Department of English Language and Literature

Chair

- Frances Ferguson

Professors

- Lauren G. Berlant
- Bill Brown
- James K. Chandler
- Maud Ellmann
- Frances Ferguson
- Elaine Hadley
- Loren A. Kruger
- William J. T. Mitchell
- Joshua Keith Scodel
- Kenneth W. Warren
- John Wilkinson

Associate Professors

- Patrick Jagoda
- Janice Knight
- James Lastra
- John Mark Miller
- Deborah Lynn Nelson
- Srikanth Reddy
- Lawrence Rothfield
- Lisa C. Ruddick
- Jennifer Scappettone
- Eric Slauter

Assistant Professors

- Adrienne Brown
- Timothy Campbell
Graduate students in English work with a distinguished faculty of critics and scholars to develop their own interests over a broad range of traditional and innovative fields of research. The program aims to attain a wide substantive command of British, American, and other English language literatures. In addition to specializations in the full range of chronologically defined fields, the program includes generous offerings in African American Studies, gender studies, the graphic novel, and cinema and other media studies. Students are also trained in textual studies, editing, literary and cultural history, and a variety of critical
theories and methodologies. The interests of both faculty and students often carry through to neighboring disciplines like anthropology, sociology, history, art history, linguistics, and philosophy. The University provides a supportive environment for advanced studies of this kind.

**The Degree of Doctor of Philosophy**

The program leading to the Ph.D. degree aims primarily to prepare students for independent work as teachers, scholars, and critics by developing their abilities to pose and investigate problems in the advanced study of literatures in English and in film. Departmental requirements are designed to lead to the doctorate in five to six years. Course work, the preparation of oral fields examinations, workshops, teaching, and the dissertation introduce students to a variety of textual modes, critical methodologies, and historical/cultural problems; provide extensive practice in research, discussion, argument, and writing; and develop pedagogical skills through supervised teaching. While a student’s progress will be carefully monitored and periodically evaluated by individual advisors and the department, all students will be accepted into the program on the assumption that they will proceed to the Ph.D.

In the first two years of the Ph.D. program, students are required to enroll in six graduate courses each year (including at least two seminars the first year and three the second year). All first-year students also participate in a one-quarter colloquium designed to introduce theoretical and practical questions posed by the study of literature (through readings in a range of theoretical and literary texts). In the autumn of their third year students will also take a one-quarter course in various approaches to the teaching of literature and composition.

Note: Students entering with an M.A. degree in English will be asked to complete at least one year of coursework (six courses, including at least three seminars) plus two additional courses in their second year, participate in the fall quarter colloquium, and take the fall quarter course on teaching in either their second or third years.

Students in their third and fourth years will normally teach at least one quarter-long course each year, initially as course assistants in departmental courses for undergraduates, then as instructors in courses of their own design. Students may also be employed as writing tutors, assistants in introductory humanities and social sciences core courses, instructors in the College Writing Program course in expository writing (which provides its own training in the teaching of composition), or as teachers at other area colleges and universities. The department believes that both training and experience in teaching is an important part of the graduate program.

**The Degree of Master of Arts**

Students seeking a master’s degree should apply to the Master of Arts Program in the Humanities (MAPH), a three-quarter program of interdisciplinary study in a number of areas of interest to students, including literature and film. MAPH permits students to take almost
all of their courses in the English Department, sharing classes with students in the Ph.D. program. The resulting degree is equivalent to a master’s in English. Further details about the MAPH program are available at http://maph.uchicago.edu/

Inquiries

For more information on the department’s programs and requirements, please see the Department of English website at http://english.uchicago.edu/ or call the Department Coordinator, at (773) 702-8537.

Information on how to apply

The application process for admission and financial aid for all graduate programs in the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions .

Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). (Current minimum scores, etc., are provided with the application.) For more information, please see the Office of International Affairs website at https://internationalaffairs.uchicago.edu/ , or call them at (773) 702-7752.

English Language & Literature Courses

ENGL 30807. Fashion & Change: Theory of Fashion. 100 Units.
This course will explore the way Modernist writers theorized interracial encounter and intimacies. Considering both the direct and indirect conversations taking place between writers across the color line during the early 20th century, we will examine the shared and divergent concerns, styles, and forms emerging from writers grappling with the desires, failures and fantasies of interracial encounter. Potential authors include Gertrude Stein, Nella Larsen, William Faulkner, Zora Neale Hurston, Carl Van Vechten, Richard Wright, and Wallace Thurman.
Instructor(s): T. Campbell Terms Offered: Spring

ENGL 31001. Advanced Writing Workshop. 100 Units.
The Advanced Writing Workshop consists of several workshops led by an English faculty member. Students will take a paper from a previous class and revise it; the revisions will be read by other students in the workshop, along with at least two faculty.
Instructor(s): E. Hadley Terms Offered: Winter
Prerequisite(s): Second- and third-year English PhD students only.
ENGL 31006. Joseph Conrad’s The Secret Agent: A Simple Tale. 100 Units.
Course centers on Joseph Conrad’s The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read The Secret Agent as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative’s ideology we discuss Conrad’s historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent.
Instructor(s): Bo#ena Shallcross
Terms Offered: Spring
Note(s): English majors: this course fulfills the Fiction (B) distribution requirement.
Equivalent Course(s): REES 31006, FNDL 21006, ENGL 21006, REES 21006

ENGL 31110. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about “the future”: a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)

Instructor(s): P. Jagoda and T. Soundararajan
Terms Offered: Winter
Equivalent Course(s): ARTV 21110, ARTV 31110, CMST 21110, CMST 31110, TAPS 28432, TAPS 38432, ENGL 21110
ENGL 32300. Marxism and Modern Culture. 100 Units.
This course covers the classics in the field of marxist social theory (Marx, Engels, Lenin, Gramsci, Reich, Lukacs, Fanon) as well as key figures in the development of Marxist aesthetics (Adorno, Benjamin, Brecht, Marcuse, Williams) and recent developments in Marxist critiques of new media, post-colonial theory and other contemporary topics. It is suitable for graduate students in literature depts. and art history. It is not suitable for students in the social sciences. TuTh 1:30-2:50 for all students; If ten or more MAPH students enroll, they will also attend a tutorial session on Friday 8:30-10:20.
Instructor(s): L. Kruger Terms Offered: Spring
Prerequisite(s): Intro to African Studies or Intro to Film. 3rd & 4th year undergrad and grad Equivalent Course(s): CMLT 31600, CRES 32300

