English Language and Literature

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

The Program of Study

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

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

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

Program Requirements

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

Language Requirement

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

- Two quarters of study at the second-year level in a language other than English;
- Two quarters of course work outside the English Department in literature originally written in a language other than English*;
- Two quarters of a computer language as outlined below;
- Two quarters of ENGL electives, if the student has a language placement of 20300-level or higher.

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

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

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

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

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

Genre Fundamentals Requirement

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

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

Genre Requirement

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

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

Period Requirement

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

One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 1940

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

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

Statement of Concentration in the Major

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

Electives

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

Seminars in Research and Criticism

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

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

For updated course information, visit english.uchicago.edu/courses. For required student forms, visit english.uchicago.edu/undergraduate/current-students.

BA Project

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

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

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

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

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

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

Students may elect to register for the BA Project Preparation Course (ENGL 29900) for one quarter credit. Note that the grade for this course is on work toward the BA Project and is normally submitted in Spring Quarter even when the course has been taken in an earlier quarter. See Reading Courses for other information.

Honors

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

To be eligible for honors, a student’s BA Project must be judged to be of the highest quality by the graduate student preceptor, faculty advisor, and Director of Undergraduate Studies. Honors recommendations are made to the Master of the Humanities Collegiate Division by the department and it is the Master of the Humanities Collegiate Division who makes the final decision.

SUMMARY OF REQUIREMENTS FOR THE MAJOR

The Department of English requires a total of 13 courses: 11 courses taken within the Department of English and two language courses or their equivalent as outlined under the Language Requirement section, as well as a statement of concentration in the major to be submitted by the end of the third week of Spring Quarter of a student’s third year. By Winter Quarter of their third year, students must also meet with the Student Affairs Assistant to review their English Requirements Worksheet.

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

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

or two quarters of a computer language

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

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

A total of 11 additional English courses is required to meet the distribution requirements of the major (one course may satisfy more than one requirement):
One genre fundamentals course or “Approaches to Theater” course
One English course in fiction
One English course in poetry
One English course in drama
One English course in literature written before 1650
One English course in literature written between 1650 and 1830
One English course in literature written between 1830 and 1940
One English course in literary or critical theory
One to seven English electives (may include ENGL 29900)

Statement of Concentration in the Major

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

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

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

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

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

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

For more information, visit the Creative Writing website.

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

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

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

In addition, students must enroll in one of the following workshops offered during the Winter Quarter:

- CRWR 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 the student’s College adviser by the deadline above on the Consent to Complete a Minor (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, obtained from the College adviser or online.

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

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

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

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

* At least one must be an Advanced Workshop.


**Minor to Major and Major to Minor**

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

**Sample Plan of Study for the Minor**

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

| Total Units | 600 |

**READING COURSES**

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

| Total Units | 100 | 100 |
Equivalent Course(s): TAPS 16606

Instructor(s): John Muse Terms Offered: Autumn

Genre Fundamentals requirement in English. (Genre Fundamentals, Drama)

Students will read plays and performances from across the dramatic tradition closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents—playwrights, readers, directors, actors, and audiences—generate plays and give them meaning. The course culminates in a scene project assignment that allows students to put their skills of interpretation and adaptation into practice. No experience with theater is expected. Fulfills the requirement for developing and analyzing the dramatic conventions. We will also consider how various agents—playwrights, readers, directors, actors, and audiences—generate plays and give them meaning. The course culminates in a scene project assignment that allows students to put their skills of interpretation and adaptation into practice. No experience with theater is expected.

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

GRADING

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

ADVISING

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

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

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

THE LONDON PROGRAM

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

ENGLISH LANGUAGE AND LITERATURE COURSES

ENGL 10404. Genre Fundamentals: Poetry. 100 Units.

Poetry makes nothing happen,” W.H. Auden famously wrote. We’ll debate this idea as we explore a wide range of poetry and poetics, investigating how literature develops in concert with social, historical, and technological changes. We’ll begin by examining forms such as the sonnet, sestina, and villanelle, as well as free verse; poetic and rhetorical tools such as repetition, figurative language, rhyme, meter, and enjambment; and concepts of lyric subjectivity and intertextuality. In the second section, we’ll continue to develop strategies for analyzing poetic form while we investigate the links between poetry and history (particularly regarding war, genocide, trauma). The third unit emphasizes poetries of protest and self-determination in the U.S., with a focus on Black, Latinx, Asian American, and Native American poetries. Close reading, close listening, and close watching will all be important as we read poems, listen to poets recite their work, and watch poets perform. By the end of the quarter, students will have the vocabulary to analyze poetic technique and will have developed close reading, literary analysis, and argumentation skills. (Genre Fundamentals, Poetry)

Instructor(s): Rachel Galvin Terms Offered: Winter

ENGL 10606. Genre Fundamentals: Drama. 100 Units.

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

Instructor(s): John Muse Terms Offered: Autumn

Equivalent Course(s): TAPS 16606
ENGL 10703. 20th Century Short Fiction. 100 Units.
This course presents America's major writers of short fiction in the 20th century. We will begin with Willa Cather's "Paul's Case" in 1905 and proceed to the masters of High Modernism, Hemingway, Fitzgerald, Faulkner, Porter, Welty, Ellison, Nabokov; on through the next generation, O'Connor, Pynchon, Roth, Mukherjee, Coover, Carver; and end with more recent work by Danticat, Tan, and the microfictionists. Our initial effort with each text will be close reading, from which we will move out to consider questions of ethnicity, gender, and psychology. Writing is also an essential concern of the course. There will be two papers and an individual tutorial with each student. (Fiction, 1830-1940)
Instructor(s): William Veeder Terms Offered: Autumn
Equivalent Course(s): AMER 10703

ENGL 10709. Genre Fundamentals: Fiction. 100 Units.
What are basics of complex storytelling? What are its conventions and deviations? This course explores fiction by focusing on specific narrative strategies and how they change over time. Authors will most likely include Herman Melville, Henry James, Edith Wharton, William Faulkner, Toni Morrison, and Ali Smith, among others. (Genre Fundamentals, Fiction)
Instructor(s): Jo McDonagh Terms Offered: Spring

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

ENGL 11004. History of the Novel. 100 Units.
In this course we will read at least one novel from each century from the 18th to the 21st. We will also consider how some of these novels have been adapted to the cinema. Authors are likely to include some of the following: Henry Fielding, Pierre Choderlos de Lacos, Jane Austen, George Eliot, Gustave Flaubert, Henry James, Joseph Conrad, James Joyce, Marcel Proust, Vladimir Nabokov, Tom McCarthy, and others. Where relevant we will also consider theories of fiction, narrative, and the novel, such as those of Mikhail Bakhtin, Roland Barthes, E.M. Forster, and René Girard. (Fiction, 1650-1830, 1830-1940, Theory)
Instructor(s): Maud Ellmann Terms Offered: Autumn

ENGL 11200. Fundamentals of Literary Criticism. 100 Units.
An introduction to the practice of literary and cultural criticism over the centuries, with an emphasis on theoretical debates about meaning and interpretation in the late 20th century and present. Authors will include Laura Mulvey, Raymond Williams, Pierre Bourdieu, Eve Sedgwick, Lauren Berlant, Louis Althusser, Fred Moten and others. (Genre Fundamentals, Theory)
Instructor(s): Siannie Ngai Terms Offered: Spring

