Chair

- Deborah Nelson

Faculty

- Adrienne Brown
- Bill Brown
- Timothy Campbell
- Jim Chandler
- Alexis Chema
- Maud Ellmann
- Frances Ferguson
- Lina Ferreira Cabeza-Vanegas
- Rachel Galvin
- Edgar Garcia
- Elaine Hadley
- Timothy Harrison
- Julie Iromuanya
- Patrick Jagoda
- Heather Keenleyside
- Loren Kruger
- Ellen MacKay
- Josephine McDonagh
- Mark Miller
- W. J. T. Mitchell
- Benjamin Morgan
- John Muse
- Noémie Ndiaye
- Sianne Ngai
- Julie Orlemanski
- Kanesha Parsard
- Tina Post
- Srikanth Reddy
- Mee-Ju Ro
- Benjamin Saltzman
- Jennifer Scappettone
- Joshua Scodel
- Eric Slauter
- Riley Snorton
- Chris Taylor
- Ken Warren
- John Wilkinson
- SJ Zhang

Emeritus Faculty

- Elizabeth Helsing
- Richard Allen Strier
- William Veeder
- Christina von Nolcken

Instructional Professors
• Emily Coit

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 help students 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 and Sexuality Studies, the Novel, and 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. 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 their third year, students will also take a one quarter course in various approaches to the teaching of literature and composition and a one quarter Advanced Writing Workshop.

Note: Students entering with an M.A. degree in English will be asked to complete at least one year of coursework (six courses) plus two additional courses in their second year, participate in the Autumn Quarter colloquium, and take the one 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 an M.A. 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 contact the departmental staff at englishsupport@uchicago.edu.

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. Please visit http://humanities.uchicago.edu/students/admissions (http://humanities.uchicago.edu/students/admissions/) for further information and instructions on how to apply.

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 (https://internationalaffairs.uchicago.edu/), or call them at (773) 702-7752.

ENGLISH LANGUAGE AND LITERATURE COURSES

ENGL 30100. Introduction to Religion and Literature. 100 Units.
TBD
ENGL 30201. Advanced Theories of Gender and Sexuality. 100 Units.
Beginning with the fraught legacy of the New Left and the proliferation of "new social movements" such as feminism and gay liberation, this seminar explores the key debates around which gender and sexuality were articulated as tenacious but open structures of power subject to political critique and social transformation. The relatively stable yet dynamic character of what Gayle Rubin in 1975 famously called "the sex/gender system" raises basic questions of structure and event: (1) how are systemic relations of domination and rule historically constituted and sustained over time?; and (2) how can that which is regularly reproduced be not only momentarily interrupted, but fundamentally altered through both quotidian and extraordinary forms of action and worlding? The unexpected character of the new social movements called for a radical rethinking of structures and their transformation. Haunted by unpredictable forms of resistance, heteropatriarchal structures challenged theorists and activists to forge new frameworks of critique that refurged basic concepts of power, subjectivity, and agency. These frameworks are examined with an eye to how racialized sexuality and gender are created and contested in the context of modern biopolitical capitalism and its constitution of naturalized conceptions of rule.
Equivalent Course(s): GNSE 21400, CCCT 21400, MAPH 36500, GNSE 31400, PLSC 21410, CCCT 31400, PLSC 31410, ENGL 21401

ENGL 30228. William Blake: Poet, Painter, and Prophet. 100 Units.
A survey of the major poetic and pictorial works of William Blake, centrally focussed on his illuminated books, from the early Songs of Innocence and Experience to The Marriage of Heaven and Hell, and the books of the revolutionary period of the 1790s: Europe, America, Visions of the Daughters of Albion, and The Book of Urizen. We will also consider the later prophecies, Milton: A Poem and Jerusalem, along with Blake's work as an illustrator of Milton, Chaucer, and the Bible. Blake's engagement with the political and religious controversies of his time will provide context, along with his pioneering exploration of dialectical modes of thought and radical forms of humanism (Poetry, 1650-1830, Theory; 18th/19th)
Equivalent Course(s): ARTH 20228, ARTH 30228, ENGL 20228

ENGL 30230. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language-the interplay between the "icon" and the "logos." A plausible translation of this compound word into Chinese would describe it as "Words in Pictures, Pictures in Words": ⼤象狗. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between "East" and "West" that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Equivalent Course(s): ARTH 20033, ARTV 20033, ARTH 30033, ENGL 20230, CMLT 20230, CMLT 30230, ARTV 30033

ENGL 30300. Living in Our Last Days: Blackness and Apocalypse. 100 Units.
What does it look like to survive the end of the world? Maxine Lavon Montgomery describes apocalypse as a "cataclysmic upheaval that portends the end of an old era and the beginning of an altogether new reality". This course explores what it would mean to consider slavery as an apocalyptic event that both shapes the world we currently inhabit and impacts present and future moments of disaster. What does an apocalypse look like in the afterlife of slavery? How do conditions of antiblackness shape the ways people experience both natural and manmade events of catastrophe such as hurricane, disease, and genocide? In addition to reading and discussing texts including Parable of the Sower, Salvation of the Bones, and The Deep, this course will address these questions by engaging with the works of scholars such as Saidiya Hartman and Christina Sharpe.
Equivalent Course(s): RDIN 30300, ENGL 20300, RDIN 20300

