women that take on the task of representing divine or supernatural being from the medieval era to the present. Drawing on the work of critics such as Lucie Irigaray, Caroline Walker Bynum, and Judith Butler, we will explore what strategies these writers employ to depict an entity simultaneously understood to be unrepresentable and to have a masculine image. Texts range from premodern mystics such as Julian of Norwich and Teresa of Avila to Octavia Butler's Parable of the Sower. (Med/Ren) Instructor(s): Sarah Kunjummen Terms Offered: Winter Note(s): Instructor consent required for first and second year undergraduates. Equivalent Course(s): GNSE 45180, ENGL 40180, GNSE 25180, MAPH 40180

ENGL 20190. The Gender of Modernity. 100 Units. This course examines the dramatic revisions in gender and sexuality that characterize American modernity. Together, we will read literary texts by women and queer writers to investigate their role in shaping the period's emergent regimes of sex and gender. We'll consider modernist revisions of these concepts for their effect on America's broader social and political terrain and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? This class doubles as an advanced introduction to gender and sexuality studies, with a particular emphasis on literary criticism. As we map the contours of a feminist and queer modernity, we will also be staging a series of encounters between our literary objects and influential theoretical texts. In so doing, we will consider a range of methodological orientations - psychoanalytic, queer, Black feminist, Marxist, postcolonial, historicist, and so on - as themselves telling divergent stories about what it means to be a sexed and gendered body in American modernity. Readings may include works by Djuna Barnes, Gwendolyn Brooks, H. D., Charlotte Perkins Gilman, Henry James, Nella Larsen, Gertrude Stein; theoretical and critical work from Lauren Berlant, Leo Bersani, Judith Butler, Hélène Cixous, Lee Edelman, Rita Felski, Jack Halberstam, Saidiya Hartman, Eve Sedgwick, Hortense Spillers, Gayatri Spivak, Alyx Weinbaum. Instructor(s): Agnes Malinowska Terms Offered: Winter Equivalent Course(s): GNSE 45150, AMER 40190, MAPH 40190, ENGL 40190, GNSE 25150

ENGL 20212. Romantic Natures. 100 Units. Our survey of British Romantic literary culture will combine canonical texts (especially the major poetry) with consideration of the practices and institutions underwriting Romantic engagement with the natural world. We will also address foundational and recent critical-theoretical approaches to the many "natures" of Romanticism. Our contextual materials will engage the art of landscape, an influx of exotic and dangerously erotic flora, practices of collection and display, the emergent localism of the naturalist Gilbert White, the emergence of geological "deep time," and the (literal) fruits of empire and vegetarianism. (Poetry, 1650-1830) Instructor(s): Timothy Campbell Terms Offered: Winter

ENGL 20228. William Blake: Poet, Painter, and Prophet. 100 Units. A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake's work as an illustrator of Milton, Chaucer, and the Bible. Blake's engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830, Theory; 18th/19th) Instructor(s): W. J. T. Mitchell Terms Offered: Spring Equivalent Course(s): ENGL 30228, FNWL 20228, ARTH 20228, ARTH 30228

ENGL 20230. Iconology East and West. 100 Units. Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the "icon" and the "logos." A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": ■ ■ ■ ■ ■ ■ ■ ■. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course
ENGL 20242. Structural -isms. 100 Units.
What does it mean to designate "structure" as the operative force in discrimination against categories of person-as in appeals to structural racism or structural violence on the basis of gender? And how can we approach this question by attending to aesthetic uses of structure and form, especially as these have been understood in such paradigms as structuralism and recent literary formalisms? How do we read for structure, in reading for racism and for systemic discrimination on other bases? We'll focus on intersections of race, gender, and class (in U.S. contexts) as these categories have been reconfigured in the past half century or so. To explore appeals to structure, we'll consider definitions of literary and aesthetic form, debates about structure vs. agency, and questions of individual and collective action as mediated by institutions. Readings will balance theory with examples drawn from fiction, documentary film, built form, and other media. Throughout, we’ll pay particular attention to problems of structure construed as problems of narrative, as we develop sharper terms for understanding how discrimination proceeds structurally.
Instructor(s): Ellen MacKay Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): CRES 22141, CRES 40141, GNSE 45141, MAPH 40141, ENGL 40141, GNSE 25141

ENGL 20250. The Means of Production: Contemporary Poetry and Literary Publishing. 100 Units.
This course will introduce students to the editorial principles, material and institutional infrastructure, and collaborative practices of literary evaluation in the making of contemporary American poetry. How does a poem 'make it' into the pages of Chicago Review . . . or The Paris Review? How do individual readers and editorial collectives imagine the work of literary assessment and aesthetic judgment in our time? We will begin the course with a survey of new directions in Anglophone poetry as a preparation for an intensive editorial practicum in the evaluation and assessment of literary manuscripts in the second half of the term. Course work will include reviewing and evaluating manuscript submissions to the Phoenix Poets book series at the University of Chicago Press. (Poetry)
Instructor(s): Srikanth (Chicu) Reddy Terms Offered: Autumn
Equivalent Course(s): ENGL 30250