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

ENGL 12320. Critical Videogame Studies. 100 Units.
Since the 1960s, games have arguably blossomed into the world's most profitable and experimental medium. This course attends specifically to video games, including popular arcade and console games, experimental art games, and educational serious games. Students will analyze both the formal properties and sociopolitical dynamics of video games. Readings by theorists such as Ian Bogost, Roger Caillois, Alenda Chang, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Soraya Murray, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russworm will help us think about the growing field of video game studies. Students will have opportunities to learn about game analysis and apply these lessons to a collaborative game design project. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in digital media or game cultures will make for a more exciting quarter. This is a 2021-22 Signature Course in the College. (Literary/Critical Theory)
Instructor(s): Patrick Jagoda; Ashlyn Sparrow Terms Offered: Autumn
ENGL 12720. Inventing Consciousness: Literature, Philosophy, Psychology. 100 Units.
What is consciousness? What is it like to be conscious? This course answers these questions by examining the emergence and development of consciousness as a concept. As a phenomenon, consciousness probably came into being deep in evolutionary time. Yet as a concept consciousness is relatively new: the European notion of consciousness emerges in the late seventeenth century. This course draws on literature, history, philosophy, and psychology to examine how the concept of consciousness came to possess its explanatory dominance. We will start by acquiring a sense of what consciousness now means in philosophy, biology, neuroscience, and fiction, paying particular attention to how the concept differs from similar ideas in ancient Indian philosophy. We will then turn to two important historical moments. First, we will examine the interplay between philosophy and literature in the late seventeenth century, reading texts by René Descartes, John Milton, Thomas Traherne, and John Locke. Second, we will focus on how, in the late nineteenth and early twentieth centuries, the psychology of William James relates to the “stream of consciousness” techniques in the work of Virginia Woolf. This course stresses historical contingency-consciousness has a birthdate-in order to explore a consequence that follows from this fact: the extent to which current uses of this concept are still shaped by the historical circumstances that conditioned its emergence. (Pre-1650, 1650-1830)
Instructor(s): Timothy Harrison Terms Offered: Spring
Equivalent Course(s): ENGL 33000

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academics and professionals need advanced writing skills if they are to communicate effectively and efficiently. In this intensive, pragmatic course, students master the writing skills they need by first studying and then applying fundamental structures of effective writing. Each week, students meet in a synchronous small-group seminars to discuss each other’s papers and then watch asynchronous lecture videos on a new principle. Discussion, editing, critiques, and rewrites ensure that all students sharpen their ability to write with clarity and power.
Instructor(s): L. McEnery, 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 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 critically examine as well as produce instances of public discourse.
Instructor(s): Leila Brammer Terms Offered: Winter
Equivalent Course(s): PARR 15000, FNDL 20199

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

ENGL 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): LLSO 25320, SIGN 26057, MDVL 15320

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

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

ENGL 15450. Framework, Recognition, Repetition: Experimental Poetry & Film 1909-2020. 100 Units.
This is creative-critical class, and will involve both scholarly and creative work. Students will be asked not only to analyze the works we read and watch together, but to think with the authors/artists through making; students will write analytical papers and will also compose poems and/or films. We will consider 20th and 21st century works of poetry and film that deploy repetition as a technique, and use it to produce recognition, mis-recognition, or a felt failure to recognize. We will think together about why and how works of these time periods engage this dynamic, and what insights we might draw from reading and viewing them closely. We will also read short excerpts from several theorists and philosophers on these topics, but will primarily spend our time with poems and films. Authors and artists considered may include: Gertrude Stein, Hollis Frampton, Stan Brakhage, Lyn Hejinian, and Leslie Scalapino. (Poetry, Theory)
Instructor(s): Kirsten Ihns Terms Offered: Spring
Equivalent Course(s): MAAD 10450

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

ENGL 15480. Making Progress with the Victorian Novel. 100 Units.
A widespread belief in “progress” - the idea that history is always improving over time in a one-way, linear fashion - gripped the imagination of nineteenth-century Britain. At the same time, Victorian literature is rife with anxiety over the certainty of progress. Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde presents a scenario in which scientific advancement goes too far, accidentally producing something monstrous. Thomas Hardy’s Tess of the D’Urbervilles begs us to ask: is life necessarily getting better over time - and for whom? This course will interrogate the construction of the Victorian belief in progress, its ideological consequences, and its complex representation in literature. Among other questions, we will ask: How did the concept and rhetoric of progress bear upon some of the most important historical developments of the 19th century - including industrialization, imperialism, and the rise of evolutionary theory? In what ways did Victorian novels reflect,
reinforce, or complicate the notion of progress? How is the idea of progress encoded within the tropes of literary genres (e.g., the Bildungsroman, or the "coming-of-age story")? Readings may include novels by Thomas Hardy, Elizabeth Gaskell, Bram Stoker, and Robert Louis Stevenson. (Fiction, 1830-1940)
Instruction(s): Julia Rossi Terms Offered: Autumn

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

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

ENGL 15540. Comics at the Crossroads. 100 Units.
Mid-1985 to mid-1986 is the most important year in comics history. This course is an introduction to comics through the prism of this period with snapshots of comics "before" and comics "after"; major texts are Maus, Watchmen, Crisis on Infinite Earths, and The Dark Knight Returns, all of which were released (or released in accessible formats) in ’85-’86. We will try to identify the various forces that made this remarkable year possible: changes in the comics business, in American politics and culture, and in the life cycle of the superhero. In the mid-80s the "high" and "low" of comics blended like it never had before. This course is designed for the newbie and aficionado alike, whether you’re meeting these four of the greatest comics of all time, or rediscovering them within a new milieu. (Fiction)
Instruction(s): Debbie Nelson Terms Offered: Winter
Equivalent Course(s): MAAD 15540

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

ENGL 15570. Contemporary Climate Fictions. 100 Units.
As the all-too scorching sun set on the past decade, news outlets the world over named 2019 "the year we woke up to climate change." This course considers climate fictions across media, and tracks representations of disaster, extinction, contamination, and neocolonialism as "climate change" shifted to "climate crisis" and finally culminated in a "climate emergency" in the 2010s. What lessons do these stories of environmental crisis teach us? How do different media, forms, modes, genres, and aesthetics render these topics differently? What alternative endings do these texts imagine, and what might they be missing? Given that climate change disproportionately affects the poor, women, people of color, and Indigenous communities, we will pay particular attention to marginalized voices in conversations on environmental movements, and to the roles of marginalized characters in works of fiction. Possible films may include Jumana Manna’s Wild Relatives (2018), Wanuri Kahiu’s The Mcreenshot (2018), and Jeff VanderMeer’s Annihilation (2014). Poetry collections may include Craig Santos Perez’s from unincorporated territory [saina] (2010), Tommy Pico’s Nature Poem (2016), and Julianne Spahr’s That Winter the Wolf Came (2015).
Instruction(s): Evan Wisdom-Dawson Terms Offered: Autumn
ENGL 16003. Ventriloquism in Literature and Culture. 100 Units.
In this class we will collectively identify the conventions that have come to define theatrical tradition known as ventriloquism. While this course will be rooted in the study of performance, we will also look at instances when ventriloquism appears in literature and film as a metaphor and as a trope. By looking at ventriloquism both in its technique and its thematics we will investigate the extent to which the ventriloquist and the dummy are sexed and racialized categories. Our texts will span from the recorded performances of famous ventriloquists such as Edgar Bergan and Charlie McCarthy, episodes of The Twilight Zone, horror films like Dead of Night and popular fiction. We will also consult several theoretical texts such as Freud on the uncanny and Winnicott on transitional objects. (Fiction, Drama, Theory)
Instructor(s): Marissa Fenley Terms Offered: Spring
Equivalent Course(s): TAPS 16003

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

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): Ellen Mackay Terms Offered: Winter
Equivalent Course(s): TAPS 28406, FNDL 21404

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

ENGL 18108. Culture and the Police. 100 Units.
How do cultural products facilitate, abet, and enable the form of social ordering that we call policing? This course will explore the policing function of what modernity calls "culture" by exploring the parallel histories of policing, the emergence of modern police theory, and the rise of the novel. We will focus in particular on how both literature and the police emerge to navigate a series of linked epistemological and political problematics: the relation between particularity and abstraction, the relation between deviance and normalcy, and indeed that of authority as such. While we will focus on texts from the eighteenth- and nineteenth-century Atlantic world, students with a broader interest in policing are encouraged to enroll. Readings will include Aphra Behn, Daniel Defoe, Henry Fielding, G.W.F. Hegel, Louis Althusser, and Michel Foucault, in addition to historical documents including gallows narratives, newspapers, and early theorizations of the police concept. (Fiction, 1650-1830, 1830-1940, Theory)
Instructor(s): Christopher Taylor Terms Offered: Spring
Prerequisite(s): This course is limited to 15 third- and fourth-year students who have already fulfilled the Department's Genre Fundamentals (previously Gateway) requirement and taken at least two further English courses.
Equivalent Course(s): CRES 18108
ENGL 18600. Zizek on Film. 100 Units.
Slavoj Zizek has used film as the great expositer 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 18920. Camp: Notes on a Queer Sensibility. 100 Units.
By the time Susan Sontag’s “Notes on Camp” (1964) had defined its object in the (now notorious) terms of a “failed attempt at seriousness,” the word camp - as a noun, an adjective, and a verb had enjoyed more than half a century of connotative associations with homosexuality and gender-non-conformity. The history of queer representation in the Anglophone world is intimately tied to the history of camp, as both a dominant style for the representation and encoding of non-normative gender and sexual positions, and a prevailing sensibility through which queer subjects might relate to the world. This course studies the development of camp aesthetics in key texts works of
Instructor(s): Jacob Harris Terms Offered: Autumn
Equivalent Course(s): GNSE 18920

