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 beauties of individual works, and the methods of literary scholarship and research.

The study of English may be pursued as preparation for graduate work in literature or other disciplines, or as a complement to general education. Students in the 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 (or credit for the equivalent as determined by petition);
- 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.

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

**NOTE:** If a student has placed into a language’s 20200-level course, they should take the course they have tested into. Upon completion, they can go through the Language Center (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/language_petition.pdf) petition process to receive back credit for the skipped intermediate-level course (20100). Students who place into a language course beyond 20200 (that is, the third course of the intermediate level, or above) and would like to discuss the possibility of petitioning for a substitute to the language requirement, should provide the Student Affairs Assistant with an official copy of their placement results and set up an appointment.

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 Assistant.

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, limited to 15 third- and fourth-year students who have already fulfilled the department’s genre fundamentals requirement and taken at least two further English courses, examine different topics and change from year to year. All seminars focus on the analytical, research, and bibliographic skills necessary for producing a substantial seminar paper (around 15–20 pages). They 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. These courses are limited to third- and fourth-year English majors, but non-majors may petition the instructor for admission.

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

BA Project

NOTE: English no longer offers a Creative BA option. Students interested in completing a creative BA project should instead elect the Creative Writing major.

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 (http://english.uchicago.edu/undergrad/resources/)) 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 200

or credit for the equivalent as determined by petition

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

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>One genre fundamentals course or ‘Approaches to Theater’ course</td>
</tr>
<tr>
<td>One English course in fiction</td>
</tr>
<tr>
<td>One English course in poetry</td>
</tr>
<tr>
<td>One English course in drama</td>
</tr>
<tr>
<td>One English course in literature written before 1650</td>
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<td>One English course in literature written between 1650 and 1830</td>
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<tr>
<td>One English course in literature written between 1830 and 1940</td>
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<tr>
<td>One English course in literary or critical theory</td>
</tr>
<tr>
<td>One to seven English electives (may include ENGL 29900)</td>
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</tbody>
</table>

**Statement of Concentration in the Major**

* 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 (collegecatalog.uchicago.edu/thecollege/transfercredit/) page.

**Creative Writing**

Undergraduate students may also declare a major in 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 Program Coordinator for Creative Writing (collegecatalog.uchicago.edu/thecollege/creativewriting/) for further information. Please note that there is no minor solely in English. The minor in English and Creative Writing for non–English majors is the only minor available through the Department of English Language and Literature.

**Double Majors in English Language and Literature and Creative Writing**

When students choose a double major in Creative Writing and English Language and Literature, they may count up to four courses towards both majors. These four courses will typically include the three Literature Courses and the Literary Genre course, but in some cases one of these slots might be filled by a CRWR course (with Director of Undergraduate Studies approval). However, the two Research Background Electives required for the Creative Writing major should be taken outside of the Department of English Language and Literature.

This means that a maximum of four English Language and Literature courses, including the Literary Genre course, can count towards the Creative Writing major.

Students who are pursuing only the English Language and Literature major may count up to four CRWR courses towards the major in English as electives without a petition. However, when students are pursuing a double major in English Language and Literature and Creative Writing, they must observe the shared four-course maximum, so any eligible CRWR courses beyond this cap must be counted towards English only.

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

Students who elect the minor program in English and Creative Writing must meet with the program administrator for Creative Writing before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the administrator. The administrator’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form obtained from the adviser.

Students completing this minor will be given enrollment preference for CRWR Advanced Workshops and Thesis/Major Projects Workshops, and they must follow all relevant admission procedures described at the Creative Writing (https://creativewriting.uchicago.edu/) website. For details, see Enrolling in Creative Writing Courses (http://collegecatalog.uchicago.edu/thecollege/creativewriting/#Enrolling%20in%20Creative%20Writing%20Courses).

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

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

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

* At least one must be an Advanced Workshop.

Minor to Major and Major to Minor

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

Sample Plan of Study for the Minor

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

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

Enrollment in ENGL 29700 Reading Course or ENGL 29900 Independent BA Paper Preparation requires approval from the Director of Undergraduate Studies. They may be eligible to fulfill requirements for the major if they are taken for a quality grade (not P/F) and include a final paper assignment. No student may use more than two reading courses in the major. 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 must notify the Student Affairs Assistant to ensure that departmental advising assignments are arranged. 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 (http://study-abroad.uchicago.edu) and typically are due in mid-Winter Quarter.

ENGLISH LANGUAGE AND LITERATURE COURSES

ENGL 10200. Problems In the Study of Gender. 100 Units.

This course will explore interdisciplinary debates in the analysis of gender and feminism in a transnational perspective. Course readings will primarily traverse the twentieth century encompassing Africa, Europe, and the Americas. We will consider how understandings of gender intersect with categories of ethnicity, race, class, and sexuality. Topics to be covered include gendered experiences of: colonial encounters; migration and urbanization; transformations in marriage and family life; medicine, the body, and sexual health; and decolonization and nation-building, religion, and masculinity. Materials will include theoretical and empirical texts, fiction, memoirs, and films.

Instructor(s): N. Atkinson, Autumn; J. Cole, Spring
Terms Offered: Autumn, Spring 2013-2014

Note(s): May be taken in sequence or individually.

Equivalent Course(s): HIST 29306, CRES 10101, GNSE 10101, SOSC 28200
ENGL 10403. Genre Fundamentals: Poetry: Rhythm and Myth. 100 Units.
This course is an introduction to poetry that is focused on two core elements of poetry: rhythm and myth. We will consider how rhythm is an experience of time that the patterned language of poetry produces. And myth here refers to the persistent present of the poem, which wishes to be the event that it describes, rather than just a representation of it. With these elements in tension, a poem is a complex temporal system, simultaneously pulsing with the changing rhythms of everyday life and timeless-dynamic and resonant across histories, languages, and cultures. In this class we will read poetry from a variety of genres as well as cultures and languages (ancient and modern, western and non-western, oral and written) to better understand this lasting poetic tension. Along the way, we will take into account key theorists on poetic form and the function and meaning of myth. (Genre Fundamentals [formerly Gateway], Poetry)
Instructor(s): Edgar Garcia Terms Offered: Winter

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 [formerly Gateway], Fiction)
Instructor(s): Sianne Ngai Terms Offered: Spring

ENGL 10800. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Capra, Dash, Deren, Keaton, Hitchcock, Kubrick, Riggs and Sirk.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies.
Equivalent Course(s): CMST 10100, ARTV 20300, ARTH 20000

ENGL 11004. History of the Novel. 100 Units.
We will read one or more novels and novellas from each of the last four centuries and also study movie adaptations of these works. Likely novelists to be studied include Miguel de Cervantes, Samuel Richardson, Henry Fielding, Choderlos de Laclos, Jane Austen, Gustave Flaubert, Charles Dickens, George Eliot, Henry James, Vladimir Nabokov, Franz Kafka, Tom McCarthy, and Zadie Smith. Film screenings will be scheduled and will also be available for watching in the library. (Fiction, 1650-1830, 1830-1940, Theory) Requirements: one paper of 5-6 pages, one paper of 7-8 pages, regular postings to the online discussion board, and in-class exercises.
Instructor(s): Maud Ellmann Terms Offered: Autumn

ENGL 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 takes the centenary of 1919 as an opportunity to explore the Red Summer’s legacies in African American literature and political thought. Working in tandem with a series of public programs that aim to “confront the race riots,” 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. Moving from Chicago to D.C. to the seaports of Britain, and from 1919 to the present, we will engage multiple scales of the Red Summer’s significance for racial capitalist modernity. At stake conceptually in the course are questions of historical interpretation and cultural memory: How does one “read” the events of 1919, both as inscriptions of social tensions in their own time, and in relation to the succeeding historical developments that have shaped their memorialization? How do we, and how can we, read 1919 in 2019? 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: Autumn
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.
Instructor(s): C. Vogler Terms Offered: Spring
Equivalent Course(s): PHIL 31225, PHIL 21225, ENGL 34407

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

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

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 including Ian Bogost, Roger Caillois, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Lisa Nakamura, and Katie Salen will help us think about the growing field of video game studies. This is a 2019-20 Signature Course in the College. (Theory)
Instructor(s): Patrick Jagoda Terms Offered: Autumn
Equivalent Course(s): MAAD 12320, CMST 27916, GNSE 22320, SIGN 26038

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academic and Professional Writing, a.k.a. "The Little Red Schoolhouse"or "LRS" (English 13000/33000) is an advanced writing course for third- and fourth-year undergraduates who are taking courses in their majors or concentrations, as well as graduate students in all of the divisions and university professional programs. LRS helps writers communicate complex and difficult material clearly to a wide variety of expert and non-expert readers. It is designed to prepare students for the demands of academic writing at various levels, from the B.A. thesis to the academic article or book--and for the tasks of writing in professional contexts.
Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Spring Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee $20.
Equivalent Course(s): ENGL 33000
ENGL 13002. A Still Life: Feminists and Objects in Modernity. 100 Units.

