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

Associate Professors
• Hillary Chute
• 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
• Rachel Galvin
• Timothy Harrison
• Patrick Jagoda
• Heather Keenleyside
• Benjamin Morgan
• John Muse
• Julie Orelmanski
• Zachary Samalin
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 or as bachelor’s paper supervisors; 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 30201. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.**
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A)  
Instructor(s): L. Zerilli Terms Offered: Autumn  
Prerequisite(s): Completion of GNSE 10100-10200 and GNSE 28505 or 28605 or permission of instructor.  
Equivalent Course(s): ARTH 21400, ARTH 31400, ENGL 21401, GNSE 31400, MAPH 36500, PLSC 31410, PLSC 21410

**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 31000. History and Theory of Drama I. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, Dryden. The course features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. (D)
Instructor(s): D. Bevington Terms Offered: Autumn
Prerequisite(s): Preference given to students with third- or fourth-year standing.
Note(s): Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirement in the Dramatical, Musical and Visual Arts
Equivalent Course(s): CLAS 31200, CLCV 21200, CMLT 20500, CMLT 30500, TAPS 28400, ENGL 13800

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): J. Scappettone Terms Offered: Autumn
Prerequisite(s): Second- and third-year English PhD students only.
ENGL 31006. Joseph Conrads The Secret Agent: (In)Action Surveillance, Ter. 100 Units.
This course centers on a close reading of Joseph Conrad’s The Secret Agent: A Simple Tale (1907). Contemporary critics often consider this novel to be the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred on the Royal Observatory 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, which in its struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. The novel’s ambiguities and political antinomies reveal its polyphonic structure allowing for interdisciplinary readings (Marxist, contextual, proto-existentialist, post-Lacanian) that also present an opportunity to critically overview the established approaches to main Conradian themes; for example, in order to destabilize the standard view of the writer as a conservative anti-revolutionary of Polish ilk, we consider the biographical connection, such as his family members’ radical (“Red”) social agenda of the abolishment of serfdom. In analyzing the formation of the narrative’s ideology we analyze Conrad’s historical pessimism that demonstrates
Instructor(s): Bozena Shallcross Terms Offered: Spring
Equivalent Course(s): REES 31006,FNDL 21006,ENGL 20116,REES 21006

ENGL 31100. History and Theory of Drama II. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from the late-seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard. Attention will also be paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The winter-quarter course, like the autumn-quarter course, features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. Crosslisted courses are designed for advanced undergraduates and graduate students. (D)
Instructor(s): D. Bevington Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): May be taken in sequence with ENGL 13800/31000 or individually. Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirment in the Dramatical, Musical and Visual Arts. History and Theory of Drama I is not a prerequisite.
Equivalent Course(s): CMLT 20600,CMLT 30600,TAPS 28401,ENGL 13900
ENGL 32313. Digital Media Theory. 100 Units.
This course introduces students to the critical study of digital media and participatory cultures, focusing on the late twentieth and early twenty-first centuries. Subfields and topics may include history of technology, software studies, platform studies, videogame studies, electronic literature, social media, mobile media, network aesthetics, hacktivism, and digital publics. We will also think about ways that new media theory has intersected with, ignored, and complicated work coming from critical theory, especially transnational, feminist, Marxist, and queer theory. Readings may include work by theorists such as Ian Bogost, Wendy Chun, Alexander Galloway, Mark Hansen, Katherine Hayles, Friedrich Kittler, Alan Liu, Lev Manovich, Franco Moretti, Lisa Nakamura, Rita Raley, and McKenzie Wark. Through a study of contemporary media theory, we will also think carefully about emerging methods of inquiry that accompany this area of study, including multimodal and practice-based research. In addition to short assignments, students will focus on a final project that will take the form of either an experimental research paper or a creative digital media piece with included commentary (e.g., a piece of electronic fiction, a Machinima film, a digital visualization, a Game Design Document, or a videogame). Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media culture will make for a more exciting quarter.
Instructor(s): P. Jagoda Terms Offered: Autumn
Equivalent Course(s): CMST 37803