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

ENGL 32312. Virtual Theaters. 100 Units.
This course probes the nature and limits of theater by exploring a range of theatrical texts whose relation to performances are either partially or fully virtual. Like the works we will read, the course transgresses disciplinary, generic, and temporal boundaries, bringing together from various centuries philosophical dialogues (Plato), closet dramas, novel chapters in dramatic form (Melville’s Moby-Dick, Joyce’s Ulysses), radio drama, nonsense drama, and new media forms that test conventional definitions of theatrical performance: twitter theater, digital theater, algorithmic theater, and transmedia games.
Instructor(s): J. Muse Terms Offered: Winter
Equivalent Course(s): TAPS 32312

ENGL 32350. True Crime. 100 Units.
Beginning first with a history of the genre, the course will focus on the post-45 era beginning with celebrity criminal and writer Caryl Chessman. We will read classics like *In Cold Blood*, and yes, at 1,000+ pages, *The Executioner’s Song*, and works of extraordinary commercial success, like Ann Rule’s *Stranger Beside Me*. We will also most likely look at true crime on the radio and on film. To aid us in our reflections, we will read scholars and critics like Mark Seltzer, Karen Haltunnen, and Janet Malcolm, among others.
Instructor(s): D. Nelson Terms Offered: Winter
Equivalent Course(s): ENGL 23350
ENGL 32407. Comedy Central. 100 Units.
Comedy is a serious subject and art is no laughing matter, but levity displays a type of intelligence that is both profound and nimble and must be met on its own terms. Toward that end, this interdisciplinary seminar will investigate: the various modes through which comedy infects contemporary art, questions of form in the art of comedy, performative objects, the object of comedic performance, and the seriousness of play. Prerequisite: Consent of instructor(s) required; English and DOVA students will have priority.
Instructor(s): L. Berlant Terms Offered: Autumn
Prerequisite(s): Advanced undergraduates admitted with the consent of instructor
Equivalent Course(s): TAPS 38427

ENGL 32550. Science Fiction: Theories and Origins. 100 Units.
This seminar explores the history and theory of science fiction, focusing on the moment of its modern emergence from Jules Verne to H.G. Wells. In historical terms, we will understand the speculative fictions, utopias, and alternative histories of the late-nineteenth and early-twentieth centuries as approaching questions posed by the natural and physical sciences: how could one imagine the possibility that humans might degenerate or go extinct, that the sun and earth would someday freeze, that years were to be measured at the scale of millions? We will also explore the political significance of early science fiction, which denaturalized the progress of technology, the organization of labor, and notions of gender, often taking on challenging political questions far more explicitly than the realist novel. As we address these questions, we will examine some of the ways in which literary scholars and cultural critics have developed theories and historical narratives to account for the emergence, formal features, and political significance of science fiction. Literary works may include novels and stories by Samuel Butler, Edward Bulwer-Lytton, Jules Verne, H. Rider Haggard, H.G. Wells, Edwin Abbott, Robert Louis Stevenson, Charlotte Perkins Gilman, William Morris, and Edward Bellamy. We will also read work by Fredric Jameson, Darko Suvin, and Raymond Williams.
Instructor(s): B. Morgan Terms Offered: Autumn

ENGL 32706. Autobiography. 100 Units.
This course will look at experimental autobiographies such as Berryman’s Dream Songs, Lordeis Zami, Nabokov’s Speak Memory, Millet’s Loony Bin Trip, Hejinian’s My Life, The Autobiography of Malcolm X, and Maus. We will ask how these autobiographies shape postmodern theories of identity as well as how these theories have influenced self-representation.
Instructor(s): D. Nelson Terms Offered: Spring

ENGL 33000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
No description available.
Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Winter, Spring
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): ISHU 23000, ENGL 13000
ENGL 33639. Irish Modernism. 100 Units.
No description available.
Instructor(s): M. Ellmann Terms Offered: Autumn

ENGL 34800. Poetics. 100 Units.
In this course, we will study poetry “in the abstract.” We will study various efforts on the part of philosophers, literary critics, and poets themselves to formulate theories of poetic discourse. We will examine a range of historical attempts to conceptualize poetry as a particular kind of language practice, from Aristotle to Adorno and beyond. But we will also question the very project of thinking about “poetics” as opposed to “poetry” or “poems.” Is it possible to theorize the art form without doing violence to the particularity—and peculiarity—of individual poems themselves?
Instructor(s): J. Wilkinson Terms Offered: Autumn
Prerequisite(s): MAPH Poetics Core
Equivalent Course(s): MAPH 34800, CRWR 34800

ENGL 34801. Frank O’Hara & Friends. 100 Units.
This class will focus on the earlier poetry of Frank O’Hara, John Ashbery, Barbara Guest and James Schuyler, and position it in the artistic milieu of New York City in the late 1950s and early 1960s.
Instructor(s): J. Wilkinson Terms Offered: Winter

ENGL 34900. Old English. 100 Units.
This course aims to provide the linguistic skills and the historical and cultural perspectives necessary for advanced work on Old English. There will be regular exercises and midterm and final examinations. A second quarter of Old English focusing on Beowulf will be offered to interested students in Spring Quarter 2017 as a reading course.
Instructor(s): C. von Nolcken Terms Offered: Winter
Equivalent Course(s): GRMN 34900, GRMN 23416, ENGL 14900

ENGL 35306. Transcendentalism in American Life. 100 Units.
This course explores idealism and materialism in nineteenth-century American intellectual and cultural history, charting the growth of Transcendentalism as a revolt against contemporary American society as well as the effect of Transcendentalism on that society. We’ll examine the Americanization of British and Continental idealism, focusing on the reception of Coleridge, Carlyle, Goethe and others; the institutionalization of Transcendentalism around Emerson, including the creation of literary magazines, lecture series, and reform societies; the politics and ethics of Transcendentalism, focusing on Fuller and Thoreau; and the westward expansion of Transcendentalism, including the St. Louis Hegelians and the early writings of Dewey.
Instructor(s): E. Slauter Terms Offered: Winter
Equivalent Course(s): RAME 35306, RLIT 35306
ENGL 35415. Gower and Langland: Ethics, Politics, Aesthetics. 100 Units.
Both Gower and Langland are centrally concerned with developing literary forms that give expression to moral and political demands. For this reason, both are determinedly anticomorlistic, troubling the terms in which such demands might be formulated. This course focuses on the questions of how moral and political claims and problems are represented, and what is thereby lost or repressed. “Representation” here points us towards aesthetics, in the sense that close attention to literary form is essential to making out how these questions emerge in the texts of Gower and Langland. But we will also attend to the broader senses in which figuration and formalization are at issue in psychic and social representation, and therefore in the ways that the dimensions of the moral and the political emerge and are foreclosed, whether literally or otherwise. Our main texts will be John Gower’s Confessio Amantis and William Langland’s The Vision of Piers Plowman. Writing for the course will include regular Chalk postings, a short (3-page) paper and a longer (15-page) final paper. Instructor(s): M. Miller Terms Offered: Winter