Modernity has always been fascinated by the fantasy of objects coming to life. Feminist theory, by contrast, has often been fixated on the reverse: “objectification,” or the process of human beings becoming like objects. This course puts into conversation these two different ways of imagining animate object-ness in order to assemble a critical archive on one of modernity’s foundational binaries: the “subject-object” dichotomy. We will examine a series of genres that prominently feature objects, including it-narratives, narratives about robotic women, and video games, while consider these texts in relation to prominent feminist writings about objectification. (Theory, Fiction)
Instructor(s): Katherine Nolan Terms Offered: Spring
Equivalent Course(s): GNSE 18302

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 14001. Anglophone Immigrant Literature: Narratives of Displacement, Deprivation, and Consumption. 100 Units.

In anglophone immigrant literary narratives, there is a place of particular poignancy and longing reserved for meditations upon food. What is the role, the space, and the import of food in immigrant lives? What diminution accompanies the loss of your own food, and what desire attaches to the rediscovery, or the replication of it in a foreign land? What are the stakes involved in charting out a dominium of your own familiar flavors or adapting to a new palate in an unfamiliar milieu? This course charts a few of these concerns and uses food writing as a point of entry into modes of being and making in immigrant literature, considering that emigration is a displacement that is sometimes impelled and accompanied by trauma, and characterized by rapid modes of adaptation to an unfamiliar and frequently hostile environment. Readings are likely to include fiction and poetry by Chimamanda Ngozi Adichie, Amy Tan, Imtiaz Dharker, Amarjit Chandan, Monique Truong, and Cristina Henríquez. These primary texts will be supplemented by critical and analytical readings about patterns of displacement and consumption in immigrant lives and literature. (Fiction, Theory)
Instructor(s): Upasana Dutta Terms Offered: Spring

ENGL 14002. Postmodernism/Postmodernity. 100 Units.

Postmodernism is a late-twentieth century movement in literature, art, and philosophy that insists on the difference between the objective, or scientific, and lived, or experienced, world. This course introduces students to the central tenets of postmodernism by way of its predecessor, modernism. Is postmodernism a distinct movement or just a kind of modernism? To answer this question, students will engage in comparative analyses of paradigmatic modernist and postmodernist texts. Authors include Samuel Beckett, Octavia Butler, Jeanette Winterson, and Mark Danielewski. Topics include philosophies of art; inheritances of genres/forms, worlds, and technologies; and engagement with issues of race, gender, and sexuality. For the final, students will produce a postmodernist poem or short story or an essay explaining how a text of their choosing reflects and/or deviates from postmodernist norms. (Fiction, 1830-1940, Theory)
Instructor(s): Zoe Hughes Terms Offered: Autumn

ENGL 14320. Witnessing War. 100 Units.

War is a defining phenomenon of the twentieth century, yet there is no consensus on how to represent it. How can the experience of extremity or atrocity be described? Who might provide a more trustworthy account of events—a soldier, civilian eyewitness, news reporter, or philosopher? How do political bias and propaganda complicate our understanding of the reliability of war stories? We begin by evaluating arguments about war and its representation by a range of international writers including Wilfred Owen, W.B. Yeats, and Tim O’Brien. Next, we explore the intellectual’s role in witnessing war by reading Primo Levi’s autobiographical account of Auschwitz, The Drowned and the Saved, alongside critical texts by thinkers such as Giorgio Agamben, Jean-Paul Sartre, Edward Said, Susan Sontag, and Judith Butler. We’ll examine a range of classic writings on war by Karl von Clausewitz, Immanuel Kant, Sigmund Freud, Hannah Arendt, and others. In the last part of the course, we consider responses to U.S. involvement in the wars in Iraq and Afghanistan. Texts may include Nick Flynn’s memoir The Ticking Is the Bomb and poetry from writers such as Don Mee Choi, Mónica de la Torre, Philip Metres, Solmaz Sharif, Juliana Spahr, and C.D. Wright. We conclude with a look at representations of war in painting and photography, and a discussion of Sontag’s controversial New York Times article about the American use of torture at Abu Ghraib prison. (1830-1940, Fiction, Poetry, Theory)
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): SIGN 26056
ENGL 15001. Secrets and Spies: Espionage Fiction in the 20th Century. 100 Units.
Following a few decades of low interest after the end of the Cold War, spy fiction experienced a resurgence after 9/11 with popular shows like Homeland, The Americans, and Archer. It would seem that we find espionage most interesting in times when we can envision a concrete enemy. This course will explore how tensions between the ethos and the practice of espionage produce changing and often contradictory views of nationhood. Who is included or excluded in national identity is inextricably bound to sites of difference like race, gender, class, sexuality, ability, and religion. How does espionage, which is premised both on closeness to the enemy and immaculate patriotism, show up in the way the nation constructs itself and its others? Spies and spying offer unique lenses through which to examine how nations grapple with the project of distinguishing the us from the them. We will begin with the Dreyfus Affair in 1894, and then move on to Rudyard Kipling’s Kim (1901), W. Somerset Maugham’s Ashenden: Or the British Agent (1928), W. Somerset Maugham’s Ashenden: Or the British Agent (1928), Helen MacInnes’s While Still We Live (1944), Odell Bennett Lee’s The Formative Years of an African-American Spy: A Memoir (2012), as well as movies The Spy Who Came in from the Cold (1965), The Lives of Others (2006), and Casino Royale (2006). (Fiction, 1830-1940, Theory)
Instructor(s): Jennifer Pan Terms Offered: Spring

ENGL 15005. Political Rhetoric: Speeches, Campaigns, and Protests. 100 Units.
By critically examining historical and contemporary political discourse the class will attempt to elucidate how symbolic action creates meaning and shapes 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 analytical assignments, students will learn to critically examine as well as to produce effective public discourse.
Instructor(s): L. Brammer Terms Offered: Winter
Equivalent Course(s): FNDL 20199, PARR 15000

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

ENGL 15620. Imagining Pagans in the Middle Ages. 100 Units.
This undergraduate course investigates what became of classical paganism during the Christian Middle Ages. How did medieval writers portray Greek and Roman practices of worship and its pantheon of gods? For medieval literate culture, classical myths were both an index of historical difference - ‘we no longer believe what they believed’ - and an ongoing source of poetic, narrative, and symbolic potency. Through the close-reading of a variety of source texts, the course examines what classical myths and pagan belief means to late-medieval poets and thinkers. In particular, we’ll look to how ‘imagining pagans’ incited the medieval historical imagination; inspired cosmological or proto-scientific thought experiments; disrupted orthodox theology; and finally, worked to establish fiction as a domain of literature. The poetry of Geoffrey Chaucer will be at the heart of the class, but we will also read widely across medieval culture. No previous experience with Middle English is necessary. (Pre-1650)
Instructor(s): Julie Orlemanski; Joe Stadolnik Terms Offered: Winter
Equivalent Course(s): MDVL 15620, KNOW 15620
ENGL 16003. Ventriloquism in Literature and Culture. 100 Units.
In this class we will collectively identify the conventions that have come to define theatrical tradition known as ventriloquism. While this course will be rooted in the study of performance, we will also look at instances when ventriloquism appears in literature and film as a metaphor and as a trope. By looking at ventriloquism both in its technique and its themes we will investigate the extent to which the ventriloquist and the dummy are sexed and racialized categories. Our texts will span from the recorded performances of famous ventriloquists such as Edgar Bergen and Charlie McCarthy, episodes of The Twilight Zone, horror films like Dead of Night and popular fiction. We will also consult several theoretical texts such as Freud on the uncanny and Winnicott on transitional objects. (Fiction, Drama, Theory)
Instructor(s): Marissa Fenley Terms Offered: Spring
Equivalent Course(s): TAPS 16003

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

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

ENGL 17002. Early Modern Love: Eros in British Literature 1500-1700. 100 Units.
This course examines an age-old problem of erotic love: how can love be a chief component of the well-lived life, when at its most celebrated it departs from reason, even to the point of madness? We will consider the challenges that love presents to human knowledge and ethics through the lens of early modern English literature, where the theme of love was at the center of aesthetic creativity, but our discussion will also draw on the philosophy of love, the history of emotions, Christian theology, and psychology. With these resources at hand, we will explore the phenomenon of erotic love, the relation of Eros to self and identity, and the reasons for love, finally leading up to the question: what does it mean to love well? Readings will include poetry, drama, and prose by prominent sixteenth- and seventeenth-century authors such as Edmund Spenser, William Shakespeare, and John Milton, as well as less studied voices in the period, alongside theoretical works by thinkers throughout the ages, from Plato and Augustine to Harry Frankfurt and Lauren Berlant. Students will have an opportunity to approach the topic through analytic and creative assignments. (Poetry, Pre-1650)
Instructor(s): Michal Zechariah Terms Offered: Spring