ENGL 30304. James Beyond the Novel. 100 Units.
Henry James is perhaps the single most acclaimed American novelist. And yet some of his most extraordinary writing sits outside his novels, in his shorter fiction and critical prose. Focusing on those shorter forms, this course examines James's theory of fiction, his vexed relations with the marketplace, and his relentlessly ambitious formal experimentation. We'll also consider the scholarly conversation about his work. Observing remarkable change over the course of a career that extends from the Victorian period into the era of modernism, we'll read texts in a range of genres, taking up early ghost stories, landmark critical essays, travel writing, autobiographical writing, and late masterworks of short fiction. (18th/19th)

ENGL 30375. Emancipation in Literature and History. 100 Units.
This course explores 19th-century slave emancipation in the United States as conceived in imaginative literature and in the post World War II historical imagination. (1830-1940; 18th/19th)
Equivalent Course(s): ENGL 20375, CRES 20375
ENGL 30430. American Fiction of the Gilded Age and Progressive Era. 100 Units.
This course offers an introduction to fiction from the Gilded Age and Progressive Era in the US. We'll ask how short stories and novels intervene in the period's debates about US imperialism, immigration, corporate capitalism, eugenics, racism, and democracy; we'll also examine fiction's role in writing the history of the Civil War, sectional reconciliation, and the racial violence attending Reconstruction and its aftermath. Paying close attention to how and where our texts were first published and read, we'll consider the usefulness of the categories that have described them (such as regionalism, realism, and naturalism). Authors may include: Charles Chesnutt, Kate Chopin, Stephen Crane, Pauline Hopkins, Upton Sinclair, Mark Twain, and Edith Wharton. (18th/19th)

ENGL 30550. Gothic Fiction. 100 Units.
Gothic novels are obsessed with what gets left out of rational accounts of experience: fantastic or inexplicable events, feelings of terror, horror, and haunting, scenarios of vulnerability, violence, or pathological desire. In this course, we will ask: when or in what ways does the gothic provide an escape from everyday life? And, when and in what ways does it mirror aspects of psychological, political, or social reality? We will explore these questions by focusing on classic gothic fiction from the mid-eighteenth to the early nineteenth century. Our interests will be literary as well as political and psychological: we will think together about how gothic fiction shapes or challenges what we typically expect from novels, particularly at this nascent moment in the history of both the novel form and the gothic tradition. While we will supplement our readings with a small selection of contextual/critical material throughout the quarter, this course is conceived mainly as an opportunity to engage closely with the novels themselves. (18th/19th)

ENGL 30610. Adaptation & Translation in Theater-Making. 100 Units.
This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of "World Literature" for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work. Equivalent Course(s): HMRT 30610, ARTV 30211, ENGL 20610, ARTV 20211, HMRT 20610, TAPS 30610, CMLT 20610, CMLT 30611, TAPS 20610

ENGL 30700. Shakespearean Dramaturgies: Text/Medium/Performance and the Magic of the Theatre. 100 Units.
The interactions between a dramatic text and its actual and potential performance-realizations in a specific artistic medium serve one of the fundamental points of departure for "Theatre and Performance Studies" (TAPS). This seminar will explore the dynamic relations between 'text', 'medium' and 'performance', exemplifying with some of Shakespeare's key plays, in particular emphasizing his treatment of the magic of art/theatre, the appearance of supernatural figures, political power and social violence. The dramaturgical perspective for 'staging' these themes (on the stage, as theatre and opera; on the screen; or by radical textual adaptation etc.) theorizes the artistic practices of each particular medium (its 'language' or constitutive features) and the application of these practices for performing Shakespeare. The aim of this course is to examine and analyse existing realizations of some of Shakespeare's key dramas in a broad range of media as well as to investigate the possibilities for making them meaningful today, through dramaturgical analysis in the class. By providing the tools for a self-reflective dramaturgical process where academic research methodologies, philosophical thinking, and artistic creativity are combined these investigations we will strive to integrate such a dramaturgical process in academic as well as artistic contexts. Equivalent Course(s): TAPS 30700

ENGL 30805. Romantic Fiction and the Historical Novel. 100 Units.
In this course we will examine the emergence of the historical novel in Romantic Britain and situate this genre within a wider expansion of the code of realism that attends to social-historical phenomena and processes in new and enduring ways. We will organize the course around the particularly influential authorship of Walter Scott and Maria Edgeworth, in part by addressing the competing practices of several oppositional contemporaries. We will also draw upon a mix of foundational and recent criticism to consider a series of sites where Romantic fiction conceptualizes history with special energy: the subject, the imperial Celtic periphery, the romance, commercial modernity, and the everyday. (18th/19th)
Equivalent Course(s): ENGL 24202

ENGL 30806. British Drama, 1660-1830. 100 Units.
This survey of British drama during the long eighteenth century ranges from Restoration sexual comedy and civic drama of political virtue and self-sacrifice to popular spectacles of criminal justice and early Gothic theater of passionate hatred. Alongside the plays, we will consider theatrical history (including Shakespearean legacies
and significant actors of the period like David Garrick, Mary Robinson, and Sarah Siddons) together with criticism and theory, past and present. (Drama, 1650-1830; 18th/19th)
Equivalent Course(s): ENGL 20806

ENGL 30905. The Print Revolution and New Readers: Women, Workers, Children. 100 Units.
In this course we will examine the explosive proliferation of print-books, newspapers, journals, magazines, pamphlets, illustrations during the eighteenth and nineteenth centuries. One of the most striking effects of this “Print Revolution” was the extension of reading material to new groups of readers. We will pay particular attention to the changing ways in which women, workers, and children accessed and interacted with printed texts. With the help of literary, historical, and sociological scholarship, we will aim to understand the Print Revolution in relation to the political revolutions, intellectual paradigms, and social upheavals of the eighteenth and nineteenth centuries. (18th/19th)
Equivalent Course(s): GNSE 30905

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.