ENGL 20260. Housekeeping: Domestic Drama and Material Culture. 100 Units.
The theatre represents a new and wildly successful commodity in the early modern English market. Yet it is often kept separate from other fashionable goods of the period by virtue of its intangible form. This course overturns the orthodoxy that an early modern play was a co-imaged event and the early modern theatre was an "empty space" by attending to the Renaissance theatre's frequent recourse to household stuff. We will read plays designed for private performance, that use the fixtures of the household to build theatrical worlds. We will investigate dramatists who liken the playhouse to key venues of commodity culture, including the pawnshop, the Exchange (the precedent of the shopping mall), and the fairground. We will draw from Henslowe's Diary to recover the business of theatrical property-making and the allure of a company as disclosed by its holdings. All the while, we will question how the fiction of emptiness takes hold in theatre history, and how plays that depict a furnished world are relegated to second-class genres like domestic tragedy and city comedy. (18th/19th)
Instructor(s): Ellen MacKay Terms Offered: Autumn
Equivalent Course(s): GNSE 40250, GNSE 22260, ENGL 40250

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

ENGL 20464. The Lives of Others. 100 Units.
How much can you ever really know someone else? In this course, we take up the inscrutability of others through a range of narratives about - politically, socially, and geographically - distant others from the early 20th century. Texts include fiction, documentary film, and critical theory around transnationalism, contact zones and ethnography). Some of these texts mediate on the general problem of living with others. Others take on the limits of empathy, access, and friendship whether explicitly or in their formal arrangement. Specifically, we focus on works that engage with an ethics or "work on the self" as a preliminary to having knowledge of others. We will be guided by readings that likely include Jacob Riis, How the Other Half Lives, E.M. Forster's A Passage to India, Werner Herzog's Grizzly Man, Victor Segalen's Essay on Exoticism, Levi-Strauss 'Tristes Tropiques, Vikram Seth's The Golden Gate, Amitav Ghosh's In An Antique Land and J.M. Coetzee's Elizabeth Costello. (20th/21st)
Instructor(s): Darrel Chia Terms Offered: Autumn
ENGL 20562. Renaissance Freedoms. 100 Units.
This course explores early modern debates about human agency across multiple registers: political, philosophical, religious, erotic. Texts include selections from the writings of Thomas Hobbes and Baruch Spinoza, William Shakespeare, Elizabeth Carey, Margaret Cavendish and John Milton. (Poetry, Pre-1650, 1650-1830; Med/ Ren
Instructor(s): Sarah Kunjummen Terms Offered: Autumn
Equivalent Course(s): ENGL 40464, MAPH 40464

ENGL 20565. Postcolonial Aesthetics. 100 Units.
What do we mean by the “postcolonial aesthetic”? In this course, we read and think through the literary and conceptual resources that might help us reconstruct this notion - from Deepika Bahri, to Theodor Adorno and Walter Benjamin. Our goal is to attend to “the aesthetic” as an experience that reshapes subjectivity in terms of our relation to ourselves and others. By engaging with twentieth-century novels, memoir, and film, we consider how this postcolonial aesthetic might function. What habituated forms of perception or common sense notions does it seek to interrupt? What ways of sensing and living does it offer? Readings will likely include Ashis Nandy, Deepika Bahri, Theodor Adorno, Derek Walcott, Frantz Fanon, Arundhati Roy, and Jean Rhys. (20th/21st)
Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): MAPH 40563, ENGL 40565

ENGL 20720. Film and Fiction. 100 Units.
This course addresses three distinct but related critical problems in the contemporary understanding of film and fiction. The most general is the question of how we might go about linking the practice of criticism in the literary arts with that of the screen arts. Where are the common issues of structure, form, narration, point of view, management, and the like? Where, on the other hand, are the crucial differences that lie in the particularities of each domain-the problem that some have labeled “medium specificity” in the arts? The second problem has to do more specifically with questions of adaptation. Adaptation is a fact of our cultural experience that we encounter in many circumstances, but perhaps in non more insistently as when we witness the reproduction of a literary narrative in cinematic or televisual form? Adaptation theory has taught us to look beyond the narrow criterion of “fidelity” a far too limiting in scope? But when we look beyond, what do we look for, and what other concepts guide our exploration? The third and final problem has to do with the now rampant genre of the “film based on fact,” especially when the facts derive from a particular source text, as in the recent case of Spike Lee’s BlacKkKlansman? What has this genre become so popular? What are its particular genre markings (e.g., excessive stylization, the use of documentary footage of the actual persons and events involved)? How does fictionalization operate on the facts in particular cases?
Instructor(s): James Chandler Terms Offered: Spring
Prerequisite(s): Students enrolled in the course will be expected to attend screenings and participate in class discussions. There will be a written exercise at midterm (3-4 pp.) and a longer final paper (12pp.).
Note(s): (Fiction, 1650-1830, 1830-1940)
Equivalent Course(s): CMST 25820