ENGL 32810. Aesthetics of Media: Image, Music, Text. 100 Units.
Designed for advanced undergraduates and first year graduate students, this course will take up the image/sound/text complex as a foundational issue in aesthetics and media. Our aim will be to ask why this particular triangulation of media aesthetics has been so enduring, ranging all the way from Aristotle’s dramatic triad of opsis, melos, lexis, to Nelson Goodman’s semiotic distinctions between “score, script, and sketch,” to Friedrich Kittler’s reflections on technology in Gramaphone, Film, Typewriter. We will investigate a range of examples, from the Wagnerian notion of the Gesamtkunstwerk to the role of sound in cinema to the modernist impulse to “purify” the arts, or (conversely) to mix them in multi-media practices. The role of technology and technical innovation in the history of media will be considered, from the invention of writing and printing systems, musical and dance notation, “mechanical” processes such as photography/phonography, cinema, and video to the rise of electronic, digital media and network aesthetics. Students will be expected to give a performance or demonstration that reflects on the interplay of image, sound, and words, OR to write a short reference article on a key concept in media theory for the Glossary of Keywords in Media Theory. (See the graphic interface at http://csmt.uchicago.edu/glossary2004/navigation.htm). Visual artists, writers, and musicians are cordially welcome.
Instructor(s): W. J. T. Mitchell; J. Misurell-Mitchell Terms Offered: Winter
Note(s): Screening T 7-9:50 A term paper or project will also be required. Visual artists, writers, and musicians are cordially welcome. (H)
Equivalent Course(s): CMST 27820, CMST 37820, AMER 12800, AMER 32800, ENGL 12810, ARTV 35401
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 34319. Picturing Words/Writing Images (Studio) 100 Units.
What is the relationship between reading and looking? Images in mind and images on paper—words in mind and on the page—we will explore the intersection of these different ways to think, read, and look, as we make poems, drawings, paintings, etc., in class. We will investigate the problem of representing language as it is expressed in the work produced in class. Studying works by contemporary visual artists like Jenny Holzer and Ann Hamilton, and practicing poets such as Susan Howe and Tom Phillips will inform our investigation. 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. These visitors will help to frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. We will ask, what are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial/visual aspect of alphabetical characters? (C, H)
Instructor(s): J. Stockholder, S. Reddy Terms Offered: Autumn
Prerequisite(s): Third- or fourth-year standing. Previous experience in an arts studio or creative writing course recommended, but not required.

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 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 36013. Contemporary Poems in English. 100 Units.
We will consider ten contemporary poets, reading one book of poems each week supplemented by essays. The poets represent widely varying aesthetics and different backgrounds: United States, Canada, England, Northern Ireland. Poets to be studied: Mark Strand, Louise Gluck, Geoffrey Hill, Susan Howe, Yusef Komunyakaa, D. A. Powell, Alice Oswald, Henri Cole, Lisa Robertson, and Michael Longley.
Instructor(s): R. Warren Terms Offered: Spring
Note(s): Open to advanced undergrads.
Equivalent Course(s): SCTH 36013
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 37803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
The aim of this course is to transmit in the most detailed possible way the constitutive éléments of my book Le Corps du cinema - hypnoses, emotions, animalités (P.O.L, Paris, 2009, 640 p.). I have tempted to present there a general view of cinema from three related points of view: hypnosis as a general correspondence of dispositif between the hypnotic and the cinematographic situations; emotion as what is bodily and mentally produced through the experience of the films to which the spectators are submitted: animality as an inner dimension of the bodily experience, incarnated by the overwhelming presence of animals in so many and so many films through the whole development of cinema history. Those three words appear plural in the subtitle of the book as there are different levels and modes characterizing those three major instances, and in a way as many as there are different individual spectators (also male or female).
Terms Offered: Spring
Equivalent Course(s): CMST 47803, CMST 27803

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 41101. Wretchedness and the Early Nineteenth Century Novel. 100 Units.

Romantic period novels teem with disconcerting life-forms having trouble with the business of living—outcasts, prisoners, madwomen, paupers, immortals, wretches, sufferers of many kinds. The most famous of these is the creature in Mary Shelley’s Frankenstein, but he is only one of many figures that test the limits of sympathy, sociality, the biopolitical imagination and the boundaries of being alive. This course will investigate such creatures in British novels from the 1790s through the 1830s, asking what their function is in the development of the novel form; why they are often linked to the uncanny, the supernatural and the irrational; and how feeling, suffering and wretchedness work in relation to revolution, optimism and biopolitical rationality. Readings will include novels (Shelley, Godwin, Edgeworth among them), political philosophy and poetry of the period, and theoretical and critical work.