ENGL 17440. August and After: Contemporary Black Drama and Performance. 100 Units.
The American stage has seen an explosion of black playwrights since the 1990s. From the verbatim theater of Anna Deavere Smith to the cagey narrators of Branden Jacobs-Jenkins, these playwrights have reimagined and reworked American drama’s conventions of form and mood. Performers like Ralph Lemon and Jennifer Kidwell are devising work at theater’s intersection with dance, media, and visual art, and playwright Adrienne Kennedy has returned after a decade-long hiatus. This course surveys the landscape of contemporary back theater-makers and performance artists (and includes, where relevant, the historical predecessors they explicitly invoke or work against). What forces animate works of contemporary black theater and performance? What tropes or conventions do they jettison, and which do they keep? Is there enough uniting these works that an underlying coherence prevails, or does studying them alongside one another instead reveal the dissolution of a racial center? (Drama)
Instructor(s): Tina Post Terms Offered: Winter
Equivalent Course(s): TAPS 17440, CRES 17440
ENGL 18600. Zizek on Film. 100 Units.
Slavoj Zizek has used film as the great expositor of his theories of ideology, perversion, sexuality, politics, nostalgia, and otherness. In this discussion-heavy course we will watch a lot of film from the directorial subjects of his main discussions (Chaplin, Rossellini, Lynch, Haneke, Kieślowski, Tarkovsky, von Trier, Hitchcock, and others) alongside Zizek's theoretical writings on their film. The course examines why for the man who has been called the “Elvis of cultural theory” film is such a perfect lens through which to examine social situatedness and intersubjective “aporia.” There is no “paperwork” assigned for the course. The course is conducted seminar style and participants are expected to be vocal, prepared, and somewhat ornery.
Instructor(s): M. Sternstein
Equivalent Course(s): CMST 27201

ENGL 19205. Poetry in the Land of Childhood. 100 Units.
Cupboards and attics, nests and shells, the inside of a bush, the bottom of a rowboat: this course applies Gaston Bachelard’s phenomenology of the poetic image as a way of compassing the intimate “fibred space” of childhood as it is constituted by Romantic poems. (Poetry, 1650-1830)
Instructor(s): Alexis Chema
Terms Offered: Spring

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

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

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

ENGL 20046. Introduction to Caribbean Studies. 100 Units.
Why have critics, writers, and artists described the Caribbean as “ground zero” of Western modernity? Beginning with the period before European settlement, we will study slavery and emancipation, Asian indentureship, labor and social movements, decolonization, debt and tourism, and today’s digital Caribbean. We will survey literary and visual cultures, primary source documents, and thought across the English, French, Spanish, and Dutch-speaking Caribbean. All readings will be available in translation. (Fiction, Theory)
Instructor(s): Kaneesha Parsard
Terms Offered: Spring
Equivalent Course(s): LACS 20046, GNSE 22046, CRES 20046

ENGL 20050. Narrating Diaspora. 100 Units.
This course explores how Black writers in the twentieth century variously crafted and defined the African Diaspora while actively navigating this diaspora. Alongside scholarly works in African diaspora theory, readings will include essays and novels by Black writers from the Americas, Europe, and Africa. (Fiction, Theory)
Instructor(s): Sophia Azeb
Terms Offered: Autumn
Equivalent Course(s): CRES 20050
ENGL 20152. London Program: London’s Water Stories: Representations of the Thames in Literature, Art and Film. 100 Units.

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

Instructor(s): Josephine McDonagh Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) is required.

ENGL 20153. London Program: Postcolonial England: Migration, Race, Nation. 100 Units.

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

Instructor(s): Sonali Thakkar Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) is required.

ENGL 20154. London Program: The Country and the City. 100 Units.

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

Instructor(s): James Chandler Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) is required.

ENGL 20155. London Program: Surveilling London: Sexuality, Race, and Power. 100 Units.

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

Instructor(s): Madison Chapman Terms Offered: Autumn
Prerequisite(s): Admission to the London Program (study abroad) is required.
ENGL 20228. William Blake: Poet, Painter, and Prophet. 100 Units.
William Blake is arguably the most unusual figure in the history of English poetry and visual art. Recognized now as an essential part of the canon of Romantic poetry, he was almost completely unknown in his own time. His paintings, poems, and illuminated books were objects of fascination for a small group of admirers, but it was not until the late 19th century that his work began to be collected by William Butler Yeats, and not until the 1960s that he was recognized as a major figure in the history of art and literature. Dismissed as insane in his own time, his prophetic and visionary works are now seen as anticipating some of the most radical strands of modern thought, including Freud, Marx, and Nietzsche. We will study Blake's work from a variety of perspectives, placing his poetry in relation to the prophetic ambitions of Milton and his visual images in the European iconographic tradition of Michelangelo and Durer, Goya and Fuseli. The course will emphasize close readings of his lyric poems, and attempt to open up the mythic cosmology of his allegorical, epic, and prophetic books. (Poetry, 1650-1830, Theory; 18th/19th)
Instructor(s): W. J. T. Mitchell Terms Offered: Winter
Equivalent Course(s): ARTH 20228, ARTH 30228, ENGL 30228, FNDL 20228

ENGL 20560. The Rise of Prose: Composition, Criticism, and Constitutions. 100 Units.
This course will focus on writings of the late 18th century and early 19th century that aimed to prepare lawyers, doctors, and ministers to convey information and opinion to others. We'll look at writings by Adam Smith, Hugh Blair, and Joseph Priestley to consider the challenges of persuading people in writing (instead of in public speeches and sermons); and we'll conclude by considering Jeremy Bentham's discussions of the principles that someone should take into account in preparing a constitution that would bear a meaningful relation to people's future behavior. (Theory)
Instructor(s): Frances Ferguson Terms Offered: Autumn

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

ENGL 20666. Wallace Stevens and the Poetry of Modern Reality. 100 Units.
After one has abandoned a belief in god, poetry is that essence which takes its place as life's redemption" - so wrote Wallace Stevens in one of his aphoristic "Adagia." A giant of modernist English poetry, Stevens grappled deeply and protractedly in both his poetry and prose with the particular character and problems of the modern situation - what he called "modern reality" - particularly the need, as he saw it, for a new "supreme fiction" giving meaning and purpose to human life, a fiction he sought to rediscover or recreate in and through (his) poetry. We will read widely from Stevens' poems, essays and aphorisms with a view to comprehending and evaluating his poetics of modern reality.
Instructor(s): Lindsay Atnip Terms Offered: Winter
Equivalent Course(s): SCTH 20666, FNDL 20666

ENGL 20710. Dramaturgy and Dramatic Criticism. 100 Units.
This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate raisons d'être for the production dramaturg. Students then undertake dramaturgical research, exploring different methodologies and creative mind-sets for four representative performance genres: period plays; new plays; operas or musicals; and installations or performance art. Special attention will be given to cultivating skills for providing constructive feedback and practicing dramaturgy as an artistic collaborator and fellow creator. The class culminates in the design and compilation of a sourcebook for actors, directors, and designers, followed by a dramaturgical presentation intended for a professional rehearsal room.
Instructor(s): D. Matson Terms Offered: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 30710, TAPS 20700
ENGL 20720. Film and Fiction. 100 Units.
This course addresses three distinct but related critical problems in the contemporary understanding of film and fiction. The most general is the question of how we might go about linking the practice of criticism in the literary arts with that of the screen arts. Where are the common issues of structure, form, narration, point of view management, and the like? Where, on the other hand, are the crucial differences that lie in the particularities of each domain—the problem that some have labeled "medium specificity" in the arts? The second problem has to do more specifically with questions of adaptation. Adaptation is a fact of our cultural experience that we encounter in many circumstances, but perhaps in more insistently as when we witness the reproduction of a literary narrative in cinematic or televisual form? Adaptation theory has taught us to look beyond the narrow criterion of "fidelity" a far too limiting in scope? But when we look beyond, what do we look for, and what other concepts guide our exploration? The third and final problem has to do with the now rampant genre of the "film based on fact," especially when the facts derive from a particular source text, as in the recent case of Spike Lee’s BlackKkKlansman? What has this genre become so popular? What are its particular genre markings (e.g., excessive stylization, the use of documentary footage of the actual persons and events involved)? How does fictionalization operate on the facts in particular cases?
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 written exercise at midterm (3-4 pp.) and a longer final paper (12pp.). 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 20806. British Drama, 1660-1830. 100 Units.
This survey of British drama during the long eighteenth century ranges from Restoration sexual comedy and civic drama of political virtue and self-sacrifice to popular spectacles of criminal justice and early Gothic theater of passionate hatred. Alongside the plays, we will consider theatrical history (including Shakespearean legacies and significant actors of the period like David Garrick, Mary Robinson, and Sarah Siddons) together with criticism and theory, past and present. (Drama, 1650-1830; 18th/19th)
Instructor(s): Timothy Campbell Terms Offered: Spring
Equivalent Course(s): ENGL 30806