ENGL 31006. Joseph Conrad’s Secret Agent: (In)action, Surveillance, Terrorism. 100 Units.
Course centers on Joseph Conrad’s The Secret Agent: A Simple Tale. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. The Secret Agent demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read The Secret Agent as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative’s ideology we discuss Conrad’s historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent.
Equivalent Course(s): FNDL 21006, REES 21006, REES 31006, ENGL 21006

ENGL 31101. Romantic Poetry. 100 Units.
In the wake of the American and French Revolutions, and still in the early days of the worlds first Industrial Revolution, two British poets--William Wordsworth and Samuel Taylor Coleridge--set out to produce another kind of revolution that they hoped could save their readers from a harsh new world of culture and sensibility brought on by “causes unknown to former times.” Their experiments in poetry were informed by a likewise unprecedented approach of the problems that they saw besetting their own moment. It was an extraordinary exercise in critical media theory very much avant la lettre. Both the experiments and the analysis had far-reaching on poets of their moment especially Shelley and Keats and poets beyond it, and have mattered much to the modern understanding of literature and criticism well into the twentieth century and into our own time. This course will take up the challenge of coming to terms with the Romantic “revolution in taste” in close engagements with both familiar and unfamiliar works. We will read other poets of the period, including Blake, Byron, Charlotte Smith, and Anna Laetitia Barbauld, and also come to terms with the massive legacy of Romantic poetry and poetics ever since, not least in the formation of modern practical criticism. There will be a short paper (3-4 pp.) and a longer one (15 pp.). (18th/19th)

ENGL 31104. Queer Theology and Queer of Color Critique. 100 Units.
This course provides an introduction to queer theology by examining, most broadly, the relationship between theology, theory, literature, and art. We will explore the foundations of queer theology in queer theoretical texts and illuminate, in particular, queer theology’s relationship to queer of color critique in order to identify and analyze some of the controversies that have arisen in queer theology and queer religions. Building on a critique of diversity and inclusion, we will pursue a sustained interrogation of the intersection of race, settler colonialism, capitalism, and cultural production through an encounter with theological and literary texts, including but not limited to speculative fiction, poetry, film, and photography, so as to imagine the theological potential of literary and artistic production. Throughout, we will survey and question the dominance of Christianity in queer theological production. How do Christian symbols, claims, and practices reflect and shape the multiplicity of queer life? How might theology provide a language for queer critique? And, how do queer literature and art contest and complicate the values taken for granted by the assumption of queerness’s putative secularity? While still acknowledging the injury to and exclusion of queers enacted by forms of Christianity, this course turns to theology and literature as resources for social justice and transformation.
Equivalent Course(s): RLVC 30104, CRES 21104, RLST 26104, GNSE 20104, ENGL 21104, CMLT 20104, CMLT 30104, GNSE 30104

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 fainthearted; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Equivalent Course(s): CMST 31110, ARTV 31110, ENGL 21110, ARTV 21110, CMST 21110, TAPS 28432, TAPS 38432, MAAD 21110

ENGL 31285. Toni Morrison, beloved and a mercy. 100 Units.
How lovely it is, this thing we have done - together. Beginning with Morrison's 1993 Nobel Prize Lecture, this class will read (for many reread) two of Toni Morrison's novels that pose the house and household as a "site of memory" in which to dramatize gendered histories of race in North America. Our class will annotate together Beloved and A Mercy with the essays, films, poetry of various scholars, in addition to some of Morrison's literary critical and historical writings. Our in-depth reading of these two works will provide a foundation for engaging in ongoing debates about race and writing in literary studies, black feminists critiques of the classroom, and histories of race-based slavery in North America. If, as Morrison contends, "language" teaches us "how to see without pictures" and that "language alone protects us from the scariness of things with no names," we will aim to hold language close as we consider "what moves at the margin. What it is to have no home in this place. To be set adrift from the one you knew. What it is to live at the edge of towns that cannot bear your company." (20th/21st)
Equivalent Course(s): GNSE 31285

ENGL 31400. Writing Argument. 100 Units.
Writing Argument is a pragmatic course in the rhetoric of arguments. The emphasis on "rhetoric" means that we won't be asking whether an argument is internally valid; instead, we'll look at what's on the page, and ask why it is more or less successful in persuading readers. The emphasis on "pragmatic" means that we'll focus mainly on your own arguments. Students in the course can expect three kinds of work: writing new arguments, analyzing arguments, and revising. The central goal is for you to use a method of analyzing arguments that will enhance your ability to write arguments, arguments that succeed with your readers, in your field. And you'll revise the argument you make for your field, probably many times. In most weeks, we'll spend each Tuesday in small groups, discussing your exercises. We'll spend each Thursday in a plenary session, one in which we expand upon, refine (and criticize) the rhetorical analysis of argument. In the final week or so of the course, we will look at arguments that class members have chosen for discussion, and we'll look at other approaches to argument.
Equivalent Course(s): LLSO 27403, ENGL 11400

ENGL 31404. Writing Speeches: Reagan and Obama. 100 Units.
Political speech-writers and political philosophers have been known to sneer at each other: the writers see the philosophers as ivory tower dreamers; the philosophers see the writers as brainless hacks. This course will be an experiment in linking the extremely pragmatic and the extremely conceptual. Working from a few of the most successful speeches of Presidents Reagan and Obama, we will look to see how the pragmatic and the philosophical shape each other. We will spend roughly half our time on speech-writing nuts-and-bolts, and half our time on some of the philosophical commitments reflected in the language of these two political leaders. (In addition to the speeches themselves, the course reading will include philosophical texts that will provide a frame for examining these commitments.) The course requires weekly exercises, most of which deal with nuts-and-bolts, but a few will analyze the conceptual groundings of the speeches.
Equivalent Course(s): ENGL 11404, LLSO 28203

ENGL 31562. Third World Women's Writing. 100 Units.
Though a term initially coined by French anthropologist Alfred Sauvy to categorized "developing" nations unaligned with major world powers during the Cold War, this course asks how African, Asian, Caribbean, and other Third Worldist women writers reclaimed the "Third World" as a project of people-centered unity, and engineered what political and cultural possibilities Third Worldist literature might realize for women in the anti- and post-colonial eras and today. Students will read critical transnational feminist theory and scholarship

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ENGL 32011. Data: History and Literature. 100 Units.