ENGL 20750. The Adventures of Augie March. 100 Units.
Court Theatre has commissioned Pulitzer Prize and Tony Award-winning playwright David Auburn, AB’91, to write a stage adaptation of Saul Bellow’s novel of mid-century Chicago, The Adventures of Augie March. Students in this course will assist in the dramaturgical preparations for the Spring 2019 premiere of Auburn’s work, and in so doing acquire hands-on experience of the techniques involved in bringing literary works to stage.
They will engage in close readings of the novel and its relationship to drafts of the script, examine how Bellow drew from his own coming-of-age experiences as an immigrant in Depression-era Chicago to create the character of Augie March, and seek out primary source materials at libraries and museums throughout the city to help contextualize the work for the director, actors, costume and sound designers. Guest lectures will include David Auburn, Court Theatre Artistic Director Charles Newell, and Dr. Peter Alter, Curator of the Studs Terkel Oral History Center.
Instructor(s): N. Titone Terms Offered: Autumn
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 20750

ENGL 21210. The Enterprise of Middlemarch. 100 Units.
Students will begin by taking up the Norton edition and reading the novel through; discussion will then proceed by re-reading (along with some other materials from that edition) taking up 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): GNSE 21211, FNIDL 21210

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

Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): MAPH 40202, ENGL 40202

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

Instructor(s): J. Redfield Terms Offered: Spring
Prerequisite(s): Graduate Students by Consent Only
Equivalent Course(s): FNDL 21215

ENGL 21301. James Joyce: Ulysses. 100 Units.
This course considers themes that include the problems of exile, homelessness, and nationality; the mysteries of paternity and maternity; the meaning of the Return; Joyce's epistemology and his use of dream, fantasy, and hallucinations; and Joyce's experimentation with and use of language.
Terms Offered: Autumn
Equivalent Course(s): FNDL 21300

ENGL 21360. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the two hundred years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving "Janeite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent bourgeoisie on the eve of industrialization. And students of the "rise of the novel" in English are often drawn to Austen as a landmark case - an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include pieces by Shoshana Felman, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. (18th/19th)
Instructor(s): Tristan Schweiger Terms Offered: Autumn
Prerequisite(s): Open to 3rd and 4th years with consent of the instructor.
Equivalent Course(s): MAPH 40130, ENGL 41360, GNSE 21303, GNSE 41303

ENGL 21370. Ships, Tyrants, and Mutineers. 100 Units.
Since the Renaissance beginnings of the "age of sail," the ship has been one of literature's most contested, exciting, fraught, and ominous concepts. Ships are, on the one hand, globe-traversing spaces of alterity and possibility that are also fraught with lawlessness, conflict, and perils. On the other hand, they are the sites of queerness and one that puts great pressure on normative constructions of gender. At the same time, the ship has been a major focus of inquiry for theorists like Paul Gilroy and Hortense Spillers, interrogating how concepts of racial identity and structures of racism emerge out of oceanic violence. In the 20th and 21st centuries, science-fiction writers have sent ships deep into outer space, reimagining human social relations and even humans-as-species navigating the stars. While focusing on the Enlightenment and 19th century, we will examine literary and filmic texts through the present that have centered on the ship, as well as theoretical texts that will help us to deepen our inquiries. (18th/19th)
Instructor(s): Tristan Schweiger Terms Offered: Winter
Equivalent Course(s): ENGL 41370, MAPH 41370

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

Instructor(s): Hilary Strang Terms Offered: Winter
Note(s): Email the instructor directly for consent.
Equivalent Course(s): MAPH 41400, ENGL 41420

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

Instructor(s): Agnes Malinowska Terms Offered: Spring
Equivalent Course(s): MAPH 41600, ENGL 41644

ENGL 21710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.
Science fictional worlds are full of entities more familiar and perhaps less noticeable than the aliens that are often thought to typify the genre. Rock formations, plants, fungal expanses, metallic seams, crystalline structures and oozing seepages are among the entities that allow SF to form estranging questions about what it means to be in relation to others, what it means to live in and through an environment, and perhaps especially, what it means to form relations of care, sustenance, and even kinship with those who do not or cannot return that care, or even recognition. Such questions about relations with the more-than-human are urgent ones for thinking about climate catastrophe, extractive capital, settler colonialism and endemic pandemics, as well as for thinking substantively about what life and livable worlds beyond these bleak horizons might be. This class will engage science fiction (authors may include Ursula Le Guin, Vonda McIntyre, Nalo Hopkinson, Kim Stanley Robinson, Jeff Vandermeer and more) and theories of care, environment, the vegetal and the lithic, among other things (authors may include Donna Haraway, Andreas Malm, Mel Chen, Anna Tsing, James C. Scott and more). [Note: This class pairs well with Robots, animals, technologies: science fiction and the more-than-human offered in Winter, but may also be taken as a stand-alone course.]