ENGL 21006. Joseph Conrad’s Secret Agent: (In)action, Surveillance, Terrorism. 100 Units.
Course centers on Joseph Conrad’s The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read The Secret Agent as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative’s ideology we discuss Conrad’s historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent. Equivalent Course(s): ENGL 31006, FNDL 21006, REES 21006, REES 31006
ENGL 21112. Nudes, Princesses and Cyborgs: Gender, Violence, and Biblical Fiction. 100 Units.
To many, Bathsheba is simply the nude who seduced David. The connotations of being a Jezebel are strong enough that a popular feminist website re-appropriates the insult. Yet the biblical texts themselves make it difficult to imagine female characters as types, or the violence with which they are often associated as comprehensible. Furthermore, Hebrew Bible figures have often been taken up as sites to explore contemporary questions relating to gender and violence. Did Dinah ask for it? Does Ruth's story celebrate the refugee and mother or justify a colonial politics of assimilation? In this course, students will examine literary works that reuse difficult portions of biblical narrative and challenge readers to reassess biblical violence and its legacies. By engaging with both more popular extended rewritings like The Red Tent and world-literary political works like A Grain of Wheat, this course will reconsider biblical women and the variety of problematic and productive ways they may be appropriated in fiction and in popular culture.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): CMLT 21112, GNSE 21112

ENGL 21202. The Brontes and the 'Psychological Novel' 100 Units.
This course takes the novels of Emily and Charlotte Bronte as a case study for novel theory and criticism. In particular we will consider what it has meant to claim that the Brontes' novels have a special relationship to or claim on the psychological. What is at stake in the critical interest in subjectivity, interiority and depth in these novels? What might it mean to read these (or any) novels without or against a privileging of the psychological? We will look at significant critical movements in Victorian novel studies (ideology critique; gender theory; historicism; etc.) that have taken the Brontes' novels as their objects while we read Wuthering Heights, Jane Eyre, Shirley, Villette and other nineteenth century texts.
Instructor(s): Strang, Hilary
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only.
Equivalent Course(s): GNSE 41200, GNSE 21210, MAPH 41200, ENGL 41202

ENGL 21210. The Enterprise of Middlemarch. 100 Units.
Students will begin by taking up the Norton edition and reading the novel through; discussion will then proceed by re-reading (along with some other materials from that edition) taking up various topics, e.g. Eliot's self-presentation of her authorial aims, some important fictional choices (e.g. why a provincial town? why set the novel in 1832? etc.). Then we will consider the complex set of plots and their relation to each other. Other questions: how does the book represent itself as a model for the novel as a genre? Where does it fit in Eliot's career? "There will be unexpected questions. This is the sort of course in which it is important to follow where the class leads."
Equivalent Course(s): FNDL 21210, GNSE 21211

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. 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 2221. Realism, or Illusions of the Real. 100 Units.
How do texts create illusions of reality, and what kinds of techniques are involved in making something feel real to the reader? What kinds of reality does realism show? We will explore answers to these questions through readings of a range of literary works from the nineteenth- and twentieth-century realist tradition, from Jane Austen's Emma and Samuel Taylor Coleridge and William Wordsworth's Lyrical Ballads to Virginia Woolf's Mrs. Dalloway, as well as through analysis of photography and early film. Our assumption will be that the literary texts and visual media we look at contain within them theories of realism and representation for us to uncover. The written assignments for this course will ask you to develop some of the analytic skills used by literary scholars, namely: close textual analysis of a literary text; arguing an interpretation; and summarizing and evaluating works of literary criticism and theory. (Fiction, 1830-1940)
Instructor(s): Amanda Shubert Terms Offered: Autumn
ENGL 21277. Literature and Technology: Machines, Humans, and the Novel. 100 Units.
What is technology? What impact did it have on human beings and on the writing of literature as the Industrial Revolution exploded onto the European continent? In this course, we will trace the ecological, economical, and emotional footprints of various machines and technological devices (automata, trains, phonographs, cameras) in the European novel, from Frankenstein to the Futurists. We will delve into the topic with a discussion of Charlie Chaplin's Modern Times, continue with a reflection on the human being as a machine and vice versa (Frankenstein and Pinocchio), transition to accounts on cities, progress, death, and machines (Dickens, Zola, Eça de Queirós), and end with the Futurists' technological extravaganzas that will include a visit to Chicago's Art Institute. Other readings include texts by Marx, Raymond Williams, Heidegger, Leo Marx, Deleuze & Guattari, etc.
Instructor(s): Ana Ilievksa Terms Offered: Winter
Equivalent Course(s): ITAL 28818, CMLT 21200, PORT 28818

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

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. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include Shoshana Felman, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Sedgwick, and Raymond Williams.
Instructor(s): Tristan Schweiger Terms Offered: Autumn
Equivalent Course(s): MAPH 41030, GNSE 41303, ENGL 41360, GNSE 21303

ENGL 21401. Advanced Theories of Gender and Sexuality. 100 Units.
This interdisciplinary seminar-style course will focus on debates within contemporary queer and feminist theory, but the implications impact beyond concepts, with implications for building worlds. We will begin by engaging diverging genealogies of the study of sexual identity, focusing on those developed from within affect theory and theories of performativity. The second half of the quarter will focus on varieties of precarity, examined within their social and political constellations. Generally, our aim will be to engage scenes and concepts central to the interdisciplinary study of gender and sexuality; to provide familiarity with key theoretical anchors for that study; to provide skills for deriving the theoretical bases of any kind of method; to examine inconvenient cases; to question our obligations to the "classics" of gender and sexuality theory; and to explore innovative pedagogies. In addition, aesthetic objects will be brought into contact with theoretical works, such as those by Gayle Rubin, Hortense Spillers, Gayatri Spivak, Paul B. Preciado, Mel Chen, Eve Sedgwick, Judith Butler, and Saidiya Hartman.
Instructor(s): Lauren Berlant Terms Offered: Winter
Equivalent Course(s): MAPH 36500, GNSE 31400, PLSC 31410, GNSE 21400, ENGL 30201, PLSC 21410

ENGL 21420. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.
Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, anticipation, optimism or pessimism. How might science fiction enable thinking or imaging futures in modes other than those available to liberalism (progress, reproduction, generation) or neoliberalism (speculation, anticipation, investment)? This class asks how science fiction constitutes its horizons, where and how difference emerges in utopias, and what it might be to live in a future that isn't ours. Readings may include SF works by Delany, Le Guin, Russ, Butler, Robinson, Banks, Ryman, Jones; theoretical and critical readings by Bloch, Jameson, Suvin, Munoz, Murphy, and others.
Instructor(s): Hilary Strang Terms Offered: Winter
Note(s): Email the instructor directly for consent.
Equivalent Course(s): MAPH 41400, ENGL 41420
ENGL 21785. Black in Colonial America: Three Women. 100 Units.
Through a survey of texts by and about Sally Hemings, Phillis Wheatley and Tituba, "the Indian," we will consider the lives of three black women in colonial America. In this period of expansion and contraction of the concepts of race and bondage, what kind of "tellings" were possible for these women? By reading texts written as early as 1692 and as late as 2008, we will also consider how representations of these women have changed over time. Simplified by history as a witch, a poet and a mistress, the details of the lives of Tituba, Phillis and Sally resist these epithets. This course will ask why and how they remain present in the written record today, and what this teaches us about the formation of literary and historical canons. (Fiction, 1650-1830)
Instructor(s): Sarah Johnson Terms Offered: Spring
Equivalent Course(s): CRES 21785, GNSE 21725

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

ENGL 21926. People, Places, Things: Victorian Novel Survey. 100 Units.
Quarter Systems and the Victorian novel do not mix well, which is only to say that this course cannot aspire to a comprehensive accounting of the Victorian novel, or the myriad forms of the novel that emerged during Victoria's reign (1837-1901). What it does seek to do, however, is give you some little sense of the Victorian novel's formal and thematic range in a few of the uncharacteristically shorter novels of the period, and-in the bargain-give you a few critical tools and concepts to better figure out what these novels are and what they might be doing. Critical approaches to the Victorian novel are as varied as the novels themselves, perhaps, but I've tried to give you access to some of the more recent interventions that centrally query character and characterization (people), things and the circulation of things, and location and spatialization (places). Jane Eyre, Hard Times, Lady Audley's Secret, The Warden, Jude the Obscure, The Hound of the Baskervilles. (Fiction, 1830-1940)
Instructor(s): Elaine Hadley Terms Offered: Winter

ENGL 22140. Lyric Intimacies in the Renaissance. 100 Units.
This course will examine how writers of the sixteenth and seventeenth century used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We'll begin by reading Thomas Wyatt's adaptation of the Petrarchan sonnet to describe his doomed romance with Anne Boleyn, the mistress and later wife of King Henry VIII, and use of Italian satire to articulate a discourse of masculine friendship and citizenship. We'll read the erotic verse of Phillip Sidney alongside his sister Mary Sidney's adaptations of the Psalms, and examine the overlap between poems of seduction and poems to male and female patrons in two of the most influential seventeenth-century collections of intimate verse: William Shakespeare's Sonnets and John Donne's Songs and Sonnets. The course then turns to the poetry of devotion, taking up Richard Crashaw's desire for closeness with the overflowing body of Christ, George Herbert's poetic staging of conversations between himself and God, and Thomas Traherne's memories of an ecstatic state of infant innocence and oneness with the world. We'll conclude with works from the English Civil War and monarchical restoration.
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Equivalent Course(s): GNSE 44440, ENGL 40140, MAPH 40140, GNSE 24440
ENGL 22351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell's renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan's commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ENGL 42351, ARTH 22351, MAAD 12351, CMLT 22351, ARTV 20351, ARTV 40351, ARTH 32351, TAPS 32351, TAPS 22351, CMLT 42351