ENGL 18930. Contemporary Poetry by the Press. 100 Units.
This course approaches contemporary innovative poetry by way of the small presses that publish and promote it. Students will read works of poetry from the last few decades alongside theoretical texts on poetry and publishing; write two reviews of recent poetry collections; survey the history of one small press and its most notable publications; and characterize the mixture of stylistic consistency and variation that makes that press viable over time. Presses covered will likely include Wave Books, Nightboat Books, Coach House Books, Futurepoem, and Commune Editions. (Poetry, Theory)
Instructor(s): Steven Maye Terms Offered: Autumn

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

ENGL 19450. Sir Gawain and the Green Knight in Context. 100 Units.
Among the many adaptations of Arthurian romance, Sir Gawain and the Green Knight (SGGK) stands out as particularly provocative, captivating audiences with violent games, unruly erotics, and spectacular ecologies. But how do the poem’s literary, material, and historical contexts inform its interpretation and reception? We’ll read a modern translation of SGGK, as well as passages from the original, to probe the particularities of its language. Then, we’ll move to the poem’s material surroundings by turning to another poem that survives with it in manuscript. Patience, a retelling of the Book of Jonah, will allow us to contrast Gawain with a different questing figure and ask how medieval readers might have interpreted an Arthurian romance alongside biblical paraphrase. Afterwards, we’ll study what is known as the alliterative revival: the composition in the fourteenth century of poetry in alliterative verse (like SGGK). We’ll read SGGK with the alliterative Morte Arthure, another Arthurian romance, to ask what poets found particularly compelling and innovative about this poetic form. Finally, we will theorize the work’s contemporary afterlives through A24’s recent film The Green Knight (2021). (Poetry, Pre-1650)
Instructor(s): Jo Nixon Terms Offered: Winter

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

ENGL 19921. The Postcolonial Bildungsroman. 100 Units.
This course examines the postcolonial bildungsroman, in order to pose questions of the genre about geopolitics and literary afterlives. Described as a “coming of age” narrative, the bildungsroman has historically tended towards a Eurocentric framework of exploration and discovery in articulating the process of the protagonist's
maturation. However, instead of the triumphant consolidation of the self that is typical of the traditional bildungsroman, the postcolonial bildungsroman foregrounds the fractures that inhere with the attempt to consolidate both postcolonial selves as well as postcolonial collectives. Situated against the convulsions of anticolonial and antiracist movements, what self-discovery is afforded to those who have already been “discovered” and circumscribed by the European gaze? What does a “coming of age” narrative look like against the simultaneous creation of new nations, a process often steeped in blood that is seemingly the inauguration of further cycles of trauma and stasis? Finally, how far can the generic category of the bildungsroman hold till it begins to fracture under the pressures of newer demands of political and literary representation? This course will grapple with some of these questions, examining key theories of the bildungsroman as well as literary examples of the genre culled from diverse sites, authored by Franco Moretti, Meenakshi Mukherjee, Tsitsi Dangarembga, Derek Walcott, Sara Suleri, and Shyam Selvadurai. (Fiction, Theory)
Instructor(s): Upasana Dutta Terms Offered: Spring
Equivalent Course(s): CRES 19921

ENGL 19922. Literature and Rationality. 100 Units.
This class investigates the relation between literature and rationality. We will query the binary assumptions that logic equates truth while intuitive/emotional forms of knowledge are invalid. Through a combination of fiction and philosophy, we will examine the roles of logic in building fictional worlds and conversely the uses of narrative in building rational arguments. Literary texts may include Kindred, The Murder of Roger Ackroyd, Native Speaker, Never Let Me Go, Sherlock Holmes, Between the World and Me, and Minority Report, and theory texts may include excerpts from Hegel, Confucius, Said, MacKinnon, Cavell, and Gyekye. (Fiction, Theory)
Instructor(s): Jennifer Pan Terms Offered: Spring

ENGL 19930. The Emotions in Literature, Philosophy, and Psychology. 100 Units.
Emotions color our experience everywhere we go and play a motivational role in everything we do, yet central questions about the emotions have persisted over millennia. What are the emotions? Does everyone feel the same emotions? Are emotions rational? Where do emotions come from? This course draws on psychology, philosophy, and literature to examine the persistent question of whether the emotions originate in the mind, the body, or some combination of both. Our starting point will be the present debate about whether emotions are naturally determined or socially constructed in psychology. Next, we will go back to the prehistory of our conceptions of emotion and tour the perspectives afforded by literature and philosophy from antiquity to the present. Among others, our texts may include psychological perspectives from Lisa Feldman Barrett and Antonio Damasio, philosophical works by Seneca, Śāntaraksita and René Descartes, literature by Edmund Spenser, Laurence Sterne, and Olivia Gatwood, and film. (Poetry)
Instructor(s): Michal Zechariah Terms Offered: Spring

ENGL 19940. Reading Reality TV: How to Research Identity in Contemporary Culture. 100 Units.
This course examines the cultural politics of reality television with a focus on how these wildly successful shows, often perceived as guilty pleasures, have in fact been responsible for mediating important conversations around issues of race, gender, and sexuality. This course is also a survey of reality tv, conceived simultaneously as an artifact and an archive of pop culture and mainstream politics. We will start with the “first” reality tv show An American Family, which aired in 1971, and examine the emergence of reality tv genres from genres of documentary and cinéma vérité (such as Andy Warhol’s Chelsea Girls, Grey Gardens, and Candid Camera). We will then analyze the advent of so-called unscripted television of the 1990s and early 2000s with special attention to shows like The Real World, Queer Eye, Laguna Beach: The Real O.C., Judge Judy, and The Apprentice. We will also consider more contemporary shows like Keeping Up with the Kardashians, RuPaul’s Drag Race, The Real Housewives, and 90 Day Fiancé. Student interest will factor into our selection. Above all, students will develop practical skills of research and methodology. In addition viewing shows and reading theorists of identity and media, students will craft individual research projects about specific shows throughout the term, culminating in a symposium. (1830-1940, Theory)
Instructor(s): Brandon Trueitt Terms Offered: Spring
Equivalent Course(s): CRES 19940, GNSE 19940

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

ENGL 19980. Trans* Forms: On Gender and Genre. 100 Units.
Gender and genre share the common root term, “genus,” which refers to classification. In this class, students will engage how authors make use of decolonial, antiracist, feminist and queer theory and praxis to approach and
ENGL 20001. Theories of Sexuality and Gender. 100 Units.
This is a one-quarter, seminar-style course for undergraduates. Its aim is triple: to engage scenes and concepts central to the interdisciplinary study of gender and sexuality; to provide familiarity with key theoretical anchors for that study; and to provide skills for deriving the theoretical bases of any kind of method. Students will produce descriptive, argumentative, and experimental engagements with theory and its scenes as the quarter progresses.
Instructor(s): Kristen Schilt Terms Offered: Autumn
Prerequisite(s): Prior course experience in gender/sexuality studies (by way of the general education civilization studies courses or other course work) is strongly advised.
Equivalent Course(s): SOCi 20290, LLSO 20001, GNSE 20001, CHDV 20001

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.
Equivalent Course(s): ENGL 40161, CRES 22161, AMER 40161, MAPH 40161, CRES 40161

ENGL 20161. 21st Century Ethnic American Literature. 100 Units.
The question of “race” and racial others in US fiction has troubled the form since its emergence, but in the 21st century fiction has tackled particularly thorny issues. The debates in contemporary literary studies have both criticized and maintained the categories of race and ethnicity in novels and short fiction, and longstanding debates in canonization have demanded rethinking what “ethnic” fiction is capable of achieving. This class will read US novels and short stories by African-American, American Indian, Asian-American, and Latinx writers from the last twenty years to conceptualize the shifting categories of race and ethnicity, paired with critical and theoretical works in critical cultural race studies.
Instructor(s): Megan Tusler Terms Offered: Autumn
Prerequisite(s): English Language and Literature