Instructor(s): Hilary Strang Terms Offered: Winter
Equivalent Course(s): MAPH 41710, ENGL 41710

ENGL 22322. Introduction to Game Design. 100 Units.
This course introduces students to the theories and processes underlying game design for both analog and digital projects.

Instructor(s): Patrick Jagoda, Ashlyn Sparrow Terms Offered: Winter
Prerequisite(s): Students must have taken "Critical Videogame Studies" or another comparable game studies course.
Equivalent Course(s): MAAD 22322

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, eradication of adavisi (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): CRES 25310, SALC 25310, GLST 25310, HIST 26806
ENGL 22680. Queering the American Family Drama. 100 Units.
In this course, we’ll examine what happens to the American Family Drama on stage when the ‘family’ is queer. We will move beyond describing surface representations into an exploration of how queering the family implicates narrative, plot, character, formal conventions, aesthetics and production conditions (e.g. casting, venues, audiences, marketing and critical reception). Our texts will include theatrical plays, live and recorded productions, queer performance theory, and - where it’s useful to our exploration - select examples from film and television. This course will be a combined seminar and studio, inviting students to investigate through readings, discussion, staging experiments, and a choice of either a final paper or artistic project. A background in theater is not required.
Instructor(s): L. Danzig Terms Offered: Winter
Equivalent Course(s): GNSE 20116, TAPS 22680, SIGN 26080

ENGL 22920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.
This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th-century autobiography and the Bildungsroman through to modern memoir, in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked as we learn about how childhood, adolescence, and development, along with ideas around education and trauma, took on new significance in the nineteenth century, setting generic terms that have been continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charles Dickens, George Orwell, Kathryn Harrison, Jamaica Kincaid, and Alison Bechdel, among others. This course will be of particular interest to those working on autobiographical narrative and will ask you to deepen your understanding of the past and present of this ever-developing form through critical and creative responses and projects.
Instructor(s): Elaine Hadley and William Boast Terms Offered: Winter
Equivalent Course(s): CRWR 20500, ENGL 42920, MAPH 42920, CRWR 40500

ENGL 23421. Transcontinental Romanticism. 100 Units.
In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott’s radically progressive Temple School in Boston. Fuller’s passion for the German Romantics and their propagation in America is representative of the profound importance that the “American Transcendentalists” (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis’ fragmentary novel Heinrich von Ofterdingen and Fuller’s fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel’s Phenomenology of Spirit and Thoreau’s “Civil Disobedience;” exemplarity and individualism in Emerson’s “Self-Reliance” and Nietzsche’s “Schopenhauer as Educator.”
Instructor(s): Simon Friedland Terms Offered: Spring
Equivalent Course(s): CMLT 23421, GRMN 23421

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

ENGL 24119. Literature and Citizenship. 100 Units.
What we think of as modernity can be said to begin with the birth (or rebirth) of the citizen. During the 17th and 18th centuries, revolutions in Britain, France, and North America sought to recast political society as a structure built upon social contracts and natural rights of the people rather than the divine right of kings. Yet the category of citizen was (and remains) exclusionary as well as inclusive, frequently deployed to mark those outside its boundaries and protections. During the 19th and 20th centuries, the constructions of race, gender, and nation continued to shift into new forms, and many literature of these centuries focus on how “the citizen” is conceived and reinvigorated 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 24252. Black Quietude. 100 Units.
This course considers modes of quietude as they intersect experiences of blackness. What can be conveyed or contained in moments of stillness or quiet? Is black quietude a moment of universalism that transcends the determinations of race? Or do black subjects carry or project the experience of racialization into their spaces of quiet? Do we define quiet for the black subject on the same terms as for other racial categories? (Theory)
Instructor(s): Tina Post
Terms Offered: Winter
Equivalent Course(s): CRES 24252

ENGL 24255. America's Literary Scientists. 100 Units.
This course targets in on the entanglements between science and literature during the nineteenth and early twentieth century in America—a historical moment when these realms did not appear nearly as divided as they do now. In particular, we attend to the period's exciting developments in biology, which promised to revolutionize experimental psychology. 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, Edward Mitchell, Mark Twain, and Edith Wharton. Theoretical and critical works will be drawn from the history of science, science and technology studies, and nonhuman studies.
Instructor(s): Agnes Malinowska
Terms Offered: Spring
Note(s): Open to 3rd and 4th years in the College and MA students
Equivalent Course(s): MAPH 34255, ENGL 34255

ENGL 24503. 20th Century American Drama. 100 Units.
Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Instructor(s): H. Coleman
Equivalent Course(s): TAPS 20110, ARTH 25885