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

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

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

ENGL 22903. Literature of the City: Between Utopia and Dystopia, Design and Occupation. 100 Units.
This seminar to be taught in conjunction with the 2019 Chicago Architecture Biennial will allow students to explore the material repercussions of built, neglected, and mythologized environments on those who imagine and inhabit them, and to consider the way the literary arts not only respond to, but contribute to their shape. We will place the literature of the metropolis into dialogue with the writings and plans of architects and urbanists on the one hand, occupant-activists on the other. We will study the creation (and sporadic dismantling) of the city from the perspective of its builders and inhabitants-moving from the nineteenth-century flaneur through Situationism, to the utopian schemes and conceptual architectures of the ’60s and 70s, and contemporary protest movements. A range of cities, visible and invisible, will be under consideration, with Chicago as our immediate case study. In lieu of a standard research paper, students will be given the opportunity to produce a collaborative atlas of Chicago. They must make time for field trips to the Biennial and to select monuments around the city. (1830-1940, Theory) This is a featured Makers Seminar for English majors, but is open to all students.
Instructor(s): Jennifer Scappettone Terms Offered: Autumn
ENGL 23112. Trans Performativity. 100 Units.
In this course we will explore how these dialogues and conflicts between gender studies, queer theory, and trans studies have developed and transformed our understandings of categories like 'gender,' "sex" and "trans." Some guiding questions will be: how do we, and should we, conceive the materiality of the body? How do assumptions about 'nature' and the 'natural' determine how we view categories of identity, and what are the political ramifications of these determinations? Why, within certain discourses, has the fluidity of gender been promoted, while the fluidity of race remains controversial and generally unsupported? How do we account for these different receptions, and what kind of opportunities do they make available for politically engaged communities? How can we simultaneously value performative theories of gender, while also maintaining a certain stability of identity as developed within trans criticism, even when these two discourses seem in direct conflict?
Equivalent Course(s): GNSE 23112, CMLT 23112

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

ENGL 23506. Diets and Other Body Horror: Modifying, Mortifying, and Masticating the Fictional Flesh. 100 Units.
Physical bodies remain a cultural preoccupation - their maintenance is debated and obsessed over in every news cycle, food and diet bloggers meticulously photograph everything they put in their mouths, and body-modifying surgeries and "lifestyle" protocols constitute a multibillion-dollar industry. This course examines twentieth- and twenty-first-century literary responses to the persistent, problematic fantasy of remaking human bodies to bring them into alignment with standards of beauty, health - or something else entirely. Readings will take us from speculative fiction to dirty realism, Netflix shows to biopolitical and fat acceptance theory. Authors may include H.G. Wells, Virginia Woolf, Margaret Atwood, China Miéville, Mary Gordon, and Roxane Gay. What do these narratives make of the gore and violence beneath the peaceful façade of bodily care and feeding, from the banal to the alien?
Instructor(s): Nell Pach Terms Offered: Winter
Note(s): This course will count as a Concepts course for GNSE majors
Equivalent Course(s): CMLT 23123, GNSE 23123

ENGL 23708. The Poetry and Prose of Thomas Hardy. 100 Units.
A Victorian and a Modernist, a rare master of the arts of fiction and poetry, Thomas Hardy outraged Victorian proprieties and helped to make 20th century literature in English possible. Close reading of four novels and selected early middle, and late poems by Hardy, with attention to the contexts of Victorian and Modern literary culture and society.
Instructor(s): Rosanna Warren Terms Offered: Winter. Course to be taught winter 2020
Note(s): For graduate students and advanced undergraduates
Equivalent Course(s): FNDL 26011, SCTH 46011, ENGL 43708

ENGL 23819. Apocalypse Then and Now. 100 Units.
This course will address literature that imagines the end of the world, from the poetry of William Blake and to the fiction of Mary Shelley and beyond. Galvanized by the American and French Revolutions, a number of later eighteenth writers were optimistic, anticipating the imminent start of a thousand years of peace prior to the Second Coming. However, post-revolutionary disappointment, as well as concerns over population growth and industrialization, fueled apocalyptic visions that cut across literary genres. How do apocalyptic writings intersect with the period's theories of history, the genre of the gothic, or aesthetic categories like the sublime? Where do theological beliefs map onto and diverge from secular approaches to political events? The coda to the course will reach forward to the turn of the 21st century in order to reflect on a long lineage of apocalyptic and post-apocalyptic reckonings in writing, cinema, television, and drama. Readings may include Priestley, Blake, Godwin, Malthus, Mary and Percy Shelley, Byron, Wordsworth, Beddoes, and others. (Poetry, Fiction, 1650 - 1830)
Instructor(s): Schachter, Lauren Terms Offered: Autumn
ENGL 24002. Joyce’s Ulysses: An Introduction. 100 Units.
This course consists of a chapter-by-chapter introduction to Ulysses. We will focus on such themes as the city, aesthetics, politics, sex, food, religion, and the family, while paying close attention to Joyce’s use of multiple narrators and styles. Students are strongly encouraged to read Joyce’s A Portrait of the Artist as a Young Man and Homer’s Odyssey as preparation for this course. Assignments will consist of bi-weekly quizzes, collaborative class presentations, regular contributions to the class blog, and 2-3 papers. (Fiction, 1830-1940)
Instructor(s): Maud Ellmann Terms Offered: Autumn
Equivalent Course(s): FNDL 24004

ENGL 24114. Representing Revolutions. 100 Units.
TBD
Instructor(s): Larry Rothfield Terms Offered: Spring
Equivalent Course(s): CMLT 24104, ENGL 34114, CMLT 34104

ENGL 24119. Literature and Citizenship. 100 Units.
What we think of as modernity can be said to begin with the birth (or rebirth) of the citizen. During the 17th and 18th centuries, revolutions in Britain, France, and North America sought to recast political society as a structure built upon social contracts and natural rights of the people rather than the divine right of kings. Yet the category of citizen was (and remains) exclusionary as well as inclusive, frequently deployed to mark those outside its boundaries and protections. During the 19th and 20th centuries, the constructions of race, gender, and nation continued to shift into new forms, and many literature of these centuries focus on how "the citizen" is conceived and reinvented into the present. This interdisciplinary, trans-historical, and transatlantic course will discuss how these tensions and debates influence literature and political discourse over four centuries, a breadth that will allow us to trace the concepts and critiques of citizenship as they have come to shape our contemporary world. Primary readings will include William Shakespeare, Tobias Smollett, Olaudah Equiano, Anna Laetitia Barbauld, Herman Melville, Frederick Douglass, Richard Wright, Miné Okubo, and Claudia Rankine. Secondary and theoretical readings will include Michel Foucault, Raymond Williams, Benedict Anderson, Ian Baulcom, Lord Mansfield, C. L. R. James, Paul Gilroy, John Locke, Thomas Jefferson, Achille Mbembe, Emma Goldman, and Harry Harootunian.
Equivalent Course(s): ENGL 40110, MAPH 40110

ENGL 24255. America’s Literary Scientists. 100 Units.
This course targets in on the entanglements between science and literature during the nineteenth and early twentieth century in America-a historical moment when these realms did not appear nearly as divided as they do now. In particular, we attend to the period’s exciting developments in biology, which promised to revolutionize contemporary notions of human being. Our analysis of American fiction will center on the subjects and methods that writers adopted (imaginatively and often critically) from fields like evolutionary science, microbiology, and experimental psychology. But the course syllabus also includes American scientists who wrote fiction: What types of knowledge did they hope to produce in becoming literary? The aim of our inquiry will, in large part, be to examine the role of literature in shaping the significance of science in American culture, as well as the role of science in helping to build an American literary canon. Along the way, we will track the kinds of experiments in form and genre that such literary-scientific hybrids might produce. Readings may include works by Henry Adams, W.E.B. Du Bois, Charlotte Perkins Gilman, Oliver Wendell Holmes, William James, Silas Weir Mitchell, Mark Twain, and Edith Wharton. Theoretical and critical works will be drawn from the history of science, science and technology studies, and nonhuman studies.
Instructor(s): 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 24422. The Science of Literature. 100 Units.
This course examines the modern history of literature as an object of scientific study. In particular, it introduces key moments in the conversation between quantitative methods and literary interpretation from the late-19th century to today. These include physiological theories of the novel; stylistics; book history; sociologies of reading; distant reading; and cultural analytics. At each moment we consider the intellectual contexts that encouraged dialogue between the sciences and literature; probe the theories and models by which this dialogue was framed; and consider its relevance to the practice of literary criticism today.
Instructor(s): H. Long Terms Offered: Spring
Equivalent Course(s): EALC 24411, EALC 34411, ENGL 34422