Data is a notion that seems to characterize our contemporary world. Digital revolutions, artificial intelligence, and new forms of management and governance all claim to be data-driven. This course traces the origins of these trends to the nineteenth century, when new statistical knowledges and literary traditions emerged. Moving across disciplinary boundaries, we will analyze the ways in which practices of observation and calculation produced data on populations, crime, and economies. Likewise, the literature of this period reflected the ways that data shaped subjective experience and cultural life: the rise of the detective novel transformed the world into a set of signs and data points to interpret, while Balzac's Human Comedy classified individuals into types. Drawing on these historical and humanistic perspectives, students will have the opportunity to measure and analyze their own lives in terms of data—as well as think critically about the effects of these knowledge practices.

Equivalent Course(s): HIPS 22011, PPHA 32011, SCTH 32011, KNOW 22011, STAT 36711, SOCI 30518, KNOW 32011, CHSS 32011, SOCI 20518

ENGL 32104. Hymns. 100 Units.

The course will track hymns from the early modern period through the late eighteenth century. We’ll examine the evolution of the hymn as a literary form, focusing on obsolescence and adaptation in literary transmission. We’ll start with the Psalms of the Hebrew Bible, and analyze psalters (such as the one produced by Mary Herbert, Countess of Pembroke, and her brother, Sir Philip Sidney) and the metrical psalms of Sternhold and Hopkins that were used in Anglican services. We’ll then take up the development of congregational hymns, hymns sung by everyone in a congregation, to track the way that literary adaptation among Dissenters became both common and controversial. We’ll look at Isaac Watts’s multiple hymns for each of the Psalms, his later Hymns and Spiritual Songs, and his Divine Songs for children to get at the importance he and other Dissenters (such as Anna Letitia Barbauld) attached to supplying words to all who could sing or say them. We’ll end with a discussion of “Amazing Grace” and its use in the British abolition movement, and with a discussion of the movement of the literary hymn away from religion altogether in literary hymns, Shelley’s and Keats’s odes.

(18th/19th)
Equivalent Course(s): RLVC 32104

ENGL 32123. Ecopoetics: Literature and Ecology. 100 Units.

This course will introduce students to recent debates in the environmental humanities and simultaneously to a range of creative responses across fiction, documentary, poetry, and the visual arts spurred by the effects of what has come to be called the Anthropocene epoch (despite substantive challenges to the term that we will address)—in a period of perceived grave environmental crisis. Students will be asked to respond critically to the works at hand, but also to conduct their own research and on-site fieldwork in Chicago on an environmental issue of their choosing. Students must be available for several field trips.

Equivalent Course(s): ARTH 22123, ARCH 22123, CEGU 22123, ARTH 32123

ENGL 32250. The Printed Book in the West: Evidence & Interference from Bibliography and Book History. 100 Units.

This hands-on seminar, conducted in the Hanna Holborn Gray Special Collections Research Center, will teach graduate students and advanced undergraduates how to read the whole book (viz. paper, type, illustrations, bindings, mise-en-page) in order to understand the relationships between materiality and the making of culturally instantiated meanings. Understanding the book as a coalescence of human intentions, we will learn about the processes of making books from incunabula through the early C20, with particular emphasis on the hand-press period (c.1450-1830). Students will learn the elements of bibliography (the formal analysis of printed artifacts) and be equipped to undertake bibliographical and book-historical research projects of their own. We will consider the central importance of such investigations for literary and historical scholarship, for the critical editing of texts, and for thinking about how we interrogate the past in a digital age.

Equivalent Course(s): HIST 22205, HIST 32205, ENGL 22250
ENGL 32300. Marxism and Modern Culture. 100 Units.
Designed for graduate students in the humanities, this course begins with fundamental texts on ideology and the critique of capitalist culture by Marx, Engels, Lenin, Gramsci, Althusser, Wilhelm Reich, and Raymond Williams, before moving to Marxist aesthetics, from the orthodox Lukács to the Frankfurt School (Adorno, Benjamin) to the heterodox (Brecht), and concludes with contemporary debates around Marxism and imperialism (Lenin, Fanon, and others), and Marxism and media, including the internet.
Equivalent Course(s): MAPH 31600, CMLT 31600

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)
Equivalent Course(s): FNDL 27103, REES 30001, CMLT 22301, ENGL 28912, REES 20001, HIST 23704, CMLT 32301

ENGL 32303. Prosody and Poetic Form: An Introduction to Comparative Metrics. 100 Units.
This class offers (i) an overview of major European systems of versification, with particular attention to their historical development, and (ii) an introduction to the theory of meter. In addition to analyzing the formal properties of verse, we will inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. There will be some emphasis on Graeco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic syllabo-tonic verse. No prerequisites, but a working knowledge of one European language besides English is strongly recommended.
Equivalent Course(s): GRMN 22314, SLAV 22303, CLAS 31313, CMLT 32303, SLAV 32303, CLCV 21313, CMLT 22303, GRMN 32314, ENGL 22310