ENGL 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.
The Japanese word kawaii (commonly translated as "cute" or "adorable") has long been a part of Japanese culture, but, originating from schoolgirl subculture of the 1970s, today's conception of kawaii has become ubiquitous as a cultural keyword of contemporary Japanese life. We now find kawaii in clothing, food, toys, engineering, films, music, personal appearance, behavior and mannerisms, and even in government. With the popularity of Japanese entertainment, fashion and other consumer products abroad, kawaii has also become a global cultural idiom in a process Christine Yano has called "Pink Globalization". With the key figures of Hello Kitty and Rilakkuma as our guides, this course explores the many dimensions of kawaii culture, in Japan and globally, from beauty and aesthetics, affect and psychological dimensions, consumerism and marketing, gender, sexuality and queerness, to racism, orientalism and robot design.
Instructor(s): Nisha Kommattam
Terms Offered: Winter
Equivalent Course(s): CMLT 24510, GNSE 24511

ENGL 24528. Seeing Ourselves: Photography and Literary Non-Fiction. 100 Units.
What knowledge about ourselves can photographs provide? Can photographs change the way we see ourselves--collectively, individually? Photography has been around for almost 200 years, yet its dominance in our lives seems only to increase. This course examines photography's influence on our everyday lives, particularly on conceptions and portrayals of the self. We will see how theorists have grappled with the phenomenon of photography, engaging the written word to address its conundrums, dangers, and attractions. With the help of these theorists, we will question the promises that photographs seem to make about representing the world. The purpose of this course is also, however, to take seriously the affective, documentary power of photography. We will thus analyze the creative use of photographs in the non-fiction (or nearly non-fiction) of major 20th- and 21st-century writers (philosophers, critics, journalists, essayists, poets, novelists, activists). Photography will emerge as a productive medium for navigating issues of memory, identity, race, gender, authenticity, agency, publicity, and art. With keen attention to the different capabilities of writing and photography, we will explore the dynamics of self-expression, the ethics of representing others, and the politics of image-text depictions. (Theory, 20th/21st)
Instructor(s): Christine Fournaies
Terms Offered: Winter
Equivalent Course(s): ENGL 34528

ENGL 24540. Islands and Otherness. 100 Units.
The island as a space of possibility - of discovery, of (re)imagination, and of otherness - is a concept with a very long history in Anglophone literature. Indeed, Britain's own archipelagic geography (a landscape unique among Europe's imperial powers) has often been invoked for a range of rhetorical ends. John of Gaunt's famous speech
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 the many significations of the island in metropolitan, colonial, and postcolonial literary texts 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
subcontinental languages (in translation, unless originally in English), and across different forms - poetry, short fiction, children’s literature, novels, a memoir, a graphic novel and a documentary film on a poet.

Instructor(s): Abhishek Bhattacharyya Terms Offered: Spring

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

Equivalent Course(s): SALC 25318

ENGL 25320. Debate, Dissent, Deviate: Literary Modernities in South Asia. 100 Units.

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

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

ENGL 25805. Popol Vuh, Epic of the Americas. 100 Units.

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

Instructor(s): Edgar Garcia Terms Offered: Spring

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

Equivalent Course(s): LACS 25805, FNDL 25805

ENGL 25945. Digital Storytelling. 100 Units.

New media have experimented the way that we tell and process stories. Over the last few decades, writers and designers have experimented with text, video, audio, design, animation, and interactivity in unprecedented ways, producing new types of narratives about a world transformed by computers and communications networks. These artists have explored the cultural dimensions of information culture, the creative possibilities of digital media technologies, and the parameters of human identity in the network era. This course investigates the ways that new media have changed contemporary society and the cultural narratives that shape it. We will explore narrative theory through a number of digital or digitally-inflected forms, including cyberpunk fictions, text adventure games, interactive dramas, videogames, virtual worlds, transmedia novels, location-based fictions, and alternate reality games. Our critical study will concern issues such as nonlinear narrative, network aesthetics, and videogame mechanics. Throughout the quarter, our analysis of computational fictions will be haunted by gender, class, race, and other ghosts in the machine.

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

Equivalent Course(s): CMST 25945, MAAD 14945

ENGL 25970. Alternate Reality Games: Theory and Production. 100 Units.

Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of “alternate reality” or “transmedia” gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at https://www.franke.uchicago.edu/big-problems-courses; see course description. Once given consent, attendance on the first day is mandatory. Questions:mb31@uchicago.edu.

Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): ARTV 20700, CMST 25954, TAPS 28466, ARTV 30700, CMST 35954, BPRO 28700, ENGL 32314, MAAD 20700

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

Equivalent Course(s): SCTR 26002, RLS 26002

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

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

ENGL 26018. Poetry and Trauma: Hayden, Lowell, Plath. 100 Units.
We will read the poems of three 20th century American poets, Robert Hayden, Robert Lowell, and Sylvia Plath, with an eye to the historical and psychological wounds suffered by the poets and the transformation of wounds into art. By close attention to both text and context, we will try to feel our way into the mysteries of poetic creation and human resilience.