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

ENGL 20171. Robots, animals, technologies: Science fiction and the more-than-human. 100 Units.
Science fiction allows encounters with other beings that variously encourage or strain the bonds of kinship, and many of those beings are related to entities with whom we already share a world. From companion animals and modified humans to starfish and androids, estrangement from familiar categories allows us to trouble assumptions about the certainty of species, the superiority of consciousness, and what care looks like in relation with those who may not respond to, recognize, or return care in familiar ways. In this class, we’ll look at relations with the more-than-human in the context of urgent and emergent lived experience, in which social, political, and environmental realities require a response that thinks beyond entrenched approaches and takes wild and revolutionary imagination as a reparative possibility. We’ll explore these and other questions through science fiction novels, poetry, graphic novels, music, and video (by Octavia Butler, Ursula Le Guin, Vonda McIntyre, Janelle Monae, Grant Morrison, Margaret Rhee, and others). We’ll engage with theoretical work on topics including multispecies kinship, race and technology, and non-conscious/non-biological life (by Karen Barad, Beth Coleman, Wendy Chun, Donna Haraway, N. Katherine Hayles, Shannon Mattern, Sophia Roosth, Alan Turing, and others). [Note: this class pairs well with “Rocks, plants, ecologies: science fiction and the more-than-human” offered in Spring, and may also be taken as a stand-alone course.]
Instructor(s): William Hutchison Terms Offered: Winter
ENGL 20180. Women Writing God. 100 Units.
This course examines imaginative works by women that take on the task of representing divine or supernatural being from the medieval era to the present. Drawing on the work of theorists such as Luce Irigaray, Julia Kristeva, and Judith Butler, we will explore what strategies these writers employ to depict an entity understood to be unrepresentable. What kind of authority is required to present a representation of gods or God to readers, and how do women writers, in particular, establish such authority or manage its absence? What theories of embodiment or spirituality do we find presented in these writings? Is it possible or desirable to articulate a distinctively feminine relation to the body or transcendence across such varied texts? Readings may include Julian of Norwich's fourteenth-century Revelations of Divine Love, the philosophical writings of Anne Conway, the poems of 'A'ishah al-Ba'uniyyah, and novels by Marilynne Robinson and Leslie Marmon Silko.

Instructor(s): Sarah Kunjummen Terms Offered: Winter
Note(s): Instructor consent required for first and second year undergraduates.
Equivalent Course(s): GNSE 45170, MAPH 40170, GNSE 25170, ENGL 40170

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

Instructor(s): Agnes Malinowska Terms Offered: Winter
Equivalent Course(s): ENGL 40190, GNSE 45190, AMER 40190, GNSE 25190, ENGL 40190

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

Instructor(s): Rowan Bayne Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): ENGL 40141, GNSE 25141, MAPH 40141, CRES 40141, GNSE 45141, CRES 22141

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

Instructor(s): Ken Warren Terms Offered: Autumn
Equivalent Course(s): ENGL 30375, CRES 20375

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

Instructor(s): Timothy Campbell Terms Offered: Winter
ENGL 20523. Digital Media & Social Life: Contemporary Methods. 100 Units.
Digital and networked media include forms and social phenomena such as memes, social media, live-streaming platforms, video games, virtual worlds, electronic literature, and online communities. What methods taken from the humanities and social sciences enable the study of these digital media forms and cultures? In order to model a series of methods, this course runs one shared media object (this term, the video game Stardew Valley) through a series of research methods, one per week, taken from the humanities (e.g., close reading, critical theory, response theory, and critical making) and social sciences (e.g., interviews, digital ethnography, discourse analysis, and quantitative analysis) methods. At the end of the course, students will compose a research paper or create a digital project that uses one or more of these methods to analyze a digital or networked media case of their choosing.
Instructor(s): K. Schilt, P. Jagoda Terms Offered: Winter
Equivalent Course(s): CMST 27808, SOCI 20523, MAAD 10523

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

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

ENGL 20710. Dramaturgy and Dramatic Criticism. 100 Units.
This course is an orientation and practicum in contemporary dramaturgy. After surveying Enlightenment treatises that occasioned Western dramaturgical practices, students will critically engage present-day writings that consider the objectives and ultimate raisons d’etre 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 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
ENGL 20760. London Program: Curiouser and Curiouser: Adaptation and the Lives of Alice. 100 Units.
In Fall 2020, the Victoria & Albert Museum will be hosting a major exhibition on the evolution of Alice in Wonderland from manuscript form to the book’s elaboration by figures such as Salvador Dali. We will spend time in “the rabbit hole” of Alice’s adventures underground and Through the Looking Glass, studying Carroll’s influences, from logic to dream theory; his collaboration with graphic artist John Tenniel as a prime example of the art of the illustrated book; interpretations of Alice by contemporary poets such as Tan Lin; and adaptations from Disney to Czech surrealist filmmaker Jan Švankmajer. Having studied many variations of the text in concert with theories of adaptation, students will be invited to produce their own micro-adaptations of a chosen literary work (by Carroll or another author encountered during the London quarter).
Instructor(s): Jennifer Scappettone Terms Offered: Autumn

ENGL 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 21212. Postcolonial Bildungsroman. 100 Units.
In this course, we consider the novel of subject formation in the twentieth-century, with a particular emphasis on postcolonial adaptations of this form. We examine how different instances of the genre play across tropes of aesthetic education, self-making, and nation-building. Readings will likely include Conrad’s Lord Jim, E.M. Forster’s A Passage to India, Olive Schreiner’s Story of an African Farm, and Tsitsi Dangarembga’s Nervous Conditions, as well as key critical pieces by Mikhail Bakhtin, Marc Redfield, and Jed Esty, among others.
Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): MAPH 40202, ENGL 40202

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

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

ENGL 21360. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the two hundred years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving “Janeite” fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent bourgeoisie on the eve of industrialization. And students of the “rise of the novel” in English are often drawn to Austen as a landmark case - an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism,
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, Munez, Murphy, and others.

Instructor(s): Tristan Schweiger Terms Offered: Autumn
Prerequisite(s): Open to 3rd and 4th years with consent. Equivalent Course(s): GNSE 41303, ENGL 41360, MAPH 40130, GNSE 21303

ENGL 21644. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.

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

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

ENGL 21699. London Program: Empire and the Novel. 100 Units.

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

Instructor(s): Agnes Malinowska Terms Offered: Spring

ENGL 21710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.

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

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

ENGL 22140. Lyric Intimacies in the Renaissance. 100 Units.
Lyric has often been perceived as a peculiarly intimate genre, tasked with providing access to a person’s inner experience. This course will examine how sixteenth and seventeenth-century British writers used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We will ask how the multiple models of intimacy available within English literary culture intersected in texts of the period, and also how that literature responds to or compares with developments elsewhere in the Renaissance Atlantic and Mediterranean world. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them? Readings will include poems by Philip Sidney, Mary Wroth, William Shakespeare, John Donne, Katherine Philips and Sor Juana Inés de la Cruz.
Instructor(s): Sarah Kunjjummen Terms Offered: Winter
Equivalent Course(s): GNSE 24440, MAPH 40140, ENGL 40140, GNSE 44440

ENGL 22250. The Printed Book in the West: Evidence & Interference from Bibliography and Book History. 100 Units.
This hands-on seminar, conducted in the Hanna Holborn Gray Special Collections Research Center, will teach graduate students and advanced undergraduates how to read the whole book (viz. paper, type, illustrations, bindings, mise-en-page) in order to understand the relationships between materiality and the making of culturally instantiated meanings. Understanding the book as a coalescence of human intentions, we will learn about the processes of making books from incunabula through the early C20, with particular emphasis on the hand-press period (c.1450-1830). Students will learn the elements of bibliography (the formal analysis of printed artifacts) and be equipped to undertake bibliographical and book-historical research projects of their own. We will consider the central importance of such investigations for literary and historical scholarship, for the critical editing of texts, and for thinking about how we interrogate the past in a digital age.
Instructor(s): Michael Suarez Terms Offered: Winter
Equivalent Course(s): GNSE 24440, MAPH 40140, ENGL 40140, GNSE 44440