ENGL 24503. 20th Century American Drama. 100 Units.
Equivalent Course(s): TAPS 20110, ARTH 25885
ENGL 24515. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.
This course is intended as an introduction to the study of videogames in the humanities. Topics include videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium; embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind, readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates should be prepared for an MA-level reading load but will write final papers of the standard length for upper-level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a particular research topic in-depth will be given supplemental readings. This course will also be designed to take advantage of the University of Chicago’s videogame collection, and will require game play both individually and as part of group play sessions.
Instructor(s): Christopher Carloy
Terms Offered: Spring
Note(s): Email for instructor consent
Equivalent Course(s): MAPH 34515, DIGS 20010, ENGL 34515, CMST 37915, CMST 27915, MAAD 27915, DIGS 30010

ENGL 24540. Islands and Otherness. 100 Units.
The island as a space of possibility - of discovery, of (re)imagination, and of otherness - is a concept with a very long history in Anglophone literature. Indeed, Britain’s own archipelagic geography (a landscape unique among Europe’s imperial powers) has often been invoked for a range of rhetorical ends. John of Gaunt’s famous speech in Richard II uses the idea of Britain as the “scepter’d isle” as both a source of comfort (England as especially favored) and the foundation of critique (favor squandered). With the rise of transoceanic empires, writers throughout Great Britain, its colonial dominions, and other literary traditions imbued the symbol of the island with ever-increasing layers of meaning. Yet the island was also always already a location of anxiety, hostility, and liminality - of alternate cultural practices and systems of belief, of indigenous peoples who refused the claims of the colonizer, and where the meaning of Europe itself was destabilized in the colonial encounter. While eighteenth- and nineteenth-century European writers often deployed the island to think through the implications of empire for the metropole, anticolonial writers turned to the island as a site of resistance and recuperation. This transhistorical course will discuss the many significations of the island in metropolitan, colonial, and postcolonial literature as a lens into the conflicts and debates of imperialism.
Instructor(s): Tristan Schweiger
Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): ENGL 34540, MAPH 34540

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

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

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

ENGL 24950. Animal Studies: A Theoretical Introduction. 100 Units.
Equivalent Course(s): MAPH 34950
ENGL 24951. Animals, Ethics and Religion. 100 Units.
Why are some animals considered food and others objects of religious devotion? Why do we treat dogs like family and kill flies without a second thought? Why do animals appear so frequently as metaphors in our everyday speech? In this course, students will explore these questions by reading texts featuring animals in literature, scripture, and theory, ranging from the Bible, Zora Neale Hurston, and Franz Kafka to Flannery O'Connor and J.M. Coetzee. We will bring these diverse texts together in order to investigate how animals illuminate religious questions about the relationship among humans, animals, and the divine.
Equivalent Course(s): RLST 28020

ENGL 24960. California Fictions: Literature and Cinema 1945-2018. 100 Units.
This course uses the cases of the Los Angeles and San Francisco areas to track the entanglement of literature and critical space studies. We will engage with critical geography studies, considerations of everyday life, and cultural studies of urbanism to interrogate the relationship of literature and cinema to the politics of space. Students will learn to read contemporary literature through the political construction of the lived world, and to think with current scholarship on race, space, gender, sexuality, and ordinary life. Includes fiction by Chester Himes, Michelle Tea, and Oscar Zeta Acosta, and theoretical and critical works by Karen Tongson, Sara Ahmed, Michel de Certeau, and Nigel Thrift.
Instructor(s): Megan Tusler Terms Offered: Winter
Note(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.
Equivalent Course(s): ENGL 34960, MAPH 34960

ENGL 25113. In the Beginning': Origin, Style, and Transformation in the King James Version Matrix. 100 Units.
The 400th anniversary of the King James Bible (KJV) set off a series of events and texts dedicated to the great influence of this literary classic-a vernacular English Bible from 1611. What is it about the KJV that has so obsessed readers and writers? How has it become part of and affected world literature? Are there competing ways of conceiving the biblical text in English literature? In this course, we will trace some of the KJV's thematic and stylistic influences in global Anglophone literature; sometimes we will deal with direct allusion and rewriting, and other times we will study the possibilities of more tenuous links. In parallel to this work, we will problematize the KJV's astounding centrality by: examining some pre-KJV literature and alternative early-modern and 20th century translations (particularly as these intersect with Jewish tradition); attending to subversive and postcolonial literary uses of the translation; and close-reading the political and ideological motivations behind certain forms of critical adulation. Texts examined may include works by authors such as George Peele, William Shakespeare, Herman Melville, William Faulkner, Toni Morrison, Cynthia Ozick, Zora Neale Hurston, Chinua Achebe and Wole Soyinka.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): CMLT 25113, JWSC 27703

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

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

ENGL 25509. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include "Beyond the Pleasure Principle," "Note on a Mystic Writing Pad," "The Uncanny," "Jensen's Gradiva," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.
Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): FREN 35551, FREN 25551, CMLT 35551, CMLT 25551, ENGL 35509
ENGL 25801. Cowboys and Tramps in Film and Literature. 100 Units.
The late 19th and early 20th centuries saw the invention of two distinctly American literary archetypes: the cowboy and the hobo. Based on historical conditions of labor, economics, and westward expansion, the cowboy and the hobo, though both itinerant workers primarily employed seasonally in agriculture and ranching, were depicted very differently in literature and, later, film, during the decades in which they held influence over America’s imagination and mythologization of itself. Evoking responses from fear to admiration and pity to envy, the cowboy and the hobo, both as historical figures and as fictional types, reflected the evolving realities of-and the broad range of attitudes toward-labor, masculinity, and place in a modernizing America. This course will examine literary and cinematic representations of hobos, tramps, cowboys, and gunslingers from the late 1800s to the mid-1900s, tracing their historical and cultural contexts. We will address pulp and dime novels as well as literary masterpieces, stage plays, poems, and feature films from the silent and sound eras, paying special attention to the effects of different media and art forms on the depiction and mythologization of these figures. Other themes include violence and the state, the American West, technology (trains, automation in agriculture, weapons), immigration and migration, race, and material culture. Authors and directors include Jack London, Charlie Chaplin, John Ford, Preston Sturges, Jack Kerouac, Hart Crane, Bret Harte, Terrence Malick, and Martin Scorsese.
Instructor(s): Matt Hauske Terms Offered: Spring 2014
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only.
Screenings Thursday 3:30-6:30.
Equivalent Course(s): CMST 34520, CMST 24530, MAPH 34510

ENGL 25805. Popol Vuh, Epic of the Americas. 100 Units.
One of the oldest and grandest stories of world creation in the native Americas, the Mayan Popol Vuh has been called “the Bible of America.” It tells a story of cosmological origins and continued historical change, spanning mythic, classic, colonial, and contemporary times. In this class, we’ll read this full work closely (in multiple translations, while engaging its original K’iche’ Mayan language), attending to the important way in which its structure relates myth and history, or foundations and change. In this light, we’ll examine its mirroring in Genesis, Odyssey, Beowulf, Ovid’s Metamorphoses, and Diné Bahane’ to consider how epics struggle with a simultaneity of origins and historiography. In highlighting this tension between cosmos and politics, we’ll examine contemporary adaptations of the Popol Vuh by Miguel Ángel Asturias, Ernesto Cardenal, Diego Rivera, Dennis Tedlock, Humberto Ak’ab’al, Xpetra 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: Autumn
Prerequisite(s): Note: students who cross-list from RLL will read Spanish-language texts in their original Spanish
Equivalent Course(s): FNDL 25805, LACS 25805

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

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

ENGL 26249. Literature and the Financial Crisis of 2008. 100 Units.
In this course we will look at 2008 stock market crash as an event within literary fiction among writers in the US, the UK, and South Asia. (Fiction, Theory)
Instructor(s): Kenneth Warren Terms Offered: Winter
Equivalent Course(s): SIGN 26064, LLSO 26249
ENGL 26250. Richer and Poorer: Income Inequality. 100 Units.
Current political and recent academic debate has 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. Readings will include some of the following literature: Hard Times, Le Pere Goriot, The Jungle, The Time Machine, Native Son, Landscape for a Good Woman, White Tiger; and some of the following economic and political texts: Principles of Political Economy, The Acquisitive Society, The Theory of the Leisure Class, Capital (Marx and Piketty), The Price of Inequality, and Inequality Re-examined. (B, G, H)
Instructor(s): Elaine Hadley Terms Offered: Spring
Equivalent Course(s): SIGN 26004, LLSO 26250