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

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

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

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

Instructor(s): Adrienne Brown Terms Offered: Autumn

ENGL 26223. Elizabeth Bishop and Robert Lowell. 100 Units.
An intensive study of these two poets, whose work differs radically, but whose friendship nourished some of the most enduring and original poetry of the American 20th century. Close attention to the poems, in the light of recent biographical work and new editions.

Instructor(s): Rosanna Warren Terms Offered: Autumn
Equivalent Course(s): SCTR 36002, ENGL 36222

ENGL 26250. Richer and Poorer: Income Inequality. 100 Units.
Current political and recent academic debate have centered on income or wealth inequality. Data suggests a rapidly growing divergence between those earners at the bottom and those at the top. This course seeks to place that current concern in conversation with a range of moments in nineteenth and twentieth century
history when literature and economics converged on questions of economic inequality. In keeping with recent political economic scholarship by Thomas Piketty, we will be adopting a long historic view and a somewhat wide geographic scale as we explore how economic inequality is represented, measured, assessed and addressed. Charles Dickens, Richard Wright, HG Wells, will be among the writers explored. (Fiction, 1830-1940, Theory)

Instructor(s): Elaine Hadley Terms Offered: Winter
Equivalent Course(s): SIGN 26004, ENGL 36250, LLSO 26250

ENGL 26411. Milton and Blake: Conceptions of the Christian Epic. 100 Units.
Milton wrote Paradise Lost to capture in epic form the essence of Christianity; Blake wrote Jerusalem to correct Milton’s mistakes. We’ll read them together to get in on the debate.
Instructor(s): Richard Rosengarten Terms Offered: Winter
Equivalent Course(s): RLVC 36401, ENGL 36401, FNDL 25307, RLST 26401

ENGL 26614. T.S. Eliot. 100 Units.
With the major new edition of Eliot’s poems by Jim McCue and Christopher Ricks, the new volumes of Eliot’s letters, and two separate new editions of Eliot’s complete prose, we are in a position to rethink the meanings and force of Eliot’s life work. The class will be devoted to careful reading of his poems, essays, plays, and correspondence, with attention to his literary, cultural, and political contexts.
Instructor(s): Rosanna Warren Terms Offered: Spring. Course will be taught spring 2021
Equivalent Course(s): FNDL 26614, SCTH 36014, ENGL 34850

ENGL 26710. Eccentric Moderns. 100 Units.
Instructor(s): Rosanna Warren Terms Offered: Autumn
Prerequisite(s): Open to advanced undergraduates.
Equivalent Course(s): ENGL 36710, SCTH 36710

ENGL 27012. Reading the Known World: Medieval Travel Genres. 100 Units.
This course will consider how medieval English readers came to knowledge of their world, and imagined a place within it, through genres of travel narrative such as the pilgrim’s itinerary, the merchant manual, and the saint’s life. We will reflect on genre as concept en route: how did generic conventions and strategies organize this knowledge of unknown lands, other peoples, and distant marvels? We will read medieval texts like Book of Margery Kempe, Mandeville’s Travels, and the Digby play of Mary Magdalene, along with medieval and modern literary theory, to survey how vernacular literature presented a picture of the world and charted paths across it. Students will leave the class proficient in reading Middle English (the precursor of modern English). No previous experience with the language is required, and an optional weekly reading group will meet to work through passages in this half-new language.
Instructor(s): Joe Stadolnik Terms Offered: Winter
Equivalent Course(s): HIPS 27012, KNOW 27012

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

ENGL 27015. Graphic Medicine: Comic Creation as Knowledge Formation. 100 Units.
What does the medium of comics contribute to our knowledge and understanding of illness, disability, caregiving, and disease? How can making comics help us form individual and community knowledge about our bodies and health? This is a course designed to introduce students to the basic concepts and practices of the field of graphic medicine. To do this, we will closely engage with the elements and process of making comics as applied to the goals, principles, and applications of graphic medicine in particular, but also in relation to the health humanities. Broadly defined as the “intersection between the medium of comics and the discourse of healthcare,” graphic medicine allows for unique explorations of health, disease, and illness through the use of sequential images and textual elements within a narrative structure. Students will learn about conceptual and practical aspects of the field. Through critical analysis and discussion of key works, they will also be exposed to a variety of styles, genres, and applications that capture the breadth and diversity of graphic medicine.
An important component of the class will be exercises through which students will create their own graphic medicine works as a way to explore knowledge formation about health, illness, and one’s body through comics-making. Taught by a nurse cartoonist (and a founding figure in the field) and a physician.
Instructor(s): Brian Callender, MK Czerwiec Terms Offered: Spring
Prerequisite(s): No prior knowledge or experience of graphic novels, comics, drawing, or medicine required.
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, as 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): HIPS 27015, KNOW 27015, CHSS 37015

ENGL 27027. Poetry for the People: Global Black Politics and Culture in the Age of Marcus Garvey. 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): HMT 37102, HMT 27102, ENGL 47102