ENGL 22343. 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, erosion of adhives (first dwellers) ways of life, environmental justice, water scarcity and climate change. The course will aim to develop students’ ability to assess the specificity of these concepts in different disciplines. For example: What methods and sources will an environmental historian use to write about wildlife? How does this differ from the approach an ecologist or literary writer might take? Students will analyze various media: both literary and visual, such as autobiographies of shikaris (hunters), graphic novels, photographs, documentary films, ethnographic accounts and environmental history.
Instructor(s): Joya John Terms Offered: Spring
Equivalent Course(s): GLST 25310, HIST 26806, CRES 25310, SALC 25310
ENGL 22680. Queering the American Family Drama. 100 Units.
In this course, we’ll examine what happens to the American Family Drama on stage when the ‘family’ is queer. We will move beyond describing surface representations into an exploration of how queering the family implicates narrative, plot, character, formal conventions, aesthetics and production conditions (e.g. casting, venues, audiences, marketing and critical reception). Our texts will include theatrical plays, live and recorded productions, queer performance theory, and - where it’s useful to our exploration - select examples from film and television. This course will be a combined seminar and studio, inviting students to investigate through readings, discussion, staging experiments, and a choice of either a final paper or artistic project. A background in theater is not required.
Instructor(s): L. Danzig Terms Offered: Autumn
Equivalent Course(s): SIGN 26080, TAPS 22680, GNSE 20116

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

ENGL 22920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.
This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th century autobiography and the Bildungsroman through to modern memoir in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked in this course as we learn about how childhood, adolescence and development took on new significance in the nineteenth century, setting generic terms that were continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charlotte Bronte, George Orwell, Blake Morrison, Helen McDonald, and Jan Morris.
Instructor(s): Elaine Hadley and William Boast Terms Offered: Winter
Equivalent Course(s): CRWR 40500, ENGL 42920, MAPH 42920, CRWR 20500

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

ENGL 23301. Postcolonial England. 100 Units.
In 1948, the Empire Windrush docked at Tilbury, Essex. Onboard were people who were from colonies such as Jamaica, Barbados, and Trinidad: they were migrants and subjects of the British Crown, as well as descendants of enslaved Africans and indentured Asians from the West Indian sugar colonies. Their arrival would transform British society, forcing a confrontation with its colonial past. And, what we now know as Caribbean literature took hold in this period, as newly-arrived West Indian writers found platforms for their work on radio and in London publishing houses. They and their descendants have commented on and critiqued race, empire, and plantation histories since. This course explores the legacies of Windrush as social, political, and aesthetic phenomena. Beginning with Henry Swanzy, Una Marson, and their leadership on BBC’s radio show Caribbean Voices, we will engage with the creative works of Windrush migrants and their descendants: Samuel Selvon, Linton Kwesi Johnson, Hew Locke, and others. To understand social struggle, we will study the life of activist Claudia Jones and her founding of the West Indian Gazette And Afro-Asian Caribbean News. Finally, we will also examine the 2018 Windrush Scandal, in which at least 83 Britons were unjustly deported, in conversation with works like Hazel Carby’s account of the intertwined histories of Jamaica and Britain, Imperial Intimacies (2019). Additionally, we will travel throughout London for museum and studio visits.
Instructor(s): Kaushik Sunder Rajan Terms Offered: Autumn
Note(s): This course is a part of the 2021 London: British Literature and Culture study abroad program.
Equivalent Course(s): ANTH 23815

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

Instructor(s): Benjamin Morgan
Terms Offered: Autumn

Note(s): This is a part of the 2021 London: British Literature and Culture study abroad program.
Equivalent Course(s): ARCH 23302

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

Between the years 1580 and 1660, London developed into an urban superpower. By 1660, London was boasting a population of 350,000, which was nearly six times its population in the early sixteenth century (~60,000). This course asks what it was like to live in London as it evolved into something equal parts new, exciting, and frightening. We will be considering this question through three city comedies set in London and written between 1609 and 1640. City comedies are particularly good at detailing the perils, thrills, and novel sensoria of an expanding metropolis. We will use these plays as a testing ground to articulate for ourselves what central issues have been raised by London-living over the centuries. What was it like to go to an early iteration of a shopping mall? How were categories of disability, race, gender, and sexuality negotiated through this dense and diverse population? How have city dwellers dealt with plague or famine? Students will be asked to use the issues drawn from this historical context to formulate their own research project about any period of London’s history. Throughout the course, the class will take field trips to London neighborhoods, an archive, a theatre performance, and several museums. By engaging with the resources and experiences available in 21st-century London, students will use their imagination and research skills to travel back in time and discover the various “Londons” that have emerged over this city’s history.

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

Prerequisite(s): This is a part of the 2021 London: British Literature and Culture study abroad program.
Equivalent Course(s): ARCH 23304

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

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

ENGL 23770. Introduction to Black Studies. 100 Units.

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

Instructor(s): Sophia Azeb
Terms Offered: Spring

Equivalent Course(s): CRES 23770

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

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

Instructor(s): Maud Ellmann
Terms Offered: Autumn

Equivalent Course(s): FNDL 24004, ENGL 34002

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 Smollet, Olaudah Equiano, Anna Laetitia Barbauld, Herman Melville, Frederick Douglass, Richard Wright, Miné Okubo, and Claudia Rankine. Secondary and theoretical readings will include Michel Foucault, Raymond Williams, Benedict Anderson, Ian Baucom, Lord Mansfield, C. L. R. James, Paul Gilroy, John Locke, Thomas Jefferson, Achille Mbembe, Emma Goldman, and Harry Harootunian.

Equivalent Course(s): MAPH 40110, ENGL 40110

ENGL 24250. Race, Performance, Performativity. 100 Units.

What does it mean to feel raced, and how does performance work with or against such feelings? Why and how does a performance of racial identity come to be perceived as “authentic?” What is at stake in performances that that cross real or imagined racial lines? This upper-level class delves into the topic of performativity as it intersects with race in the American context. Some historical background is studied, but we will mostly explore performativity’s intersection with race in contemporary America. Course assignments are a mix of the theoretical, dramatic, and performative. (In other words, some of our readings theorize performativity while others put theory into play.) (Drama, Theory)

Instructor(s): Tina Post Terms Offered: Winter

Equivalent Course(s): GNSE 24250, TAPS 25850, CRES 22250

ENGL 24255. America’s Literary Scientists. 100 Units.

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

Instructor(s): Agnès Malinowska Terms Offered: Spring

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

Equivalent Course(s): MAPH 34255, ENGL 34255

ENGL 24408. Before and After Beckett: Theater and Theory. 100 Units.

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

Instructor(s): Loren Kruger Terms Offered: Winter

Prerequisite(s): PQ: Completed Hum Core; no first years. Prior TAPS course and/or French would be helpful but are not required

Equivalent Course(s): TAPS 28438, CMLT 24408

ENGL 24412. Theater About Theater. 100 Units.

This course is a transhistorical study of changing ideas about representation, explored through the lens of early modern and twentieth-century plays that foreground theatrical form. Every play frames time and space and in the process singles out a portion of life for consideration. The plays we’ll consider this term will juxtapose these points of reference with Beckett’s plays and those of his contemporaries (Ionesco, Genet and others in French, Pinter in English. It will then explore more recent plays that suggest the influence of Beckett by Caryl Churchill and Sarah Kane in English, Michel Vinaver in French, as well as the relevance of theorists and philosophers include Barthes, Wittgenstein, and critics writing on specific plays. (Drama)

Instructor(s): Loren Kruger Terms Offered: Winter

Equivalent Course(s): TAPS 28431, SIGN 26020

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

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

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

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

Instructor(s): H. Coleman
Equivalent Course(s): ARTH 25885, TAPS 20110

ENGL 24526. Forms of Autobiography in the Twentieth and Twenty-First Centuries. 100 Units.
This course examines the innovative, creative forms autobiography has taken in the last one hundred years in literature. We will study closely works written between 1933 and 2013 that are exceptional for the way they challenge, subvert, and invigorate the autobiographical genre. From unpublished sketches to magazine essays and full-length books, we will see autobiography take many forms and engage with multiple genres and media. These include biography, memoir, fiction, literary criticism, travel literature, the graphic novel and photography. Producing various mutations of the autobiographical genre, these works address some of the same concerns: the self, truth, memory, authenticity, agency and testimony. We will complement discussions of these universal issues with material and historical considerations, examining how the works first appeared and were received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics and public personas. The main authors studied are Virginia Woolf, Gertrude Stein, James Baldwin, Vladimir Nabokov, Roland Barthes, Paul Auster, Doris Lessing, Marjane Satrapi and W.G. Sebald.