ENGL 35419. What Was Fiction? Being Imaginary in the Middle Ages. 100 Units.
This course investigates fictionality before the rise of the fact. How did medieval writers and readers understand – and how did they experience – explicitly imaginary phenomena, or what C. S. Lewis called “the marvellous-known-to-be-fiction”? Against what was medieval fictionality defined? How significant was its etymology – from fingere, to fashion or form? What role did fictional thinking, or thinking about fiction, play in (for instance) scholastic disputation, philosophical speculation, claims to historical authority, portrayals of the pagan gods, evasions of censure or censorship, religious devotion, or instances of literary reflexivity? How might “fictional thinking” in the Middle Ages intersect present-day debates – about cognition, about the ontology of possible worlds, and about the history of epistemological regimes? Finally, is it even valid to talk about medieval fiction? Or might it be a distorting anachronism to stretch one category around such phenomena as mimesis, virtuality, counterfactuality, example, ideal, lie, trope, figure, experimentum, romance, fabula, phantasm, invention, and dream? Readings encompass a wide range of medieval texts and modern theory, with an emphasis on Middle English literature. Instructor(s): J. Orlemanski Terms Offered: Spring

ENGL 35451. Uneasy Intimacies: Interracial Modernism. 100 Units.
This course will explore the way Modernist writers theorized interracial encounter and intimacies. Considering both the direct and indirect conversations taking place between writers across the color line during the early 20th century, we will examine the shared and divergent concerns, styles, and forms emerging from writers grappling with the desires, failures and fantasies of interracial encounter. Potential authors include Gertrude Stein, Nella Larsen, William Faulkner, Zora Neale Hurston, Carl Van Vechten, Richard Wright, and Wallace Thurman. Instructor(s): A. Brown Terms Offered: Spring
ENGL 35952. Reading the Suburbs. 100 Units.
From midcentury writers like John Cheever, John Updike, and Richard Yates to the more contemporary work of Richard Ford, Tom Perrotta and shows like The Real Housewives the suburbs have largely been thought of as a place of homogenous unhappiness. In this class, we will both look at how this narrative has been constructed over the last sixty years while also interrogating the centrality of this claim by looking at works troubling its claims by authors such as Anne Petry, Chang Rae Lee, Vladimir Nabokov, and Alice Childress. Alongside fiction, we will be looking at history, advertising, and film that contextualize the rise of the suburbs, helping us understand the key role the suburbs played and continue to play in the accumulation of wealth, racial mobility, second wave feminism, and policing.
Instructor(s): A. Brown Terms Offered: Spring
Equivalent Course(s): CRES 35952

ENGL 36183. 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): E. Garcia Terms Offered: Spring
Equivalent Course(s): LACS 26183,CRES 25011,CRES 36183,ENGL 25011

ENGL 36250. Richer and Poorer: Income Inequality. 100 Units.
Current political and recent academic debate has centered on income or wealth inequality. Data suggests a rapidly growing divergence between those earners at the bottom and those at the top. This course seeks to place that current concern in conversation with a range of moments in nineteenth and twentieth century history when literature and economics converged on questions of economic inequality. In keeping with recent political economic scholarship by Thomas Piketty, we will be adopting a long historic view and a somewhat wide geographic scale as we explore how economic inequality is represented, measured, assessed, and addressed. Readings will include some of the following literature: Hard Times, Le Pere Goriot, The Jungle, The Time Machine, Native Son, Landscape for a Good Woman, White Tiger; and some of the following economic and political texts: Principles of Political Economy, The Acquisitive Society, The Theory of the Leisure Class, Capital (Marx and Piketty), The Price of Inequality, and Inequality Re-examined. (B, G, H)
Instructor(s): E. Hadley Terms Offered: Spring
Equivalent Course(s): SIGN 26004,ENGL 26250
ENGL 36550. Shakespeare's History Plays. 100 Units.
This course on Shakespeare's English history plays will adopt an unusual stratagem of reading the plays in order of the historical events they depict: that is, starting with King John, who ruled England from 1199 until his death in 1216, down to Henry VIII (1509-47), the father of Queen Elizabeth. The emphasis will be on the great plays, Richard II, Henry IV Parts 1 and II, Henry V, and Richard III. My hope is that this approach will enable us to explore Shakespeare's concept of English history over a large sweep of time. (D, E) Instructor(s): D. Bevington Terms Offered: Autumn Equivalent Course(s): FNDL 21405, TAPS 16550, TAPS 36550, ENGL 16550

ENGL 37321. Shakespeare Studies: Lear/Lears. 100 Units.
This course will study the text(s), sources, literary afterlife, and critical history of what is perhaps Shakespeare's greatest play. We will pay special attention to the "two-text" hypothesis, and will read the narrative and dramatic sources, Tate's Restoration adaptation, and some of the major criticism of the play from the 18th century to today, comparing different kinds of criticism ("character," New Critical, "old historicist," psychoanalytic, political, feminist, New Historicist). The course will therefore serve as an introduction to the history of Shakespeare studies and to the history of post-eighteenth century literary criticism as much as it will be a study of one play. We will consider at least two film versions (Brook and Kozintsev). Participants will be expected to do a minimum of two seminar presentations plus a long paper Instructor(s): R. Strier Terms Offered: Winter

ENGL 37502. Writing the Cosmos: Paradise Lost. 100 Units.
The focus of this course is a close reading of Milton's Paradise Lost. We will seek to understand the poem as an intervention in the political and theological controversies of its time, but special attention will be given to its participation in England's Scientific Revolution. Thus this course will serve a secondary purpose as an introduction to the study of literature and science (as undertaken by historians of science, sociologists of science, and critical theorists). We will take brief detours into the works of other poets who similarly understand poetic language as a vehicle for the exploration of the cosmos (Lucretius, Guillaume de Salluste Du Bartas, Lucy Hutchinson).
Instructor(s): D. Simon Terms Offered: Winter

ENGL 37516. Religious Lyric in England & America: from Donne to T.S. Eliot. 100 Units.
This course will study five major poets, English and American, who wrote about their personal relation to God, religion, and/or the transcendent. It will treat the poets as writers and as religious thinkers. The approach will be both internal—reading selected poems carefully—and comparative, reading the poets in relation to one another. The course will require a final paper and perhaps a mid-term exercise. (C, E, G) Instructor(s): R. Strier Terms Offered: Winter Equivalent Course(s): RLST 27516, RLST 37516, ENGL 17516