ENGL 32312. Virtual Theaters. 100 Units.
This course probes the nature and limits of theater by exploring a range of theatrical texts from various centuries whose relation to performance is either partially or fully virtual, including philosophical dialogues, closet dramas, novel chapters in dramatic form, drama on social media, remote online theater on platforms like Zoom, algorithmic theater, mixed reality performance, and transmedia games. One unit of the course attends to experiments in remote theater since the COVID-19 pandemic. (20th/21st)
Equivalent Course(s): TAPS 32312, MAAD 12312

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. Sub-fields and topics may include history of technology, software studies, platform studies, video-game studies, electronic literature, social media, mobile media, network aesthetics, hacktivism, and digital public. We will also discuss ways that digital media theory intersects with and complicates work coming from critical theory, especially feminist, Marxist, queer, and transnational theories. Readings may include work by theorists such as Ian Bogost, Wendy Chun, Mary Flanagan, 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. 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.
Equivalent Course(s): CMST 37803, GNSE 32313

ENGL 32314. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of "alternate reality" or "transmedia" gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.
Equivalent Course(s): BPRO 28700, MAAD 20700, ARTV 30700, ENGL 25970, ARTV 20700, CMST 25954, TAPS 28466, CMST 35954

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.
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 it's 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 actions, the object of comedic performance, and the seriousness of play. A number of guest
speakers from various backgrounds will lecture, lead discussions, and projects. Assignments include weekly
readings, performative actions, and two short writing assignments, one on a key thinker on the subject of the
comedy, the other a creative writing assignment. A final project of your choice can be a traditional research
paper (10-12 pages) or a creative project with your choice of medium. Readings include selections from Friedrich
Schiller's "Letters upon the Aesthetic Education of Man," Henri Bergson's "Laughter," Sigmund Freud's "Joke
and Its Relation to the Unconscious," Lewis Hyde's "Trickster Makes This World," David Roebin's "Concrete
Comedy," and others. Note this is not a studio class, and while we will conduct a number of exercises in class,
participants are expected to be working on their individual projects outside of class throughout the term in
consultation with the instructor via office hours. Prior experience working with video is useful. An exhibition
from the seminar in the form of a YouTube channel.
Equivalent Course(s): ARTV 36216, TAPS 38427

ENGL 32505. Staging Islam: Traps and Trappings of Representation. 100 Units.
From terrorists to "good Muslims," standards in the racial, cultural, and religious representations surrounding
Islam have fluctuated across U.S. media. How do we conceptualize the nature of visual perception and
reception? The history of colonialism, secular modernity, gender, patriarchy, and the blurred distinctions
between religion and racialization have all contributed to a milieu of visual cultures that stage visions of and
arguments about Islam. Hostility towards Muslims has not abated as we venture well into the 21st century, and
many remain quick to blame an amorphous media for fomenting animosity towards the "real" Islam. We take
these essentialist terms of engagement as the start of our inquiry: what is the promise of a meaningful image?
What processes of secular translation are at work in its creation and consumption? Is there room for resistance,
legibility, and representation in U.S. popular culture, and what does representation buy you in this age? We will
pair theoretical methods for thinking about imagery, optics, perception, and perspective alongside case studies
from film, stage, comedy, streaming content, and television shows, among others. Students will critically engage
and analyze these theories in the contexts from which these works emerge and meld into a mobile and diasporic
U.S. context. Together, we will reflect on the moral, political, and categorical commitments vested in different
forms of media against historical trends of the 20th & 21st century.
Equivalent Course(s): CRES 22500, ENGL 22505, RDIN 32500, RDIN 22500, RLST 27555

ENGL 32514. Moby Dick, or The Whale. 100 Units.
This course will focus on Moby Dick. Monomania--in its psychological, sexual, aesthetic, religious,
epistemological, and political manifestations--will focus much of our inquiry into our texts and into the body of
critical discourse surrounding them. (Fiction, 1830-1940)
Equivalent Course(s): FNDL 22514, ENGL 22514

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
Stevenson, Charlotte Perkins Gilman, William Morris, and Edward Bellamy. We will also read work by Fredric
Jameson, Darko Suvin, and Raymond Williams.

ENGL 32650. Early Science Fiction. 100 Units.
This course will explore the cultural anxieties surrounding chiefly-class, race, gender, and colonization expressed
in early modern European works of speculative fiction. The syllabus will include fiction by Thomas More, Tommaso Campanella, Shakespeare, Francis Bacon, Johannes Kepler, Francis Godwin, Cyrano de Bergerac,
Henry Neville, and Margaret Cavendish, using speculative fiction to look at early modernity through the lens of
critical theory. (Med/Ren)

ENGL 32704. Writing Persuasion: Health and Environment. 100 Units.
A writing-intensive course in persuasive techniques that influence opinions and attempt to change behavior. This
year our focus will be on an issue that presents a challenge for persuasion theory: the environment. People are
notoriously slow to change their beliefs and behavior on environmental issues, and persuasion theory suggests
reasons why this might be the case. Environmental problems ask readers to weigh costs that affect one group
against benefits that might accrue to someone else. They involve time frames ranging from moments (which are
easy to think and write about) to millennia (not so easy) to geological epochs, a time scale so remote from our
experience as to be opaque to the imagination. Environmental problems are complex in ways that make them
difficult to capture in a coherent, emotionally compelling narrative. Many individually innocuous and seemingly
unrelated environmental events can converge over time to produce consequences that are counter-intuitively
larger and graver than their causes. This felt disparity between actions and outcomes can violate an audience's sense of fairness, biasing the audience against a persuasive appeal.
Equivalent Course(s): ENST 12704, CEGU 22704, ENGL 12704

ENGL 32705. Composing Composition: Writing Pedagogy. 100 Units.
Composing Composition is a course for graduate students who plan to work as teachers or who are entering the academic job market. This course provides a scholarly context and practical exercises that will prepare graduate students for the challenges of writing-related jobs in institutional contexts ranging from large research universities to small liberal arts schools. The course will prepare you to discuss the teaching of writing in applications to and interviews for academic jobs and fellowships.