Instructor(s): Christine Fourniaires
Terms Offered: Winter

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

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

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

Note(s): Content warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): ENGL 34651, GNSE 22823, CMLT 24651, CMLT 34651, GNSE 32823, CRES 23100
ENGL 24680. The Art of Memoir: Then (19th Century) and Now. 100 Units.
We'll begin with selections from Rousseau and Wordsworth that mark their talk about themselves as urgent and unusual, and then focus on some examples of the genre from the past fifty years that have made people call this period the age of memoir: James Baldwin, Mary Karr, D.A. Miller, Ta-Nehisi Coates.
Instructor(s): Frances Ferguson Terms Offered: Spring

ENGL 24813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDs and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CMST 34813, CMST 24813, CMLT 24813, CRES 24813, CRES 44813, ENGL 44813

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): MAPH 34960, ENGL 34960

ENGL 25011. Migrations, Refugees, Races. 100 Units.
This MA/BA-level course introduces students to globalization theory, with particular attention to readings that showcase the displacements and migrations that characterize the era of advanced global capitalism. Fleeing economic, social, and climatological collapse, migrants hardly find a second home; they become refugees without refuge. The limits on their flourishing extend far beyond the national borders that they cross in search of livable life. Wherever they go, they are discriminated and psychologically segregated by discourses of race nationalism, discourses in which migrations give rise to races. This course will focus on this process of migrant racialization—all the more pressing in light of current world events-with a curriculum that includes works by Weber, Simmel, Smohalla, Benedict Anderson, Anzaldúa, Appadurai, Brathwaite, Walter Benjamin, Celan, Derrida, Eggers, Ghosh, Le Guin, Glissant, Vine Deloria Jr., Woody Guthrie, Mbembe, Haraway, Tsing, Giddens, Negri and Hardt, Jason Moore, Bhabha, August Wilson, Sterling Brown, Big Bill Broonzy, Jacob Lawrence, Miguel Méndez, Mary Louise Pratt, Momaday, Silko, Canclini, Karen Tei Yamashita, Heise, Gikandi, Schmidt-Camacho, Fields and Fields, Bonilla-Silva, and Massey, in addition to film screenings and field exercises. (H)
Instructor(s): Edgar Garcia Terms Offered: Spring
Equivalent Course(s): LACS 26183, CRES 25011, ENGL 36183, CRES 36183

ENGL 25230. Democracy and the School: Writing about Education. 100 Units.
Examining arguments about schooling in democracy, access to education, and the relationship between education and power, this course reads fiction and nonfiction prose from the US during the decades after Reconstruction, when education figures centrally in debates about citizenship and enslavement. Taking up writers including Anna Julia Cooper, Constance Fenimore Woolson, Zitkala-Sa, W.E.B. Du Bois, Edith Wharton, and Henry Adams, we’ll weigh conflicting accounts of education as device for control, a site for violence, a means of becoming oneself, and a vital form of democratic empowerment. (Fiction, 1830-1940)
Instructor(s): Emily Coit Terms Offered: Spring
ENGL 25318. Literary Radicalism and the Global South: Perspectives from South Asia. 100 Units.
What does it mean to speak of literary radicalism? What are the hallmarks of a radical literature? And how does any such body of radical literature relate to the crucial question of empire, while also seeking to not be limited by that address? This course will explore the theme of literary radicalism through perspectives arising from South Asia. Over the twentieth century the subcontinent has been shaped through a wide variety of social and political movements: from anticolonial struggles to communist organising, feminist struggles, anti-caste mobilisation, indigenous protest and more, with their histories intertwining in different ways. We will start with a consideration of some texts on literary radicalism from other parts of the global South by authors such as Julia de Burgos and Ngugi Wa Thiong'o, and then move through a detailed discussion of South Asian texts every week to examine particular aspects of literary style and history. We will study texts from a variety of subcontinental languages (in translation, unless originally in English), and across different forms - poetry, short fiction, children's literature, novels, a memoir, a graphic novel and a documentary film on a poet.
Instructor(s): Abhishek Bhattacharyya Terms Offered: Spring
Note(s): No prior training in South Asia or literature courses is a requirement.
Equivalent Course(s): SALC 25318

ENGL 25320. Debate, Dissent, Deviate: Literary Modernities in South Asia. 100 Units.
This class introduces students to the modernist movement in post-independence South Asia. Modernism will be understood here as a radical experimental movement in literature, film, photography and other arts, primarily aimed at critiquing mainstream narratives of history and culture. Given its wide scope, we will analyze a variety of texts over the ten-week duration of the class. These include novels, short stories, manifestos, essays, photographs, and films. The chronological span of the class is from the 1930s to the 1970s. Our aim will be to understand the diverse meanings of modernism as we go through our weekly readings. Was it a global phenomenon that was adopted blindly by postcolonial artists? Or were there specifically South Asian innovations that enable us to think about the local story as formative of global modernism? What bearings do such speculations have on genre, gender, and medium, as well as on politics? I will help situate the readings of each week in their specific literary and political contexts. Students will be able to evaluate, experiment with, and analyze various forms of modernist literary expressions emerging out of South Asia. This class will provide them with critical tools to interpret, assess, compare, and contrast cultural histories of non-Western locations and peoples, with an eye for literary radicalism. No prior knowledge of any South Asian language is necessary.
Instructor(s): S. Dasgupta Terms Offered: Autumn
Equivalent Course(s): CRES 25320, GLST 25132, KNOW 25320, SALC 25320, GNSE 25320

ENGL 25945. Digital Storytelling. 100 Units.
New media have changed the way that we tell and process stories. Over the last few decades, writers and designers have experimented with text, video, audio, design, animation, and interactivity in unprecedented ways, producing new types of narratives about a world transformed by computers and communications networks. These artists have explored the cultural dimensions of information culture, the creative possibilities of digital media technologies, and the parameters of human identity in the network era. This course investigates the ways that new media have changed contemporary society and the cultural narratives that shape it. We will explore narrative theory through a number of digital or digitally-inflected forms, including cyberpunk fictions, text adventure games, interactive dramas, videogames, virtual worlds, transmedia novels, location-based fictions, and alternate reality games. Our critical study will concern issues such as nonlinear narrative, network aesthetics, and videogame mechanics. Throughout the quarter, our analysis of computational fictions will be haunted by gender, class, race, and other ghosts in the machine.
Instructor(s): Ian Bryce Jones Terms Offered: Winter
Equivalent Course(s): MAAD 14945, CMST 25945

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

ENGL 26017. Literary Biography. 100 Units.
Literary Biography: A Workshop. We will study four major literary biographies: Elizabeth Gaskell’s The Life of Charlotte Brontë (1857), Lytton Strachey’s Eminent Victorians (1918), Walter Jackson Bate’s John Keats (1964), and Hermione Lee’s Virginia Woolf (1996). While analyzing the arts of literary biography, students will compose a biographical sketch of their own (20 pages), using primary materials from the Special Collections in the Regenstein Library and elsewhere, as appropriate. The course combines literary criticism and creative writing.
Instructor(s): Rosanna Warren Terms Offered: Autumn. Course will be taught Autumn 2021.
Equivalent Course(s): SCTH 36017, ENGL 36077
ENGL 26018. Poetry and Trauma: Hayden, Lowell, Plath. 100 Units.
We will read the poems of three 20th century American poets, Robert Hayden, Robert Lowell, and Sylvia Plath, with an eye to the historical and psychological wounds suffered by the poets and the transformation of wounds into art. By close attention to both text and context, we will try to feel our way into the mysteries of poetic creation and human resilience.
Instructor(s): Rosanna Warren Terms Offered: Winter
Equivalent Course(s): SCTH 36018, ENGL 36018

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

ENGL 26222. Anglophone Caribbean Literature. 100 Units.
While tourist boards and hotels promote the Caribbean as a paradise of "sun, sex, and gold," what lies beyond this imaginary? This seminar explores literature in the English-speaking Caribbean, beginning with narratives written by enslaved peoples. Then, we will turn to short stories, novels, and poetry that developed alongside major historical events: emancipation, labor migration from Asia to the Caribbean, working-class movements, decolonization, structural adjustment, and the migration of Caribbean peoples to North America and Great Britain. Throughout, we will gain an understanding of how Caribbean writers have developed homegrown ways of seeing the region. Writers and critics may include Jamaica Kincaid, Sylvia Wynter, Mahadai Das, Wilson Harris, Derek Walcott, and V.S. Naipaul.
Instructor(s): Kaneesha Parsard Terms Offered: Spring
Equivalent Course(s): CRES 26222