ENGL 26312. Global Speculative Fiction. 100 Units.
This course examines literary and cinematic works of speculative fiction in a comparative context. An expansive genre that encompasses science fiction, fantasy, magic realism, horror, as well as utopian and dystopian literature, speculative fiction envisions alternate, parallel, possible, or imagined worlds. These worlds often exhibit characteristics such as: scientific and technological advancements; profound social, environmental, or political transformations; time or space travel; life on other planets; artificial intelligence; and evolved, hybrid, or new species. The course reflects on how these texts and films reimagine the past and the present in order to offer radical visions of desirable or undesirable futures. To that end, we will consider how this genre interrogates existential questions about what it means to be human, the nature of consciousness, the relationship between mind/body, thinking/being, and self/other, as well as planetary concerns confronting our species. Literary and cinematic works will be paired with theoretical readings that critically frame speculative and science fiction in relation to questions of gender, race, class, colonialism, bio-politics, human rights, as well as environmental and social justice. In addition to exploring speculative fiction as a way of reading and interpreting the universe, we will examine its generic and aesthetic qualities across a variety of subgenres (Afrofuturism, cyberpunk, steampunk, climate fiction).
Instructor(s): Hoda El Shakry Terms Offered: Winter
Equivalent Course(s): ENGL 36312, CMLT 36311, CMLT 26311

ENGL 26522. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America’s van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelsohn in his art, struggled in the emergent New York “art world”, played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock’s dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock’s Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Instructor(s): Lawrence Rothfield; Ric Burns Terms Offered: Spring
Prerequisite(s): Instructor consent required. Open to students at all levels, undergraduate and graduate. Email a letter of interest to Professor Rothfield: lary@uchicago.edu.
Equivalent Course(s): ARTV 30203, CMST 28265, ARTV 20203, ENGL 36522, CMST 38265

ENGL 26614. T.S. Eliot. 100 Units.
With the major new edition of Eliot’s poems by Jim McCue and Christopher Ricks, the new volumes of Eliot’s letters, and two separate new editions of Eliot’s complete prose, we are in a position to rethink the meanings and force of Eliot’s life work. The class will be devoted to careful reading of his poems, essays, plays, and correspondence, with attention to his literary, cultural, and political contexts.
Equivalent Course(s): ENGL 34850, SCTH 36014, FNDL 26614
ENGL 26660. The Rise of the Global New Right. 100 Units.
This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): CRES 36660, REES 36661, CRES 26660, ENGL 36661, CMLT 36660, REES 26660, SIGN 26050, CMLT 26660

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

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

ENGL 26901. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): HUMA 26901, REES 33137, ENGL 46901, CMST 25102, REES 23137, CMLT 22100, CMST 35102

ENGL 26912. Literature and Critical Debates at Midcentury. 100 Units.
This course serves as an introduction to three different critical fields in the United States between 1930 and 1960: the black literary-political debate, the New Critical movement, and the New York Intellectuals. It tracks the canonization of American modernism as well as renewed interest in literary figures of the 19th century. In this class, we will ask important critical questions like, under what circumstances is a text taken to be part of a significant movement or historical moment? How do novels and short fiction come to be seen as “dominant” or “minor”? How do critical communities make sense of a novel’s politics? What is the relationship between institutional intellectuals and the creation of modes of reading? Primary texts will include novels by William Faulkner, James Baldwin, and Mary McCarthy and short fiction by Carson McCullers, Flannery O’Connor, and Jean Toomer. Secondary texts will include works by Ralph Ellison, Lionel Trilling, Leslie Fiedler, John Crowe Ransom, and Robert Penn Warren.
Equivalent Course(s): MAPH 34550
ENGL 27012. Reading the Known World: Medieval Travel Genres. 100 Units.
This course will consider how medieval English readers came to knowledge of their world, and imagined a place within it, through genres of travel narrative such as the pilgrim's itinerary, the merchant manual, and the saint's life. We will reflect on genre as concept en route: how did generic conventions and strategies organize this knowledge of unknown lands, other peoples, and distant marvels? We will read medieval texts like Book of Margery Kempe, Mandeville's Travels, and the Digby play of Mary Magdalene, along with medieval and modern literary theory, to survey how vernacular literature presented a picture of the world and charted paths across it. Students will leave the class proficient in reading Middle English (the precursor of modern English). No previous experience with the language is required, and an optional weekly reading group will meet to work through passages in this half-new language.
Instructor(s): Joe Stadelnik Terms Offered: Winter
Equivalent Course(s): KNOW 27012, HIPS 27012

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

ENGL 27015. Graphic Medicine. 100 Units.
What do comics add to the discourse on health, illness, and disease? What insight do comics provide about the experience of illness? Can comics improve health? Graphic Medicine: Concepts and Practice is a course designed to introduce students to the basic concepts and practices of the emerging field of graphic medicine. Broadly defined as the “intersection between the medium of comics and the discourse of healthcare,” graphic medicine allows for a unique exploration of health, disease, and illness through the narrative use of graphic and textual elements. Following a life-cycle framework, this course will examine the range of graphic medicine works that address topics such as pregnancy, abortion, mental health, sexuality, chronic medical diseases, HIV/AIDS, dementia, and end-of-life issues. Students will learn about conceptual and practical aspects of the field and be exposed to a variety of styles and genres that capture its breadth and diversity. In addition to reading, analyzing, and discussing the works, an important component of the class will be exercises during which students will create their own graphic medicine works. Taught by a nurse cartoonist (also a founding figure in the field) and a physician, the course also provides a perspective of the field from within the practice of medicine. Through didactics, discussion, and practice, this course will provide students with a thorough understanding of the field of graphic medicine.
Instructor(s): Brian Callender, MK Czerwiec Terms Offered: Winter
Prerequisite(s): No prior knowledge or experience of graphic novels, comics, drawing, or medicine required.
Equivalent Course(s): KNOW 37015, CHSS 37015, KNOW 27015, HIPS 27015

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

ENGL 27102. Dissident Lit. 100 Units.
This seminar will explore the literature and history of "the dissident," a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence.
Equivalent Course(s): ENGL 47102, HMRT 27102, HMRT 37102
ENGL 27125. Voices of Alterity and the Languages of Immigration. 100 Units.
This course investigates the individual experience of immigration: how do immigrants recreate themselves in this alien world in which they seem to lose part of themselves? How do they find their voice and make a place for themselves in their adoptive homes? If in the new world the immigrant becomes a new person, what meanings are still carried in traditional values and culture? How do they remember their origins and record new experiences?
Instructor(s): Angelina Ilieva Terms Offered: Spring. Enrollment is based on acceptance into the Chicago Studies Quarter Program.
Equivalent Course(s): REES 29025, HIST 27710, PBPL 27125, CMLT 27125, ENST 27125

ENGL 27451. Stateless Imaginations: Global Anarchist Literature. 100 Units.
Stateless Imaginations: World Anarchist Writing This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarcho-syndicalism to Kurdish stateless democratic movements of today. We will also study the literature of "proto-anarchist" writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 37450, CMLT 27450, ENGL 37451

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

ENGL 27533. Fugitive Poetics: Slaves, Runaways, Exiles, and Nineteenth-Century American Poetry. 100 Units.
This course considers late-eighteenth- and nineteenth-century American poetry from the perspective of the disprized. One central point of discussion will be how slavery and indentured servitude-and the attendant urge for escape and freedom from these and other carceral institutions-shaped the American poetic imaginary. We will take up both the poetry and poetic theory written by fugitives and explore poetry itself as a form of fugitivity for the enslaved, politically exiled, or ideologically confined. Central figures in the traditional canon of nineteenth-century U.S. poetry-Poe, Whitman, and Dickinson-will be considered from this vantage alongside figures like Harriet Jacobs, Frances E. W. Harper, José María Heredia y Heredia, and José Marti, 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 27583. 21st Century American Drama. 100 Units.
This seminar focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegría Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is consistently oriented towards staging, design, and cultural relevances. Work for the course will include research papers, presentations, and scenework.
Instructor(s): H. Coleman Terms Offered: Spring
Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.
Equivalent Course(s): TAPS 20120
ENGL 27713. Noting New Under the Sun? ‘Adapting’ in Twentieth-Century Jewish Literature. 100 Units.
How do works as disparate as Jerry Siegel and Joe Schuster’s first Superman comics, Joseph Roth’s moving Job (1930), or Cynthia Ozick’s golem novel The Puttermesser Papers (1997) treat the histories, genres, and texts they (arguably) refashion? In this course, we will take on and close-read a variety of fictions, treating these both as stand-alone works of art in their own right as well as participants in a kind of literary lineage (and sometimes a very non-linear one!). With the help of Linda Hutcheon’s Theory of Adaptation and other theorists, we will engage with different kinds of transfer (Bible to Novel, Fiction to Film/Television; Archive to Drama; Original to Translation, etc.). We will explore different ways of understanding “adaptation” as a concept across linguistic, temporal, and geographic axes, and we will also consider texts and stories which push against and challenge definitions of adaptation. Ultimately, we will ask: What counts as adaptation, and why adapt? Does the art of adaptation and remix take on particular resonances for Jewish diasporic and immigrant writers in the twentih century? How do these authors and creators pull “original” works, stories and history into new contexts? How do they draw readers and audiences in to alternate, unfamiliar forms? How do popular genres deal with the weight of tradition? How do these fictions negotiate between the familiar and the strange, and to what ends?
Instructor(s): Chloe Blackshear Terms Offered: Winter
Equivalent Course(s): CMLT 27703, JWSC 27713