ENGL 37521. Seventeenth-Century Secular Verse. 100 Units.
A study of the major authors and types of seventeenth-century golden short poetry, with special focus on Donne, Jonson, Herbert, Herrick, Philips, and Marvell.
Instructor(s): J. Scodel Terms Offered: Spring
ENGL 38613. Poetry of the Americas. 100 Units.
This course investigates the long poem or “post-epic” in 20th- and 21st-century North and Latin America. As we test the limits of the term post-epic, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands, nations, and sources of identity in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? Authors may include T. S. Eliot, Pablo Neruda, Derek Walcott, Gwendolyn Brooks, Corky Gonzalez, José Montoya, Vicente Huidobro, Aimé Césaire, M. NourbeSe Philip, Anne Carson, Lisa Robertson, Pedro Pietri, and Urayoán Noel. (C, G)
Instructor(s): R. Galvin
Terms Offered: Autumn
Equivalent Course(s): AMER 28613, LACS 28613, LACS 38613, ENGL 28613

ENGL 39800. Greenhouse Romanticism. 100 Units.
This course takes its title, and its guiding premise, from Deidre Lynch’s marvelous 2010 article, which suggests that received notions of “green romanticism”—the familiar idea that the romantic era was a foundational moment in the history of ecological consciousness—“might benefit from some pondering of greenhouse romanticism.” Lynch coins this phrase to register the plurality and portability nature to which colonial natural history gave rise, as well as the proximity of this nature (natures) to the artifice, or simply cultivation, of culture. The notion of “greenhouse romanticism,” then, means to “disallow” common polarities: between the organic and the cultural, genuine Nature and figurative language, as well as between the domestic and the exotic, growth and fabrication. It also brings gender and sexuality to the fore of questions about nature, normativity, and development. This class will explore the possibilities for thinking “greenhouse romanticism” in and out of a range of late eighteenth-century and early nineteenth-century texts, likely to include poetry by James Thomson, William Cowper, Erasmus Darwin, Anna Seward, Anna Barbauld, Charlotte Smith, and William Wordsworth; novels by Maria Edgeworth, Mary Wollstonecraft, and Jane Austen; and selections from contemporary natural histories, gardening manuals, aesthetic treatises, political polemics, and juvenile fiction. They will be supplemented by secondary readings in the history of sexuality, science, and imperialism.
Instructor(s): H. Keenleyside
Terms Offered: Autumn

ENGL 40701. Early Modern Natality. 100 Units.
This course explores how birth, infancy, and other forms of radical beginning were given discursive shape in sixteenth- and seventeenth-century England. In light of the increasing importance accorded to natality and its conceptual cognates—highlighted in the work of such thinkers as Hannah Arendt, Michel Henry, Adriana Caverero, and Giorgio Agamben, among others—we will read works of literature, philosophy, and medicine from early modernity, a period obsessed with phenomena akin to what we now call natality. Topics will include the recovery of human experiential newness in the writings of John Milton, Thomas Traherne, and Henry Vaughan; the philosophical appropriation of the new in René Descartes and John Locke; and the politics and practice of midwifery (Jane Sharp) as it related to the increasing medicalization of birth and infancy.
Instructor(s): T. Harrison
Terms Offered: Spring
ENGL 41102. The Victorian Unconscious. 100 Units.
This course will consider the ways in which Victorian literature and culture can at once explain and be explained by psychoanalytic theory. Taking works by Charlotte and Emily Brontë, Charles Dickens, Henry Mayhew, Thomas Hardy, and Henry James as our principle points of departure, our course will pursue the “Victorian unconscious” through three lines of questioning: First, we will ask how Victorian literature anticipated the development of psychoanalytic concepts, such as the unconscious, repression, infantile sexuality and the symptom. At the same time, we will question whether Freud’s reflections on the psychopathologies of modern culture can in fact help to explain specific structural and social transformations in the 19th century public sphere, like the construction of modern sewer systems, the legal regulation of sexual acts, or the development of obscenity law. Finally, we will interrogate how the unconscious operates as a site of theoretical interest within Marxist and postcolonial critiques of modern imperialism. Our readings of 19th century novels will be complemented by extensive readings in psychoanalytic theory (Freud, Klein, Lacan, Winnicott) and pre-psycyhoanalytic psychiatry (e.g. Esquirol, Tuke, Krafft-Ebing, Charcot, Cotard), as well as relevant works by theorists elaborating and questioning psychoanalytic insights, including George Batailles, Michel Foucault, Jacques Rancière, Frederic Jameson, Edward Said, Kaja Silverman, Lauren Berlant, Eve Kosofsky Sed
Instructor(s): Z. Samalin Terms Offered: Spring
Equivalent Course(s): GNSE 41102

ENGL 41901. Richer & Poorer: Income Inequality. 100 Units.
No description available.
Instructor(s): E. Hadley Terms Offered: Winter

ENGL 41920. Aestheticism & Decadence. 100 Units.
This course surveys the aesthetic and decadent movements in art and literature in the late-nineteenth and early-twentieth century. We will examine the work of writers and artists who argued that the creation or experience of beauty should be considered the highest human value, as well as some of the important philosophical arguments that support or challenge this notion. We will take aestheticism to be not only a historical formation specific to the turn of the nineteenth century, but also an affective disposition toward the world whose political potential and difficulties persist today. Authors, artists, and philosophers may include: Charles Baudelaire, J.-K. Huysmans, Walter Pater, Oscar Wilde, Vernon Lee, Sarojini Naidu, Richard Wagner, James Whistler, Immanuel Kant, Friedrich Nietzsche, and Theodor W. Adorno.
Instructor(s): B. Morgan Terms Offered: Autumn
ENGL 42417. Lyric Forms from Blake to Hardy. 100 Units.
This course will study forms of lyric poetry in the poetic practices and the prose reflections of nineteenth-century British poets. Setting aside twentieth century, rather restrictive understandings of lyric, we will attempt to recover the more diverse understandings of lyric's forms, effects, and possibilities with which poets from the late eighteenth to the end of the nineteenth century worked, with particular interest in lyric as a social form, as a sounded performance, and as a visual (both art and print-mediated) experience. Using selected romantic poems as a point of departure (Blake’s Songs of Innocence and Experience and Wordsworth’s and Coleridge’s Lyrical Ballads, together with Keats’s odes and adaptations of romance and a few of Shelley’s odes), we will follow such forms as the ode, the ballad, the song, and the sonnet through the rest of the century, looking also at Victorian inventions or adaptations of the idyl, the sestina, the rondeau, the ballade, and various forms of dramatic lyric, particularly the dramatic monologue. Victorian poets may include Emily Brontë, Tennyson, Robert Browning, Dante Gabriel and Christina Rossetti, William Morris, Swinburne, Hopkins, and Hardy. We will also consider key essays, short fictions, or reviews (by Wordsworth, Shelley, Keats, Arthur Hallam, J. S. Mill, Browning, DG Rossetti, Hopkins, Swinburne), and modern reflections on the nature of lyric (and of rhyme and meter)...
Instructor(s): E. Helsinger Terms Offered: Winter