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.

ENGL 32800. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Cratylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Regis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the "unmediated" or "immediate"? How do media become intelligible and concrete in the form of "metapictures" or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become "mixed" in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenze that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section.
Equivalent Course(s): CMST 27800, ARTV 20400, ARTH 35900, ENGL 12800, ARTH 25900, AMER 30800, CMST 37800, MAAD 12800

ENGL 32801. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a "habitat" in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. (20th/21st)

ENGL 33000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academics and professionals need advanced writing skills if they are to communicate effectively and efficiently. In this intensive, pragmatic course, students master the writing skills they need by first studying and then applying fundamental structures of effective writing. Each week, students meet in a synchronous small-group seminars to discuss each other's papers and then watch asynchronous lecture videos on a new principle. Discussion, editing, critiques, and rewrites ensure that all students sharpen their ability to write with clarity and power.
Equivalent Course(s): ENGL 13000

ENGL 33302. Writing Humans and Animals in Eastern Europe. 100 Units.
TBD
Equivalent Course(s): ENGL 23202, REES 23202, REES 33202

ENGL 33303. Animal Stories. 100 Units.
N/A
Equivalent Course(s): CMLT 23203, REES 33203, REES 23203, ENGL 23303

ENGL 33320. History of the English Language. 100 Units.
This course introduces students to the historical development of the English language, from its Proto-Indo-European roots through its earliest recorded forms (Old English, Middle English, and Early Modern English) up to its current status as a world language. English is a language that is constantly evolving, and students will gain the linguistic skills necessary for analyzing the features of its evolution. We will study the variation and development in the language over time and across regions, including variations in morphology, phonology, syntax, grammar, and vocabulary. We will also examine sociological, political, and literary phenomena that accompany and shape changes in the language. (Pre-1650, 1650-1830, 1830-1940; Med/Ren)
Equivalent Course(s): ENGL 23320
ENGL 33390. British Romantic Fiction and the Historical Novel. 100 Units.
As critics have rediscovered the fiction of the Romantic period in recent years, they have found not only neglected literary texts worthy of recovery but also signs of the emergence of many qualities that we take to mark the modernity of the British novel: investment in deep interiority, altered forms of narrative authority, allegiance to a national canon, and cognizance of a publishing marketplace that was newly saturated with choices, structures by serials, and segmented into subgenres. We will particularly organize this course around one further sign of the Romantic novel's modernity: an unprecedented preoccupation with the representation of cultural-historical specificity.

ENGL 33508. Cinemania: Movies and Madness. 100 Units.
This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? In the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo’s Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Person, The Manchurian Candidate, Marat/Sade, Titicut Follies, Asylum, David and Lisa, A Beautiful Mind, and Shutter Island.
Equivalent Course(s): CMST 35508, CMST 25508, ENGL 13508, ARTH 33508, ARTH 23508

ENGL 33809. Muses and Saints: Poetry and the Christian Imagination. 100 Units.
This course provides an introduction to the poetic traditions of early Christians and the intersection between poetic literature, theology, and biblical interpretation. Students will gain familiarity with the literary context of the formative centuries of Christianity with a special emphasis on Greek and Syriac Christians in the Eastern Mediterranean from the fourth through the sixth centuries. While theology is often taught through analytical prose, theological reflection in late antiquity and early Byzantium was frequently done in poetic genres. This course introduces students to the major composers and genres of these works as well as the various recurrent themes that occur within this literature. Through reading poetry from liturgical and monastic contexts, students will explore how the biblical imaginations of Christians were formed beyond the confines of canonical scripture. How is poetry a mode of “doing” theology? What habits of biblical interpretation and narration does one encounter in this poetry? This course exposes students to a variety of disciplinary frameworks for studying early Christian texts including history, religious studies, feminist and literary critique, as well as theology. Students will also analyze medieval and modern poetry with religious themes in light of earlier traditions to reflect on the poetry and the religious imagination more broadly.
Equivalent Course(s): MDVL 23000, CLAS 36119, CLCV 26119, RLST 23000, GNSE 24104, HCHR 33000, RLVC 33000, GNSE 34104, BIBL 33000

ENGL 34002. Joyce’s Ulysses: An Introduction. 100 Units.
This course consists of a chapter-by-chapter introduction to Ulysses. We will focus on such themes as the city, aesthetics, politics, sex, food, religion, and the family, while paying close attention to Joyce’s use of multiple narrators and styles. Students are strongly encouraged to read Joyce’s A Portrait of the Artist as a Young Man and Homer’s Odyssey as preparation for this course. Assignments will consist of quizzes, collaborative class presentations, regular contributions to the online discussion board, and a final paper. (Fiction, 1830-1940)
Equivalent Course(s): FNDL 24004, ENGL 24002