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): MAPH 37815, ENGL 37815

ENGL 27904. Climate Change in Media and Design. 100 Units.
If meteorological data and models show us that climate change is real, art and literature explore what it means for our collective human life. This is the premise of many recent films, novels, and artworks that ask how a changing climate will affect human society. In this course, we will examine the aesthetics of climate change across media, in order to understand how narrative, image, and even sound help us witness a planetary disaster that is often imperceptible. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and "critical making." Each Tuesday, we will study how art and literature draw on the specific capacities of written and visual media to represent climate impacts, and how new humanities research is addressing climate change. Each Thursday, we will participate in short artistic exercises that explore futures of each area. These exercises include future object design, bodymapping and story circles, tabletop gameplay, and serious game design. Throughout the quarter, guest speakers from across the humanities, sciences, and social sciences will visit the class to speak about how their disciplines are working to understand and mitigate climate impacts. The most substantial work of the quarter will be an ambitious multimedia or transmedia project about one of the core course topics to be completed in a team.
Instructor(s): P. Jagoda, B. Morgan Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Equivalent Course(s): ENST 27900, MAAD 21900, BPRO 27900, CMST 27814

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 28619. Postcolonial Openings. 100 Units.
In this course, we examine the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with attention to how its interdisciplinary formation contributes to reading literary works. We begin by surveying the development and trajectory of the field, particularly as it develops around debates on revolution and compromise, cosmopolitanism, the psychology of colonialism, and anti-colonial historiography. Alongside this, we consider the recent disciplinary revival of the categories of "global Anglophone" and "world literature" through readings on "literary worlds" to evaluate these categories, and their contributions to ongoing debates about translation/translatability, vernaculars, rewriting, and mimicry. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experience of geographic and cultural displacement? To better answer this, we read recent scholarship that engages the field in conversations about intimacy, belonging, and human rights, to think about the impulses that animate the field, and its possible futures. Readings will likely include works by Debjani Ganguly, Kamau Brathwaite, Jean Rhys, Amitava Kumar, Sara Ahmed and Amitav Ghosh.
Equivalent Course(s): MAPH 34520

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

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

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

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

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 pedophiliac 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): FNDL 25300, GNSE 24900, REES 20004, SIGN 26027
ENGL 28918. Comparative Methods in the Humanities. 100 Units.
This course introduces models of comparative analysis across national literatures, genres, and media. The readings pair primary texts with theoretical texts, each pair addressing issues of interdisciplinary comparison. They include Orson Welles's "Citizen Kane" and Coleridge's poem "Kubla Khan"; Benjamin's "The Storyteller," Kafka's "Josephine the Mouse Singer," Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa's The Storyteller; Victor Segalen's ŽiStes; Fenollosa and Pound's "The Chinese Character as a Medium of Poetry" and Eliot Weinberger's Nineteen Ways of Looking at Wang Wei; Mérimée, "Carmen," Bizet, Carmen, and the film adaptation L'U-Carmen e-Khayelitsha (South Africa, 2005); Gorky's and Kurosawa’s The Lower Depths; Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, "Discourse in the Novel"; Gogol, The Overcoat, and Boris Eikhenbaum, "How Gogol's Overcoat Is Made."
Instructor(s): Olga Solovieva Terms Offered: Winter
Equivalent Course(s): CMLT 20109

ENGL 29101. Archive [Yellow] Fever. 100 Units.
Archive [Yellow] Fever reads Black Feminist approaches to the archive of slavery in the Caribbean in order to ask questions about the scholar's embodied relationship in the present to historical documents and artifacts produced in the context of Atlantic world slave societies. How is a scholar affected by and implicated in the production such an archive? This class explores this and other questions produced by this scholarship, with a particular focus on historical and contemporary concerns about what enslavement does to the physical body and the affective impacts of institutionalized bondage. The course also provides an introduction in methods of working in historical and contemporary archives. We will explore themes of contagion, sex, birth, and death by reading fictional, archival, methodological and theoretical texts, including the work of, Saidiya Hartman, Marisa Fuentes, Jacques Derrida, Carolyn Steedman, Jennifer L. Morgan, Jenny Sharpe, Robin Coste Lewis, Alexis Pauline Gumbs, Mary Prince, Mary Seacole, Bryan Edwards, James Grainger. The class will make two trips to special collections, one to view archival texts from the period and another to find an archival object of the student’s choosing (relevant to their own research interests) that will provide the topic of their final paper. This course is offered as part of the Migrations Research Sequence. (1650-1830, 1830-1940) This is a research and criticism seminar intended for third- and fourth-year English majors.
Instructor(s): Sarah Johnson Terms Offered: Autumn
Prerequisite(s): This course is limited to 15 third- and fourth-year students who have already fulfilled the Department’s Genre Fundamentals (formerly Gateway) requirement and taken at least two further English courses.
Equivalent Course(s): LACS 29101, CRES 29101, GNSE 29103

ENGL 29102. Mobile Life. 100 Units.
This is a new research-intensive course which aims to provide both theoretical frames and methods for research for exploring topics related to migration and literature in the contemporary world and in historical contexts. We will explore various aspects of the migratory experience; the ways in which literary texts shape or shed light on them; and how contemporary theories help us to understand migration and its literatures. Key terms will include migration, mobility, exile, refugees, settlement, kinship, border crossing, bureaucracy. We will ask questions such as: how do printed and other forms of information enable/regulate movement? What is an imaginative transportation? What happens when we cross a border? What is at stake in settlement? Who is a refugee? How do children function in the migratory imagination? In class we will focus mainly on anglophone texts from the nineteenth century onwards, including novels, short stories, poems and plays, journalism, propaganda, bureaucratic documents, maps, guides, and other kinds of texts. The assessment for the course will include an outline of a research project of your own devising, for which you will develop your own archive of sources. (1830-1940, Theory) This course is part of the 2019-2020 Undergraduate Research Cluster.
Instructor(s): Josephine McDonagh Terms Offered: Winter
Prerequisite(s): This course is limited to 15 third- and fourth-year students who have already fulfilled the Department’s Genre Fundamentals (formerly Gateway) requirement and taken at least two further English courses.

ENGL 29103. Representations of Islam in Early Modern England. 100 Units.
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the 1580s to the 1650s with a primary but not exclusive focus on drama. What enduring fantasies about the Islamic world does early modern English literature express? How do religion, race, gender, and sexuality intersect in the formation of those fantasies? How do specific English social, political, and cultural issues inform literary representations of Islam? Ultimately, what do texts about Islam tell us about early modern England?
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Limited to 15 students, generally third- and fourth-year English majors but is open to all undergraduates; focuses on the analytical, research, and bibliographic skills necessary for producing a substantial seminar paper
Equivalent Course(s): RLST 29103
ENGL 29120. Renaissance Christian Epic: Tasso, Vida, Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (first pub. 1581) and John Milton’s Paradise Lost (first pub. 1667), and two brief Biblical epics, Marco Girolamo Vida’s Christiad (1535) and Milton’s Paradise Regained (1671). We will examine these four Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources (primarily the Bible); seek to forge an elevated and appropriate language for epic in Latin, Italian, and English; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.
Instructor(s): Joshua Scodel Terms Offered: Spring
Equivalent Course(s): CMLT 29120, ENGL 39120, CMLT 39120

ENGL 29300-29600. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ENGL 29300. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A.Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): CMLT 32400, ARTH 38500, ARTH 28500, MAAD 18500, ARTV 20002, CMST 48500, CMST 28500, ENGL 48700, MAPH 33600, CMLT 22400

ENGL 29600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): MAPH 33700, REES 45005, ARTV 20003, CMST 28600, MAAD 18600, ARTH 38600, ENGL 48900, CMST 48600, CMLT 22500, CMLT 32500, REES 25005, ARTH 28600

ENGL 29413. Language is Migrant: Yiddish Poetics of the Border. 100 Units.
This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing though travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the “borders” of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation? Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): ENGL 39413, JWSC 29402, CMLT 39402, CMLT 29402
ENGL 29600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): MAPH 33700, REES 45005, ARTV 20003, CMST 28600, MAAD 18600, ARTH 38600, ENGL 48900, CMST 48600, CMLT 22500, CMLT 32500, REES 25005, ARTH 28600

ENGL 29700. Reading Course. 100 Units.
An instructor within ENGL agrees to supervise the course and then determines the kind and amount of work to be done. These reading courses must include a final paper assignment to meet requirements for the ENGL major, and students must receive a quality grade. Students may not petition to receive credit for more than two ENGL 29700 courses. 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