ENGL 42950. Ballad and Song. 100 Units.
This course surveys the traffic between popular balladry and “literary” poetry from the Restoration to the twentieth century. We will consider the influence of the 18th century ballad and song revival on Romantic style, from major eighteenth-century ballad collections and forgeries to poems by Blake, Wordsworth, Coleridge, Keats, Clare, Tennyson, Rossetti, Morris, and Swinburne; we'll also look at a few examples of later poets' continuing interest in popular ballad and song (from Thomas Hardy, John Davidson, and W. B. Yeats to Tom Pickard). We will spend time in Special Collections examining broadside ballads and popular songbooks, and we will consider how political radicals took up ballad and song in the period.
Instructor(s): E. Helsinger Terms Offered: Winter

ENGL 43901. Women, Writing, and Spirituality in Colonial America. 100 Units.
We will analyze the writings, speeches, public performances, devotional objects and practices, and the recorded testimonies of selected American women religionists and authors, focusing on the relationship between spirituality, gender, literary production, and alternative practices of gaining a public “voice.” We will read a variety of genres, including trial transcripts, heresiographies, advice manuals, conversion and captivity narratives, letters, poems, and diaries. Our selections will be attentive to such issues as class affiliation, the production of public and "domestic" utterance, and the disciplining of female speech. Among the authors included: Anne Bradstreet, Mary Rowlandson, Anne Lee, Emily Dickinson. We will also explore the trials of Anne Hutchinson, the disruptive religious performances of Quakers, and Shaker expressive modes of spirit drawing and dancing.
Instructor(s): J. Knight Terms Offered: Spring
ENGL 44319. Writing Images/Picturing Words. 100 Units.
What is the relationship between reading and looking? To what extent are all texts images, and all images texts? What are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial aspect of alphabetical characters? How do textual and visual images compare to our mental visualizations? In this arts studio course, students will construct original works of literary and visual art that "picture language" in order to investigate the overlapping functions of text and image. Studying works by contemporary visual artists like Alison Knowles and Jenny Holzer, and practicing poets such as Susan Howe and Tan Lin, we will frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. The course will feature visits to our studio by contemporary poets and visual artists, who will provide critiques of student work and discussion of their own ongoing projects. Faculty members working at the intersection of word and image will also visit the class to help us frame our creative practice within a critical, historical, and theoretical context. Students will submit a final project, which may be accompanied by a critical background essay, at the end of the term.
Instructor(s): S. Reddy and J. Stockholder Terms Offered: Spring
Prerequisite(s): Consent of instructor required. Interested students, please email faculty a paragraph about your background and interest in the material.
Equivalent Course(s): CDIN 44319, MAPH 44319, ARTV 44319

ENGL 45007. Assemblage: Inorganic Form. 100 Units.
This course is an experiment that seeks to develop some significant relation between assemblage understood as an artistic practice that came to thrive in the 20th century, and assemblage deployed as an analytic—a master trope within various fields (archaeology, anthropology, human geography, urban and social theory). Tracking the different uses of the term entails a particular complication: the fact that Deleuze and Guattari’s notion of agencement has been translated (by Brian Massumi and others) as assemblage in what has come to called, in the 21st century, “assemblage theory.” Thus assemblage as an artistic practice bears no genealogical relation to assemblage theory. But what if it did? You could say that the experiment of the course proceeds as if to effect a faux genealogy. It does so in order to ask how the literary, visual, and plastic arts art might be re-thought in light of a conceptual enterprise outside aesthetics; to ask how this art might move us to recalibrate the conceptual enterprise; and to ask how a specific work of art, mediated by those questions, might become a theoretical enterprise of its own (prompting questions about the epistemological or ontological status of individuals, objects, spaces, &c.). Our collective task will be to compile a lexicon with which to address the formed/formless character of assemblage as a literary practice, and to think through an analytical practice that helps to animate this litera
Instructor(s): B. Brown Terms Offered: Autumn

ENGL 45406. Emily Dickinson. 100 Units.
No description available.
Instructor(s): J. Knight Terms Offered: Autumn
Equivalent Course(s): AMER 45406
ENGL 45502. Critical Race Studies. 100 Units.
This course offers a graduate-level introduction to recent and new theories of racial formation and culture/literature. Topics include race and the contemporary novel; race and new media; comparative racialization. There has recently been an explosion of work in race studies and this course will attempt to make sense of that resurgence, particularly how it bears on the study of literature and culture.
Instructor(s): R. So Terms Offered: Autumn

ENGL 46707. Race and the Human in Anticolonial Thought. 100 Units.
This course will consider the vexed status of the human—and of the corresponding terms, humanism and humanity—in midcentury anticolonial thought and postwar antiracist discourse. Our way into this question will be some of the various attempts, after World War Two, to reconstitute “humanity” as a political and moral constituency, both in literature and philosophy but also in the work of institutions such as the UN and UNESCO. We will examine these textual and historical scenes alongside a close consideration of midcentury anticolonial prose concerned with the enduring violence of fascism, slavery, and empire, and the attenuated hopes and false promises of liberal humanism, but invested too in the trope of “humanity” and in the refiguration of radical new humanisms.
Instructor(s): S. Thakkar Terms Offered: Autumn

ENGL 47302. What is Literary History? 100 Units.
This course involves first and foremost a sustained look at literary history—an aspect of our field that we often take for granted, deem to be narrow and outmoded as a way of thinking about literature, or displace in favor of theorizing about or historicizing texts. But what is literary history a history of? Master works? The development of national literatures? The coming to voice of subordinated groups? The evolution, emergence, and obsolescence of genres? Or perhaps an account of the effect of broader socioeconomic forces on literary production? Does literary history have a theory? And what is the relation of literary history to practical criticism?
Instructor(s): K. Warren Terms Offered: Winter