Instructor(s): H. Strang
Terms Offered: Winter
Prerequisite(s): Open to current MAPH students and 3rd and 4th year students in the College. All others only with consent of the instructor.
Equivalent Course(s): ENGL 21101, MAPH 41100

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 43204. Coll: Capitalism & Climate Change—History, Society, Literature. 100 Units.
The concept of the Anthropocene introduces the idea of the human species as a geological agent, capable of altering the life supporting system of the whole planet through anthropogenic climate change. Paradoxically, the bad news of the Anthropocene is also a moment of intellectual exhilaration for the social sciences and humanities. The Anthropocene forces us to rethink some of the most fundamental concepts in scholarship, such as modernity, growth, justice, and scale in light of new pressing problems of carbon emissions, mitigation, and adaptation. We will approach these questions from a variety of perspectives, including ethics, history, science, and literature.
Instructor(s): F. Albritton Jonsson Terms Offered: Spring
Prerequisite(s): Advanced undergraduates with consent of instructor.
Equivalent Course(s): HIST 43203
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 24319, KNOW 47001, ARTV 44319
ENGL 44600. Introduction to Cultural Policy Studies. 100 Units.
The course is designed to move beyond the values debate of the culture wars in order to focus on how culture here defined as the arts and humanities can be evaluated analytically as a sector, an object of policy research. In what sense can it be said that there is a national interest or public interest in culture? What is the rationale for government intervention in or provision for the arts and humanities? Is it possible to define the workings of culture in a way that would permit one to recommend one form of support rather than another, one mode of collaboration or regulation over another? Is it possible to measure the benefits (or costs) economic, social, and political of culture? We will begin by reading some classic definitions of culture and more recent general policy statements, then address a series of problematic issues that require a combination of theoretical reflection and empirical research.
Equivalent Course(s): PPHA 39600

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 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. 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): Y. Tsivian 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,ARTV 36600,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): E. Hadley Terms Offered: Winter
Note(s): This course is required for third-year English PhD students who entered the program without an MA. Second-year students who entered the program with an MA may take the course with instructor consent.

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): J. Orlemanski Terms Offered: Autumn
Prerequisite(s): For first-year English Ph.D. students

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 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 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 59304. Seminar: Catharsis and Other Aesthetic Responses. 100 Units.
This seminar examines the ramifications of catharsis, tedium and other responses to texts and images, in other words it investigates the relationship between effect and affect. Beginning with Aristotle and present day responses to catharsis, we will investigate the kinds of aesthetic response invoked by tragic drama and theory (esp Hegel), realism (Lukacs, Bazin and Brecht), as well as theories of pleasure (Barthes, Derrida) and tedium (Heidegger and again Barthes). We will conclude with a test case, exploring the potential and limitations of catharsis as an appropriate response to the textual and cinematic representation of trauma and reckoning in post dictatorship Chile, particularly through the critical work of Tomas Moulián and Nelly Richard. The focus will be on theoretical texts but some reference will be made to literary and cinematic material by Sophocles, Shakespeare, Brecht, Renoir, and Guzmán. Because an essential part of the discussion will be the problem of translating key terms from one language to another as well as from one theoretical discourse and/or medium to another, the seminar is reserved for PhD students with a working knowledge of one or more of the following languages: French, German, Spanish and/or classical Greek.
Instructor(s): Loren Kruger Terms Offered: Spring
Note(s): Comp Lit Ph.D. core course
Equivalent Course(s): CMLT 50200

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 65007. Assemblage. 100 Units.
Assemblage names a composition practice in the plastic, visual, and literary arts. It also names a mode of conceptualizing non-aesthetic forms. This course will begin by focusing on the different semantic and pragmatic values of assemblage in archaeology, architecture, anthropology, human geography, and social theory (where Deleuze and Guattari's notion of agencement has played an especially prominent role). We will then turn our attention to an art exhibition, "The Art of Assemblage" (MOMA, 1961); to the work of particular artists (Joseph Cornell, Robert Rauschenberg, Louise Nevelson); and to William Carlos William's "compiled" epic, Paterson (1946-1963). The course's overarching question asks: How might we understand the relation between assemblage as an artistic practice and assemblage deployed as an analytical concept? And how do we assess the discrepancies between organic and inorganic form? We will move out from the primary cases, and move backwards and forwards from the 1960s—out to Language poetry and language art, backwards to Coleridge's theory of "organic form" and Poe's "Philosophy of Composition," and forwards to some text-based digital fiction and some contemporary art installations. Students will give one short and one long presentation, and will write a final paper (on an object or archive from any historical period).
Instructor(s): B. Brown 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 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 ascendancy 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