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

ENGL 27259. 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 dispirited. 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 diasporean identity, and redrew the fault-lines of modern racial politics. He also created the organizational and ideological framework for a global Black literature. Poets, workers, and political organizers from across the Black Diaspora sent both poetic and prosaic expressions of race-consciousness to the pages of Garvey’s newspaper Negro World. These writers and activists challenged the legitimacy of world white supremacy, developed new modes of transnational racial affiliation, and enshrined Africa as the normative symbolic center of global Black politics. Despite its historical importance, however, Garveyism occupies an ambiguous place in African American studies. Controversies that trace back to the inception of UNIA, in addition to the loss of the organization’s records, have impeded a full reckoning with the movement’s global impact. Nonetheless, the great multivolume anthology of UNIA papers edited by Robert A. Hill, in addition to recent revisionist scholarship, suggest unexplored avenues of inquiry. The
history of Garveyism, it seems, remains unfinished. “Poetry for the People” will introduce students to the real and imagined worlds of Garveyist Pan-Africanism, and explore the legacies of Garvey’s movement for contemporary debates on race, empire, nationalism, and the politics of culture.

Instructor(s): Noah Hansen Terms Offered: Spring
Equivalent Course(s): CRES 27537

ENGL 27554. Unfinished Business: Revenge and Narrative Form. 100 Units.
What does it mean for something—a concept, an object, a historical inheritance—to “return with a vengeance”? Is revenge motivated by a desire for justice—a clear if ruthless commitment to equivalence or does it demonstrate a drive towards excess? Does revenge restore order to a system of accounting, or does it compound wrongs that could never have been righted in the first place? Whom exactly is the post-breakup “revenge body” for? As these questions suggest, revenge possesses a special knack for confusing categories of self and other, and resurrecting uncertainties when it comes to cause and effect. Its resistance to closure makes it a complex model for social relation and narrative form. Revenge also has no respect for scale. Making no pretension to being impersonal or detached, revenge is linked to more minor forms like pettiness or grudges. Yet revenge plots often address scales far beyond the personal: events or contexts unfolding at the register of the historical, the intergenerational, the global. Revenge thus undoes unsustainable dichotomies between subject and object, social and individual, and more. We will explore revenge in novels and films alongside theories of revenge: psychoanalytic theories of fixation and the refusal to mourn, queer theorists and affect theorists writing on disaffection and alien affects, and even self-help writers counseling against the self-destructive, corrosive effects of not letting something go.

Instructor(s): Shirl Yang Terms Offered: Winter
Equivalent Course(s): GNSE 27544, CRES 27554

ENGL 27555. Forms of Labor in Caribbean Literature. 100 Units.
From the barrack-yard fiction of C.L.R. James to the Haitian peasant novel, Caribbean literature has been deeply preoccupied with the lives and struggles of the region’s working people: Caribbean literature is, in many ways, a literature of labor. This course facilitates critical engagement with the role of labor in Caribbean literature, exploring how transformations in the conditions of work shape the development of regional literary trends from the early twentieth century through the 1960s. During this period, Caribbean writers identified the project of a national literature with the native working classes even while economic pressures led many to seek work abroad. How do Caribbean writers make sense of these contradictions? What strategies do poets and novelists employ to reconcile processes of transnational migration with narratives of national identity? This course surveys literatures produced across the Caribbean archipelago, comparing the varied forms and genres adopted by Haitian, Bajan, Trinidadian, Jamaican, and Guyanese writers to represent the working classes of their respective islands. Lectures and supplementary critical readings will situate literary texts in relation to histories of economic development in the Caribbean, with particular attention to the plantation, the peasantry, and the expansion of U.S. imperialism. Authors on the syllabus are likely to include Claude McKay, Eric Walrond, Jacques Roumain, C.L.R. James, George Lamming, and Sylvia Wynter.

Instructor(s): Noah Hansen Terms Offered: Winter
Equivalent Course(s): CRES 27555

ENGL 27583. 21st Century American Drama. 100 Units.
This hybrid seminar focuses on American contemporary playwrights who have made a significant and commercial impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegria Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is consistently oriented towards staging, design, and cultural relevancies. Work for the course will include research papers, presentations, and scene work.

Instructor(s): K. Walsh Terms Offered: Spring
Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.
Equivalent Course(s): TAPS 20120

ENGL 27700. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—hearing, taste, touch, and smell—to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city’s foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.

Instructor(s): A. Ginsburg, J. Scappettone Terms Offered: Autumn
Prerequisite(s): Third or fourth-year standing.
Note(s): This intensive three-week course meets out of doors from September 27 through October 17. Graduate registration by Consent Only.
ENGL 27703. Queer Modernism. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize Anglo-American modernity. Together, we will read literary texts by queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We will consider queer revisions of these concepts for their effect on the broader social and political terrain of the early twentieth century and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? At the same time, we will seek to “queer” modernism by shifting our attention away from high literary modernism and towards modernism’s less-canonical margins. Our examination will center on queer lives relegated to the social and political margins—lives of exile or those cut short by various forms of dispossession. This class will double as an advanced introduction to queer theory, with a particular emphasis on literary criticism.