ENGL 47905. Contemporary Latino/a Poetry. 100 Units.
From Julia de Burgos’ feminist poems of the 1930s to poetry of the Chicano Movement, Nuyorican performance poetry, and contemporary “Avant-Latino” experiments, this course explores the eclectic forms, aesthetics, and political engagements of Latin@ poetry in the 20th and 21st centuries. We’ll examine multimedia and performance modes (the boundaries between page and stage), experimentalism, bilingualism, code-switching, self-translation, and the imbrication of aesthetics and politics in the development of Latin@ poetry. In the process, we’ll debate the usefulness of the term “Latino” to unite writers of disparate backgrounds and tendencies. Theoretical readings will be drawn from the fields of poetry and poetics, Latin@ Studies, Latin American Studies, postcolonial studies, critical race theory, and Hemispheric Studies, as we explore Latin@ poetry in the context of migration and pluri-national affiliations; globalization, neoliberalism, and US foreign policy; Latin@ poetry’s response to technological and socio-political change; its critique of ideologies around race, gender, and sexuality; and its dialogue with indigenous, Latin American, North American, and European literatures.
Instructor(s): R. Galvin Terms Offered: Autumn
Equivalent Course(s): AMER 47905
ENGL 48000. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): MAPH 33000, CMST 40000

ENGL 48700-48900. 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 48700. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, MAPH 36000, CMST 28500

ENGL 48900. 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): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, MAPH 33700, CMST 28600
ENGL 50400. Teaching Undergraduate English (Pedagogy) 100 Units.
This course seeks to provide a setting in which graduate students, prior to their first formal teaching assignment at this institution, can explore some of the elements of classroom teaching of English. The course, for purposes of focus and with the recognition that not all our students will teach at the graduate level, is intended primarily as an introduction to teaching undergraduate English. While emphasizing the practical issues of classroom instruction, the class includes theoretical readings on pedagogy, which help the students to reflect on and speak to their practice. The course will provide significant opportunities in conceptualizing, designing, and running a college-level course in English: e.g., the opportunity to lead a mock-classroom discussion, to construct a sample syllabus, to grade a common paper.
Instructor(s): L. Ruddick Terms Offered: Autumn
Note(s): This course is restricted to second- and third-year Ph.D. English department students only; other students need consent of professor.

ENGL 50700. Text, Archive, Data: From New Criticism to Digital Humanities. 100 Units.
This is a methods class for graduate students. It carefully explores canonical models and examples of close reading (New Criticism, deconstruction) and archival research for the literary discipline. It does so in order to contextualize and understand the emergence of new empirical forms of textual criticism, such as “distant reading.” Students will gain a grasp of the arc of methodological innovations centered on reading and historicism in our discipline, while also getting a strong introduction to the digital humanities.
Instructor(s): R. So Terms Offered: Spring

ENGL 51000. PhD Colloquium. 100 Units.
This course provides a theoretical and practical introduction to advanced literary studies. Readings are drawn from four modes of inquiry that helped to produce our discipline and that continue to animate scholarship in the present – namely, philology, criticism, aesthetics, and genealogy. In addition, participants will complete several short assignments meant to familiarize them with common skills and practices of literary studies.
Instructor(s): F. Ferguson Terms Offered: Autumn
Prerequisite(s): For first-year English Ph.D. students only

ENGL 52502. Literary Criticism from Plato to Burke. 100 Units.
This seminar will explore Western literary criticism from Plato to the late eighteenth-century conceived of as a prehistory of comparative literature as a discipline. The course will take as its particular lens the critical treatment of epic in some of the following authors: Plato, Aristotle, Longinus, Horace, Montaigne, Tasso, Giraldi, Sidney, Boileau, Le Bossu, St. Evremond, Dryden, Addison, Voltaire, Fielding, and Burke. The course will also examine both twentieth-century comparative approaches to epic (e.g., Auerbach, Curtius, Frye) and more recent debates within comparative literature with an eye to continuities and discontinuities in critical method and goals.
Instructor(s): J. Scodel Terms Offered: Autumn
Equivalent Course(s): CMLT 50105
ENGL 53408. Romanticism. 100 Units.
This course on British Romanticism will consider how writers in the period recast the understanding of the sources of imaginative and social energies. We’ll take up writing by Joseph Priestley, Anna Laetitia Barbauld, Jeremy Bentham, William Wordsworth, and Samuel Taylor Coleridge in an effort to understand the kind of epochal shift that Michel Foucault describes in.
Instructor(s): F. Ferguson Terms Offered: Autumn

ENGL 53520. Transformations of Style, Genre, Institution: 1750-1850. 100 Units.
This seminar would explore topics and facilitate research projects in the very long Romantic period reaching back to the age of Sensibility and forward to the emergences of Victorian forms like the three decker novel and the dramatic monologue. Ripe for inclusion in such an overview would be the culture changing novels of Richardson and Sterne, the poetry of sentiment (Grat, Collins, Charlottes, Smith), antiquarian ballad collections, the feminization of the novel (Burney, Smith, Inchbald), the Gothic (Radcliffe, Shelley), various genre-transformations in Romanticism (the conversation poem, the personal eicpe, the lyrical ballad), the national tale (Edgeworth and Morgan), the historical novel (Scott and Galt), the major reviews (Edinburgh, Blackwoods, Quarterly), the weeklies (Examiner, London Magazine), and the serialized fiction that leads to the early work of Dickens and Thackeray. The point would not only be to look at processes of transformation of literary styles, genres, and institutions, but to correlate changes on all three levels with attention to larger developments in publishing, readership, demographics, political movements, technology, and overarching structures of thought.
Instructor(s): J. Chandler Terms Offered: Autumn