ENGL 34100. Foundations of Interpretive Theory. 100 Units.
The MAPH Core Course, Foundations of Interpretive Theory, begins two weeks before regular University classes and covers seminal works by thinkers such as Freud, Lacan, and Marx. It is taught by the MAPH Director and Preceptors and may include guest lectures by distinguished faculty members from different disciplines. The course is designed to give MAPH students a shared base for their further study.
Equivalent Course(s): MAPH 30100

ENGL 34114. Representing Revolutions. 100 Units.
TBD
Equivalent Course(s): CMLT 34104, ENGL 24114, CMLT 24104

ENGL 34220. New York, Capital of the Twentieth Century. 100 Units.
From the late 1950s New York became a world center for innovative poetry, painting, jazz and dance. This course explores the networks that linked uptown and downtown, black and white, queer and straight and other scenes, with the tensions both productive and destructive these created. (20th/21st)
Equivalent Course(s): ARCH 34220, GNSE 34221

ENGL 34240. Readings in Exile. 100 Units.
This course will read across “subaltern” autobiographical and literary narratives of exile in order to interrogate the condition of exile in the twentieth and twenty-first centuries. How is the exile discursively distinguished from the refugee, the migrant, the immigrant? How do the various origins and forms of exile - emergent from colonialism, war, racism, xenophobia, political disidence, and dispossession - inform our understanding of these
broader global machinations? Readings will include works by Edward Said, Kathleen Neal Cleaver, Stuart Hall, and Mahmoud Darwish, among others. (20th/21st)
Equivalent Course(s): CMLT 34240

**ENGL 34255. America’s Literary Scientists. 100 Units.**
This course targets in on the entanglements between science and literature during the nineteenth and early twentieth century in America—a historical moment when these realms did not appear nearly as divided as they do now. In particular, we attend to the period’s exciting developments in biology, which promised to revolutionize contemporary notions of human being. Our analysis of American fiction will center on the subjects and methods that writers adopted (imaginatively and often critically) from fields like evolutionary science, microbiology, and experimental psychology. But the course syllabus also includes American scientists who wrote fiction: What types of knowledge did they hope to produce in becoming literary? The aim of our inquiry will, in large part, be to examine the role of literature in shaping the significance of science in American culture, as well as the role of science in helping to build an American literary canon. Along the way, we will track the kinds of experiments in form and genre that such literary-scientific hybrids might produce. Readings may include works by Henry Adams, W.E.B. Du Bois, Charlotte Perkins Gilman, Oliver Wendell Holmes, William James, Silas Weir Mitchell, Mark Twain, and Edith Wharton. Theoretical and critical works will be drawn from the history of science, science and technology studies, and nonhuman studies.
Equivalent Course(s): MAPH 34255, ENGL 24255

**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)
Equivalent Course(s): BPRO 26500, ENGL 24319, CRWR 26341, CRWR 46341, ARTV 36901, ARTV 26901

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

**ENGL 34422. The Science of Literature. 100 Units.**
This course examines the modern history of literature as an object of scientific study. In particular, it introduces key moments in the conversation between quantitative methods and literary interpretation from the late-19th century to today. These include physiological theories of the novel; stylistics; book history; sociologies of reading; distant reading; and cultural analytics. At each moment we consider the intellectual contexts that encouraged dialogue between the sciences and literature; probe the theories and models by which this dialogue was framed; and consider its relevance to the practice of literary criticism today.
Equivalent Course(s): EALC 34411, EALC 24411, ENGL 24422

**ENGL 34500. Postcolonial Poetics. 100 Units.**
Does postcolonial literature have a distinctive ‘poetics’? We will begin with an inquiry into the nature and extent of the ‘difference’ that marks postcolonial literature, while at the same time remaining open to finding similarities, connections, influences, dialogue and dispute among the many literatures of the modern world. The tension between the two aspects—sameness and difference—will enable us to explore postcolonial poetics in terms of a dialectic (rather than attempt to arrive at a definition of it). This will also mean sidestepping the framing of the question of a postcolonial poetics exclusively in terms of a debate between aesthetics and politics. We will adopt a comparative methodology in discussing theoretical issues relating to form, genre, periodization, and language, selectively focusing on the postcolonial novel and tragedy (as genres), realism (as narrative form), and modernism (as internationalist movement). We will also examine the genealogy of aesthetic terms that have been specifically associated with postcolonial writing (or identified as specifically postcolonial), like magical realism, hybridity, creolism, and negritude. Finally, we will explore the terms in which postcolonial themes and ideologies
like nationalism, reform and modernity, history and Marxism have been invoked in the literature. Our readings will address a range of theoretical writings from the Caribbean, South Asia, Latin America and Africa.

**ENGL 34515. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.**

This course is intended as an introduction to the study of videogames in the humanities. Topics include videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium; embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind, readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates should be prepared for an MA-level reading load but will write final papers of the standard length for upper-level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a particular research topic in-depth will be given supplemental readings. This course will also be designed to take advantage of the University of Chicago’s videogame collection, and will require game play both individually and as part of group play sessions.