Instructor(s): Agnes Malinowska Terms Offered: Winter
Equivalent Course(s): GNSE 47702, ENGL 47703, AMER 27703, AMER 47703, GNSE 23138, MAPH 47703

ENGL 27710. Race and Governmentality in Transnational Literature. 100 Units.
In this course, we read a range of literary works that are concerned with the boundaries of nation-states and the flows between them, and with racial formations across borders. We think critically about different kinds of transnational literature, from travel narratives, to fiction dealing with migrant / refugee / diaspora experience, to “global lit,” and how these articulate configurations of race and governmentality under modernity. We read essays by Julie Chu on human cargo, and David Harvey on flexible accumulation. The literary titles we look at might include: Henry James, The American Scene Thomas Mann, Death in Venice Derek Walcott, Omeros Claude Levi-Strauss, Tristes Tropiques Therese Hak Kyung Cha’s Dictee Kazuo Ishiguro, Never Let Me Go Amitav Ghosh, The Sea of Poppies Viet Thanh Nguyen, The Sympathizer Claudia Rankine, Just Us: An American Conversation

Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): MAPH 47710, ENGL 47710, CRES 27710

ENGL 27714. Race, Reproduction, and Modernism. 100 Units.
In this class, we focus on the centrality of debates around women’s reproductive capacity in shaping the culture of modernity in the U.S. around 1900. We look at the way that feminist politics, in conjunction with broader developments in industrial capitalist society, disrupted traditional pathways of reproduction, as these have revolved around woman’s crucial role in sustaining the biological family and the home. We will read fiction, essays, and political tracts around the birth control movement, free love, sex work, the figure of the “new woman,” the politics of the home, the rise of consumer culture, and the demands placed on both Black and white women during this period in reproducing “the race.” Most generally, we will focus on texts that both trouble and shore up bourgeois motherhood as the central means of reproducing the biological life and social fabric of American culture. And we will likewise be interested in writers and political figures that imagine and advocate for non-reproductive intimacies that would dismantle this social reproductive order altogether. Open enrollment for all graduate students, as well as 3rd- and 4th-year undergraduate students with majors in the Humanities and Social Sciences. All others, please email amalinowska@uchicago.edu to request permission to enroll.(20th/21st)

Instructor(s): Agnes Malinowska Terms Offered: Spring
Equivalent Course(s): ENGL 47714, MAPH 47714, CRES 27714, GNSE 27714, GNSE 47714

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 narratives 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 28220. 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): RAME 38500, RLST 28510, ENGL 38500

ENGL 28916. Nabokov: Lolita. 100 Units.

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

Instructor(s): M. Sternstein

Terms Offered: Autumn

Equivalent Course(s): SIGN 26027, GNSE 24900, REES 20004, FNDL 25300

ENGL 28918. Comparative Methods in the Humanities. 100 Units.

TBD

Instructor(s): Anna Elena Torres

Terms Offered: Winter

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

Equivalent Course(s): CMLT 20109

ENGL 29300-29600. History of International Cinema I-II.

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.
ENGL 29300. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): Allyson Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMLT 32400, MAPH 33600, ARTH 28500, CMST 28500, CMST 48500, ARTV 20002, ARTH 38500, MAAD 18500, CMLT 22400, ENGL 48700

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): Daniel Morgan 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): ARTH 38600, CMLT 32500, REES 45005, REES 25005, MAAD 18600, ARTV 20003, CMST 28600, ARTH 28600, CMLT 22500, MAPH 33700, CMST 48600, ENGL 48900

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

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

ENGL 29991. Affect at the Close: Climate Change, Capitalism, Creating Alternatives. 100 Units.
How does it feel to leave a world behind? Are we already trained in this experience as readers of fictions, who leave worlds behind whenever we put down a book? Can this experience of imperfectly moving on from one world to another, whether the real world or that of another fiction, teach us anything about ourselves as human beings navigating the epochal shifts of climate change and late-stage capitalism? What narrative strategies emphasize the affective and embodied dimensions of entering and exiting from their fictional worlds? We will start answering these questions by reading J. G. Ballard’s The Drowned World, Giorgio Bassani’s The Garden of the Finzi-Contini, and Anna Tsing’s The Mushroom at the End of the World. Other course texts will be determined by student interests. Secondary and theoretical material will be drawn from a range of writers including Georges Didi-Huberman, Pier Paolo Pasolini, Lauren Berlant, Eve Kosofsky Sedgwick, Mark Fisher, Kenneth Burke, Edward Said, Ursula Heise, Amitav Ghosh, and Ursula K. Le Guin. This is a theory-oriented course that does not require previous knowledge. Students will have the option of producing a creative final project instead of a paper.
Instructor(s): Claudio Sansone Terms Offered: Winter
Equivalent Course(s): CMLT 29991