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

ENGL 26500. Age Of Washington And Du Bois. 100 Units.
The goal of this course will be to examine the nexus of intellectual, political, ideological, and material forces that have shaped common understandings of African American literature. (Fiction, 1850-1940)
Instructor(s): Ken Warren Terms Offered: Spring
Equivalent Course(s): CRES 26510

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

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

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

ENGL 27013. Being Corporate. 100 Units.
Corporations suffuse our lives. We study with them, work with them, consume their products—eventually 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): HIPS 27006, KNOW 27013

ENGL 27015. Graphic Medicine: Comic Creation as Knowledge Formation. 100Units.
What does the medium of comics contribute to our knowledge and understanding of illness, disability, caregiving, and disease? How can making comics help us form individual and community knowledge about our bodies and health? This is a course designed to introduce students to the basic concepts and practices of the field of graphic medicine. To do this, we will closely engage with the elements and process of making comics as applied to the goals, principles, and applications of graphic medicine in particular, but also in relation to the health humanities. Broadly defined as the "intersection between the medium of comics and the discourse of healthcare," graphic medicine allows for unique explorations of health, disease, and illness through the use of sequential images and textual elements within a narrative structure. Students will learn about conceptual and practical aspects of the field. Through critical analysis and discussion of key works, they will also be exposed to a variety of styles, genres, and applications that capture the breadth and diversity of graphic medicine.
An important component of the course will be exercises through which students will create their own graphic medicine works as a way to explore knowledge formation about health, illness, and one’s body through comics-making. Taught by a nurse cartoonist (and a founding figure in the field) and a physician.
Instructor(s): Brian Callender, MK Czerwiec Terms Offered: Spring
Prerequisite(s): No prior knowledge or experience of graphic novels, comics, drawing, or medicine required.
Equivalent Course(s): HIPS 27015, CHSS 37015, HLTH 27015, KNOW 37015, KNOW 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, CRES 27017, KNOW 37015, KNOW 27017

ENGL 27102. Dissident Lit. 100 Units.
This seminar will explore the literature and history of "the dissident," a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence.
Equivalent Course(s): HIPS 27012, HMRT 37012, ENGL 47102

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

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

ENGL 27537. Poetry for the People: Global Black Politics and Culture in the Age of Marcus Garvey. 100 Units.
When Jamaican activist Marcus Garvey established the Universal Negro Improvement Association, he at once catalyzed a global mass movement for racial equality, projected a new Black diasporic identity, and redefined the fault-lines of modern racial politics. He also created the organizational and ideological framework for a global Black literature. Poets, workers, and political organizers from across the Black Diaspora sent both poetic and prosaic expressions of race-consciousness to the pages of Garvey's newspaper Negro World. These writers and activists challenged the legitimacy of world white supremacy, developed new modes of transnational racial affiliation, and enshrined Africa as the normative symbolic center of global Black politics. Despite its historical importance, however, Garveyism occupies an ambiguous place in African American studies. Controversies that trace back to the inception of UNIA, in addition to the loss of the organization's records, have impeded a full reckoning with the movement's global impact. Nonetheless, the great multivolume anthology of UNIA papers edited by Robert A. Hill, in addition to recent revisionist scholarship, suggest unexplored avenues of inquiry. The history of Garveyism, it seems, remains unfinished. "Poetry for the People" will introduce students to the real and imagined worlds of Garveyist Pan-Africanism, and explore the legacies of Garvey's movement for contemporary debates on race, empire, nationalism, and the politics of culture.
Instructor(s): Noah Hansen Terms Offered: Spring
Equivalent Course(s): CRES 27537

ENGL 27548. Multiculturalism and the Metropole: James Baldwin to Zadie Smith. 100 Units.
In this course, students will encounter some of the key texts that have shaped and been shaped by multicultural logics from the mid-twentieth century onward. We'll consider multiculturalism's many valances as they have arisen in literary polemics, university studies, and contemporary fiction. The course will also push students to ask how multiculturalism has translated between the United States and Great Britain as well as what the complexities of this translation have meant for Cultural and Post-Colonial Studies.
Instructor(s): Joel Rhone Terms Offered: Spring
Equivalent Course(s): CRES 27548

ENGL 27549. American Hustle: Conning, Scamming, and Hoaxing in America. 100 Units.
What can be learned about social ties-how they are defined, legitimized, enforced, and sustained-from the people and institutions that take advantage of them? This course traces a fascination with cheats and cheating that pervades 20th and 21st century American culture. Tracking several genres of fraudulent activity-the con, the scam, and the hoax-through a series of novels and films, we will analyze the narrative forms that emerge around these activities, incorporating a range of literary and cultural criticism on revenge narratives, comedy, speculative fiction, and historical fiction along the way. Ultimately, we will use our cultural analysis to pose broader questions about shifting notions of trust: what does trust look like under capitalist and neoliberal models of relation, when relations between buyer and seller, employer and employee, state and citizen, and even friend and friend are conditioned not only by transaction and contract, but by negotiations of race, gender, and sexuality central to such transactions? We will discuss the politics of suspicion, taking into account both the privilege of assumed trustworthiness that allows some swindlers to take operate in the first place, as well as the presumption of guilt that makes it impossible for other subjects to move in the same way.
Instructor(s): Shirl Yang Terms Offered: Autumn
Equivalent Course(s): CRES 27549, GNSE 27549

ENGL 27533.
Equivalent Course(s): CRES 27548
Instructor(s): Joel Rhone Terms Offered: Spring

ENGL 27548.
Equivalent Course(s): CRES 27537
ENGL 27583. 21st Century American Drama. 100 Units.
This hybrid seminar focuses on American contemporary playwrights who have made a significant and commercial impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegria Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is consistently oriented towards staging, design, and cultural relevancies. Work for the course will include research papers, presentations, and scene work.
Instructor(s): H. Coleman Terms Offered: Autumn
Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.
Equivalent Course(s): TAPS 20120

ENGL 27700. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism-hearing, taste, touch, and smell-to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city’s foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure-all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.
Instructor(s): A. Ginsburg, J. Scappettone Terms Offered: Autumn
Prerequisite(s): Third or fourth-year standing.
Note(s): This intensive three-week course meets out of doors from September 27 through October 15. Graduate registration by Consent Only.
Equivalent Course(s): ARTV 32322, ENST 27700, ENGL 47700, ARCH 22322, BPRO 27200, CHST 27200, ARTV 22322

ENGL 27701. Lyric Intimacy in the Renaissance. 100 Units.
Lyric has often been perceived as a peculiarly intimate genre, tasked with providing access to a person’s inner experience. This course will examine how sixteenth and seventeenth-century British writers used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We will ask how the multiple models of intimacy available within English literary culture intersected in texts of the period, and also how that literature responds to or compares with developments elsewhere in the Renaissance Atlantic and Mediterranean world. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them? Readings will include poems by Philip Sidney, Mary Wroth, William Shakespeare, John Donne, Katherine Philips and Sor Juana Inés de la Cruz.
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Equivalent Course(s): ENGL 47701, MAPH 47701

ENGL 27703. Queer Modernism. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize Anglo-American modernity. Together, we will read literary texts by queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider queer revisions of these concepts for their effect on the broader social and political terrain of the early twentieth century and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? At the same time, we will seek to “queer” modernism by shifting our attention away from high literary modernism and towards modernism’s less-canonical margins. Our examination will center on queer lives relegated to the social and political margins-lives of exile or those cut short by various forms of dispossession. This class will double as an advanced introduction to queer theory, with a particular emphasis on literary criticism.
Instructor(s): Agnes Malinowska Terms Offered: Winter
Equivalent Course(s): MAPH 47703, AMER 47703, ENGL 47703, AMER 27703, GSNE 23138, GSNE 47702