ENGL 55300. I’m a Slave for You. 100 Units.
This course will trace the philosophical, juridical, and literary itinerary of modernity’s impossible subject: the person who enslaves himself. From Grotius to Vitoria through Hobbes and Locke up to Mill and beyond, the one thing that modernity’s self-possessive subject cannot will to alienate, sell, or give away is himself. From this perspective, slavery can only be a relation of domination or as a vanishing moment before the enslaved contracts into servitude. In the process of installing this perspective, philosophical modernity foreclosed myriad philosophical and legal traditions of self-enslavement at the precise moment that slavery itself was generalized as the Atlantic world’s foundational mode of political and social relation. This course will explore how this philosophical bracketing of the problem of auto-enslavement enabled Atlantic modernity to bracket slavery itself as an exceptional, pathological condition; we will then explore how the philosophical coding of humans as free by anthropological default affected the social, legal, and political life of the actually enslaved. The first part of this course will track the impossibilization of auto-enslavement in early modern and Enlightenment philosophical texts on international law, political theory, Biblical hermeneutics, and abolitionism. In the second part of this course, we will examine black and white improvisations with the figure of the self-enslaving subject, reading slave narratives, legal texts and cases.
Instructor(s): C. Taylor Terms Offered: Spring
Equivalent Course(s): CRES 55300
ENGL 55405. Multidisciplinary Study of American Culture. 100 Units.
This seminar surveys the study of American culture as it is currently practiced at the University of Chicago. Seminar members read and discuss recent work by faculty specialists from the Humanities, the Social Sciences, the Divinity School, and the Law School at Chicago. Though interested in how different disciplines frame questions and problems, we will be attuned to convergences in themes, approaches, and methods. During the last half of our seminar meetings our authors will join us for a focused discussion of their work. Many of our guests will also deliver public lectures the day before visiting the seminar.
Instructor(s): E. Slauter Terms Offered: Spring
Note(s): This is a Scherer Center Seminar. MAPH students can take this course. Consent required for MA and JD students.
Equivalent Course(s): HIST 62304, HCHR 48800, RLIT 48800, AMER 50001, LAWS 93803

ENGL 55960. Staging Modernism. 100 Units.
This course examines the close but conflicted relationship between modernism and the stage. Theater provided both a crucial venue for modernist experimentation, and a series of powerful tropes that shaped modernist thought, including play, histrionic display, confrontation, and performance. At the same time, it threatened to falsify or corrupt aesthetic autonomy, one of the cornerstones of the movement. This seminar will consider the various ways modernism was staged in plays and manifestos by Büchner, Ibsen, Chekhov, Marinetti, Wilde, Yeats, O’Neill, Brecht, Stein, and Beckett, and in critical writings by Wagner, Maeterlinck, Appia, Craig, Marinetti, Eliot, Artaud, and Benjamin. Recent criticism to include Puchner, Chaudhuri, Moi, Krasner, Jannarone, Kurnick, Worthen, and Rebecca Schneider.
Instructor(s): J. Muse Terms Offered: Autumn

ENGL 57100. From Pentecost to Babel: Writing Between Languages. 100 Units.
What happens to literary works whose authors think in more than one language, and allow that excess to be registered in their texts? While in an age of global migrations, multilingual speakers have come to outnumber the number of monolingual speakers, literary studies continue to privilege works aimed at a monolingual audience. This is particularly the case in the United States, where “English-only” attitudes have dominated discourse for over a century. This course instead explores literary works that take up residence in the space between two or more languages, whether national or regional—as well as those that attempt to dodge semantic systems altogether. From modernist collage and transense to contemporary poetry of exile, migration, and diaspora, the works we will study, lodged between tongues, lend nuance and fascination to debates surrounding “global literature” and untranslatability. We will examine the formal and social prompts and repercussions of experiments in polylingualism, barbarism, dialect, creole, and thwarted translation, and will delve into examples of the potential for mixed/new media poetics to accommodate multiple linguistic systems. While it is not at all necessary for students to be fluent in more than one language to take this course, some experience learning or attempting to learn languages beyond English is essential. Texts up for discussion may include George Steiner’s After Babel, Emily Apter’s Against World Literature, Futurist and Zaum
Instructor(s): J. Scappettone Terms Offered: Spring
ENGL 57103. Novel Scenes. 100 Units.
One way of thinking about the novel is as the literary form made possible by the emergence of a distinct arena of social interactions – from flirting to striving for status to solidarity-seeking and beyond – that is captured, albeit vaguely, by the everyday use of the term “scene”. In this course, we will try to define the various elements that distinguish scenes structurally from other settings for action; we will look at some sociological theorizations of different kinds of scenes (Tardieu, Bourdieu, Habermas, Freud, Kenneth Burke, Thrift) in order to try to differentiate various kinds of scenes; and we will ask how novelists – Austen, Flaubert, Musil, Woolf, Kerouac -- have exploited for narrative purposes the power dynamics and the ethical or political possibilities inherent in scenes.
Instructor(s): L. Rothfield Terms Offered: Spring

ENGL 58011. The Rules of Satire. 100 Units.
What are the formal rules that constitute the protean thing we call satire--what are the laws of that genre, as we might put it--and what are the social or legal rules by which it should abide? Do the latter rules exist? Is there any possibility for generalization about them, or are they strictly context-dependent, like so much else in satire? How, in different contexts, do we understand the constitution of the taboo? Those are the central questions of this seminar. It will be obvious that idea for this course derives partly contemporary debates about Charlie Hebdo and the Interview (and more generally about the contemporary cultural climate: the Danish cartoons, Jon Stewart and Steven Colbert keeping the American Left sane for a decade and a half). And it derives partly from an interest in finding new ways to connect eighteenth and nineteenth culture to our own moment in ways that can spur new thinking, criticism, and scholarly work. We will proceed selectively by taking up a series of cases. To launch the course, we will spend a fair amount of time on Jonathan Swift, about whom Edward Said never finished his intended book. Other writers might include Pope, Voltaire, Laurence Sterne, Jane Austen, Byron, Twain, Wilde--though we will attend to some of the classical precedents for modern satire.
Instructor(s): J. Chandler Terms Offered: Winter
ENGL 59306. Performance Theory: Action, Affect, Archive. 100 Units.
This PhD seminar offers a critical introduction to performance theory and its applications not only to theatre but also to performance on film and, more controversially, to ‘performativity’ to fictional and other texts that have nothing directly to do with performance. The seminar will be organized around three key conceptual clusters:
.a) action, acting, and other forms of production or play, in theories from the classical (Aristotle) through the modern (Hegel, Brecht, Artaud), to the contemporary (Richard Schechner, Philip Zarilli, and others)
.b) affect, and its intersections with emotion and feeling: in addition to the impact of contemporary theories of affect and emotion (Massumi, Sedgwick) on performance theory (Erin Hurley), we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Tim Murray and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes and others)
.c) archives and related institutions, practices and theories of recording performance, including the formation of audiences (Susan Bennett and with evaluating print and other media yielding evidence of ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana
Instructor(s): L. Kruger Terms Offered: Winter
Note(s): Requirements: one or two oral presentations of assigned texts and final paper. To prepare PhDs for professional writing, final paper will take the form of a review article (ca 5000 words) examining key concepts in the field and the controversies they may engender, by way of two recent books that tackle these concepts
Equivalent Course(s): CMST 62201,TAPS 59306