ENGL 27706. Bodies, Feelings, and Unmentionable Wounds: The Enlightenment and the Comic Novel. 100 Units.
The Enlightenment of the 17th and 18th centuries is often conceived as the beginning of European modernity itself. In the before times (the story goes), the world was ruled by tyrant kings, the Church had an ironclad grip on knowledge production, and science remained stuck in the Middle Ages. Then a few brave, wig-wearing thinkers got together and invented democracy, medicine, and the very concept of political rights. This is a reductive narrative that effaces, among other things, the way Enlightenment ideas could serve to further entrench structures of power and oppression. Moreover, it neglects the diverse critiques and counter-discourses that came out of the period - many of which anticipate twenty-first-century debates. Laurence Sterne’s raucous, satiric, and sprawling magnum opus, The Life and Opinions of Tristram Shandy, Gentleman (1759-67) is a novel intimately engaged with all of that. Although critics of the 1700s were perplexed by the weirdness of its form (Tristram Shandy is a mock autobiography whose “author” isn’t born until Vol. III), Sterne has been tremendously
ENGL 27708. Feeling Brown, Feeling Down. 100 Units.
Taking its cue from José Esteban Muñoz’s 2006 essay in Signs, this course interrogates negative affective categories as they are expressed in US ethnic literature in the 20th and 21st centuries. As Muñoz argues, “depression has become one of the dominant affective positions addressed within the cultural field of contemporary global capitalism”; this course explores orientations such as depression, shame, sickness, and melancholy to think critically about racial formations amidst capital and how these are posed alongside literary questions. Primary texts may include Larsen, Ozeki, Morrison, and Okada; secondary texts may include Ahmed, Freud, Muñoz, Cheng, and Spillers.
Instructor(s): Megan Tusler Terms Offered: Winter
Equivalent Course(s): CRES 20030, AMER 27708, MAPH 47708, AMER 47708, ENGL 47708

ENGL 27710. Race and Governmentality in Transnational Literature. 100 Units.
In this course, we read a range of literary works that are concerned with the boundaries of nation-states and the flows between them, and with racial formations across borders. We think critically about different kinds of transnational literature, from travel narratives, to fiction dealing with migrant/refugee/diaspora experience, to "global lit," and how these articulate configurations of race and governmentality under modernity. We read essays by Julie Chu on human cargo, and David Harvey on flexible accumulation. The literary titles we look at might include: Henry James, The American Scene Thomas Mann, Death in Venice Derek Walcott, Omeros Claude Levi-Strauss, Tristes Tropiques Therese Hak Kyung Cha’s Dictee Kazuo Ishiguro, Never Let Me Go Amitav Ghosh, The Sea of Poppies Viet Thanh Nguyen, The Sympathizer Claudia Rankine, Just Us: An American Conversation
Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): ENGL 47710, MAPH 47710, CRES 27710

ENGL 27711. What is Literature For?: Theories of Literary Value. 100 Units.
This class will examine different theories about the meaning and social role of literature over a historical long durée. Why do we find literature valuable? What do we ask from it, and what is it able to provide? Is art’s very uselessness the key to its role in the lives of readers? Or can we expect literature to effect changes in the world we live in? Does literature serve a therapeutic function? An expressive one? To what or whom is a writer responsible? Students will develop their own answers to these questions, and also examine how attitudes about the function of literary text have changed over the last few centuries—centuries that have seen a staggering transformation in the growth of literacy and the volume of print and digital culture. Readings will range from the Renaissance to the 21st century, and may include texts by Philip Sidney, Oscar Wilde, William Faulkner, Elizabeth Bishop, James Baldwin, Jaques Ranciere, and Gayatri Spivak
Instructor(s): Sarah Kunjummen Terms Offered: Spring
Equivalent Course(s): MAPH 47711, ENGL 47711

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

ENGL 27714. Reproductive Modernism. 100 Units.
In this class, we focus on the centrality of debates around women’s reproductive capacity in shaping the culture of modernity in the U.S. around 1900. We look at the way that feminist politics, in conjunction with broader developments in industrial capitalist society, disrupted traditional pathways of reproduction, as these have revolved around woman’s crucial role in sustaining the biological family and the home. We will read fiction, essays, and political tracts around the birth control movement, free love, sex work, the figure of the "new woman," the politics of the home, the rise of consumer culture, and the demands placed on both Black and white women during this period in reproducing "the race." Most generally, we will focus on texts that both trouble...
and shore up bourgeois motherhood as the central means of reproducing the biological life and social fabric of American culture. And we will likewise be interested in writers and political figures that imagine and advocate for non-reproductive intimacies that would dismantle this social reproductive order altogether.

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

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 will 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 Hafeng’s installations.

Instructor(s): Darrell Chia
Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): ENGL 37815, MAPH 37815

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

(20th/21st)
Instructor(s): Maud Ellmann
Terms Offered: Winter
Equivalent Course(s): GNSE 27870, ENGL 37870, GNSE 37870

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. No previous knowledge of American history is necessary.

Instructor(s): A. Rowe
Terms Offered: Spring
Equivalent Course(s): HIST 28103

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

Instructor(s): J. Mcdonagh, V. Tran
Terms Offered: Spring
Prerequisite(s): Third or fourth-year standing
Equivalent Course(s): BPRO 28200

ENGL 28211. Intro to Religion and Literature: Dramatic Encounters. 100 Units.
This course will explore some of the major statements from the Western intellectual tradition on religion and literature as categories of thought, forms of human expression and communication, and sources of personal and social meaning. We will pay close attention to the various ways that the relationship between these two concepts has been understood and constructed by artists, philosophers, and theologians alike. Students from all concentrations are welcome; no prior knowledge or foreign language competency is required for enrollment.

Instructor(s): Matthew Creighton
Terms Offered: Winter
Equivalent Course(s): RLST 28211
ENGL 28230. Fashion and Change: The Theory of Fashion. 100 Units.
This course offers a representative view of foundational and recent fashion theory, fashion history, and fashion art, with a historical focus on the long modern era extending from the eighteenth century to the present. While engaging the general aesthetic, sociological, and commercial phenomenon of fashion, we will also devote special attention to fashion as a discourse self-reflexively preoccupied with the problem of cultural change—the surprisingly difficult question of how and why “change” does or does not happen. We will aim for a broader appreciation of fashion’s inner workings—its material processes, its practitioners—but we will also confront the long tradition of thinking culture itself through fashion, to ask how we might productively do the same. (Literary/Critical Theory)
Instructor(s): Timothy Campbell Terms Offered: Winter

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

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

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

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

ENGL 28916. Nabokov: Lolita. 100 Units.
Lolita, light of my life, fire of my loins. My sin, my soul, Lolita: the tip of the tongue taking a trip of three steps down the palate, to tap at three on the teeth.” Popular as Nabokov’s “all-American” novel is, it is rarely discussed beyond its psychosexual profile. This intensive text-centered and discussion-based course attempts to supersede the univocal obsession with the novel’s pedophilic plot as such by concerning itself above all with the novel’s language: language as failure, as mania, and as conjuration.
Instructor(s): M. Sternstein Terms Offered: Autumn
Equivalent Course(s): REES 20004, FNDL 25300, GNSE 24900, 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 Segalens’s Stèles; Fenollosa and Pound’s “The Chinese Character as a Medium of Poetry” and Eliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Meriême, “Carmen,” Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s The Lower Depths; Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, “Discourse in the Novel”; Gogol, The Overcoat, and Boris Eikhenbaum, “How Gogol’s Overcoat Is Made.”
Instructor(s): Olga Solovieva Terms Offered: Winter
Prerequisite(s): Prerequisite: Completed Humanities, or Civilization Core requirement. The course is designed for the second-year students and above.
Equivalent Course(s): CMLT 20109
ENGL 29103. Representations of Islam in Early Modern England. 100 Units.
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the 1580s to the 1650s with a primary but not exclusive focus on drama. What enduring fantasies about the Islamic world does early modern English literature express? How do religion, race, gender, and sexuality intersect in the formation of those fantasies? How do specific English social, political, and cultural issues inform literary representations of Islam? Ultimately, what do texts about Islam tell us about early modern England?
Instructor(s): Staff
Terms Offered: Spring
Equivalent Course(s): RLST 29103, ENGL 49103

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

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

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

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

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

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

Terms Offered: Autumn Spring Winter

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

**ENGL 29992. Metapictures. 100 Units.**

This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.

Instructor(s): W. J. T. Mitchell

Terms Offered: Autumn

Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.

Equivalent Course(s): ARTV 20022, ARTH 39992, ENGL 49992, CMST 27505, CMST 27505, ARTV 30022, MAAD 10992, ARTH 29992