ENGL 61200. The Being of Effort in Early Modernity. 100 Units.
What is effort? How might we describe the experience of expending effort? What ontological commitments subtend conceptions of effort? This seminar will examine the literary, philosophical, scientific, and theological implications of what Michel Henry calls “the being of effort” by focusing on early modernity, a period in which attempts to think through the meaning of effort were particularly fraught. Taking the multiple valences of the term conatus as our leading thread, we will situate poetry and prose by John Donne and John Milton (two writers deeply invested in what effort can and cannot accomplish) in two overlapping contexts that are not usually brought together. First, we will trace the significance of effort as vital self-preservation from the ancient Stoics, through the developing seventeenth-century sciences of life, to Baruch Spinoza’s Ethics and Anne Conway’s Principles. Second, we will examine the multiple ways that conatus or effort ramified in theological debates over the status of the will in works by Augustine, Erasmus, Luther, Calvin, and Arminius. We will also consider philosophical treatments of effort (as it relates both to vitality and the will) in the work of Maine de Biran, Bergson, Levinas, Jonas, and Arendt, among others.
Instructor(s): T. Harrison Terms Offered: Autumn
ENGL 61300. Historicism, Medievalism, and Modernity. 100 Units.
This course investigates historicist theory and practice, with a focus on the relationship between the Middle Ages and modernity. From nineteenth-century Romantic philology to recent practices of anachronism and amateurism, the medieval period has been integral both to defining modernity and to conceiving historical alterity. The course focuses on historicizations of the Middle Ages written in the last two hundred years but includes case studies as well: we will read medieval texts together with varying historicist accounts of them. Topics include philosophy of history, secularization, rationality, validity in historical interpretation, the historicity of the aesthetic, institutionalization of literary study, and the relation of language and literature. Readings are likely to include texts by Augustine, Hegel, Marx, Burkhardt, Huizinga, Blumenberg, Hayden White, Stephen Greenblatt, and Carolyn Dinshaw, among others.
Instructor(s): J. Orlemanski Terms Offered: Winter

ENGL 61410. Cognitive Approaches to Modernism. 100 Units.
The literary styles defined by the term high modernism are designed to put enormous pressure on the cognitive capacities of readers, a fact that mind-centered narrative theory has newly confirmed. Why did this taste for difficult texts emerge in the early twentieth century, for an elite group of readers? What kinds of aesthetic pleasure and psychological insight are enabled by modernist poetic and narrative styles? And what are the differences between traditional formalism and current formal analysis informed by cognitive neuroscience and cognitive linguistics? In this course, we will explore these questions by reading intensively in current scholarship on twentieth-century poetry and fiction, with a special focus on cognitive studies. We also will read a number of theoretical texts by neuroscientists, cognitive linguists, and contemporary psychoanalysts and attachment theorists who are absorbing the findings of cognitive science into their own theoretical domains. The literary-critical methods to be considered include formalist narratology, cognitive narrative theory, and cognitive linguistic approaches to poetry. Throughout the term, we will place the theoretical readings alongside short modernist literary texts, by way of inquiring into the potential literary-critical consequences of the theories. We will also have a cornerstone fictional text, Mrs. Dalloway.
Instructor(s): L. Ruddick Terms Offered: Winter

ENGL 64802. Slumming & Spectatorship: Urban Voyeurism & 19th-C Literature. 100 Units.
This course will explore interconnections between the political, sexual, affective, and aesthetic dimensions of the 19th century literature of urban tourism and social reform, from the leering flaneur to cross-dressing reporters and feminist reformers. Our central texts will include George Gissing’s The Nether World, Henry Mayhew’s London Labour and the London Poor, Zola’s L’Assommoir, and George Orwell’s later Down and Out in Paris and London, as well as reformatory works such as James Greenwood’s scandalous “A Night in a Workhouse” and numerous texts from the fin-de-siècle feminist movement. In addition, we will read recent historical scholarship on 19th century slum tourism (e.g. Seth Koven and Judith Walkowitz), as well as theories of sexuality, affect and class formation, including works by Lauren Berlant, Eve Kosofsky Sedgwick and Pierre Bourdieu.
Instructor(s): Z. Samalin Terms Offered: Spring
ENGL 65203. The Literature of Trauma. 100 Units.
No description available.
Instructor(s): L. Berlant Terms Offered: Winter
Equivalent Course(s): GNSE 31900

ENGL 66200. Writing the Blitz: British Literature of World War II. 100 Units.
Readings will include historical and theoretical works along with poetry (Eliot, HD, Lynette Roberts) and fiction (Bowen, Hamilton, Waugh, Hanley, Christie, Storm Jameson, etc.)
Instructor(s): M. Ellmann Terms Offered: Winter

ENGL 66401. American Literature and the Cold War Consensus. 100 Units.
This course involves first and foremost a sustained look at literary history—an aspect of our field that we often take for granted, deem to be narrow and outmoded as a way of thinking about literature, or displace in favor of theorizing about or historicizing texts. But what is literary history a history of? Master works? The development of national literatures? The coming to voice of subordinated groups? The evolution, emergence, and obsolescence of genres? Or perhaps an account of the effect of broader socioeconomic forces on literary production? Does literary history have a theory? And what is the relation of literary history to practical criticism?
Instructor(s): K. Warren Terms Offered: Autumn

ENGL 66702. Postcolonial Constellations. 100 Units.
This course trains graduate-level students in postcolonial theory and literature, and it contends that we can best understand postcolonial studies neither in terms of a canon of literary works nor in terms of a discrete historical moment but as a set of key questions and debates that have shaped methods of literary and cultural interpretation and intellectual inquiry over the three decades in which postcolonial literary and culture studies have coalesced (and now, perhaps, disintegrated) as a field. We will consider topics such as writing and resistance, postcolonial literary revisions, mimicry and hybridity, and gender. We will also consider whether “postcolonial literature” as a category has a future in the discipline of English literary studies, particularly in light of the ongoing sense of crisis theorists in the field have identified and the ascendance of terms such as “planetarity,” “global Anglophone literature,” and “world literature.” What is the status of the global in the postcolonial, and vice-versa? What is gained or lost when we revise or abandon the term postcolonial? What conceptual significance does the nation-state retain when we talk about global literature?,Authors and critics will include Emily Apter, Homi Bhabha, Aimé Césaire, Dipesh Chakrabarty, Michelle Cliff, Frantz Fanon, Leela Gandhi, Édouard Glissant, Mohsin Hamid, Bessie Head, Isabel Hofmeyr, C.L.R. James, Achille Mbembe, Walter Mignolo, V.S. Naipaul, Ngugi wa Thiong’o, among others.
Instructor(s): S. Thakkar Terms Offered: Spring
Equivalent Course(s): CMLT 56702
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.