Equivalent Course(s): ENGL 24515, CMST 27915, MAPH 34515, CMST 37915, MAAD 27915

**ENGL 34526. Forms of Autobiography in the Twentieth and Twenty-First Centuries. 100 Units.**

This course examines the innovative, creative forms autobiography has taken in the last one hundred years in literature. We will study closely works written between 1933 and 2013 that are exceptional for the way they challenge, subvert and invigorate the autobiographical genre. From unpublished sketches to magazine essays and full-length books, we will see autobiography take many forms and engage with multiple genres and media. These include biography, memoir, fiction, literary criticism, travel literature, the graphic novel and photography. Producing various mutations of the autobiographical genre, these works address some of the same concerns: the self, truth, memory, authenticity, agency and testimony. We will complement discussions of these universal issues with material and historical considerations, examining how the works first appeared and were received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics and public personas. The main authors studied are Virginia Woolf, Gertrude Stein, James Baldwin, Vladimir Nabokov, Roland Barthes, Paul Auster, Doris Lessing, Marjane Satrapi and W.G. Sebald. (20th/21st)

Equivalent Course(s): GNSE 34526, GNSE 24526, ENGL 24526

**ENGL 34528. Seeing Ourselves: Photography and Literary Non-Fiction. 100 Units.**

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

(Theory, 20th/21st)

Equivalent Course(s): ENGL 24528

**ENGL 34540. Islands and Otherness. 100 Units.**

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

Equivalent Course(s): ENGL 24540, MAPH 34540

**ENGL 34554. Mysticism and Modernity. 100 Units.**

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

Equivalent Course(s): ENGL 26708

ENGL 34620. Modernist Poetry: Yeats, Eliot, Pound. 100 Units.
We will study selected works by Yeats, Eliot, H.D., Auden, Stevens, Williams, Loy, and others. Some 19th C authors, such as Browning, Tennyson, and Whitman, will also be addressed. (Poetry, 1830-1940; 20th/21st)
Equivalent Course(s): ENGL 26708

ENGL 34651. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, monsters, psychological horror, thrillers, killer/slasher, and gore/horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, threats, phobias and paranoia that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Equivalent Course(s): CMLT 26614, SCTH 36014, ENGL 26614

ENGL 34710. Journalism and the British Novel. 100 Units.
This course seeks to study the mutually constitutive relation between journalism and the novel. In several case studies, it examines the formation of the journalistic version of the man (and woman) of letters, the development of literary criticism in journals, of the rise of the foreign correspondent, and the assumption of the star system of "yellow" journalism late in the nineteenth century-all in relation to developments in the novel. We will read novels by Shepherd, Dickens, Trollope, Gissing and Meredith and a variety of journalism, relying heavily on the "Newspapers of the Nineteenth Century" database.

ENGL 34770. Digital Media Aesthetics: Interaction, Connection, and Improvisation. 100 Units.
This course investigates the ways that digital and networked media have changed contemporary aesthetics, forms, storytelling practices, and cultures. Along the way, we will analyze electronic literature, Twine games, interactive dramas, video games, transmedia narratives, and more. Formally, we will explore concepts such as multilinear narrative, immersive and navigable worlds, network aesthetics, interactive difficulty, aleatory poetics, and videogame mechanics. Throughout the quarter, our analysis of computational media aesthetics will be haunted by matters of race, gender, sexuality, class, and other ghosts in the machine. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media cultures will make for a more exciting quarter. (20th/21st)
Equivalent Course(s): CMST 37870, TAPS 34770, CMST 67870, GNSE 34770

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 Greek, Chinese, and Indic antiquity to the present. (18th/19th, 20th/21st)
Equivalent Course(s): CMLT 34801, MAPH 34800

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

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.
Equivalent Course(s): GRMN 34900, GRMN 23416, ENGL 14900

ENGL 34960. California Fictions: Literature and Cinema 1945-2018. 100 Units.
This course will consider works of literature and cinema from 1884-2018 that take place in Oakland, San Francisco, Los Angeles, the Inland Empire, and rural California to offer a case study for everyday life and critical space theory. Beginning with Helen Hunt Jackson's Ramona and ending with Boots Riley's Sorry to Bother you, we will also consider how "the west" provides an opportunity for reconsidering canon formation and genre. (20th/21st)
ENGL 35008. Changing Worlds: J.G. Ballard's Apocalyptic Quartet. 100 Units.
Between 1961 and 1966, the English novelist and short story writer J.G. Ballard produced four novels (THE WIND FROM NOWHERE, THE DROWNED WORLD, THE BURNING WORLD, and THE CRYSTAL WORLD) that depict, poetically and concretely, global changes to the earth and its human inhabitants, in particular their imaginations. The relation of these lyrical apocalypses to science fiction, visual art, ecology and the philosophy of time, as well as their awkward coordination into a cycle, will concern us. We will conclude the course by reading Anna Kavan's 1967 ICE, which in a way complements and completes Ballard's cycle.
Equivalent Course(s): GRMN 32900, FNDL 28100, ENGL 15200

ENGL 35200. Beowulf. 100 Units.
This course will aim to help students read Beowulf while also acquainting them with some of the scholarly discussion that has accumulated around the poem. We will read the poem as edited in Klaeber's Beowulf (4th ed., Univ. of Toronto Press, 2008). Once students have defined their particular interests, we will choose which recent approaches to the poem to discuss in detail; we will, however, certainly view the poem both in itself and in relation to Anglo-Saxon history and culture in general. (C, E)
Equivalent Course(s): GRMN 32900, FNDL 28100, ENGL 15200

ENGL 35270. Strange Worlds. 100 Units.
Medieval Literature often conjures worlds of almost science-fictional strangeness. We will focus on the fantastic spaces of romance and visionary religious literature to explore the affective, conceptual, and ideological experiments enabled by medieval forms of estrangement. (Med/Ren)

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.

ENGL 35308. Sociology of Literature. 100 Units.
This course explores the critical potential and limitations of a few key sociological approaches to literature, working with the literary scene of the 1890s as our case. We will focus on Bourdieu's theorization of the field of cultural production; Foucault's analytics of power/knowledge and discursive formations; and recent efforts by Moretti and others to import geographic, social network, and evolutionary models into literary studies.
Equivalent Course(s): SOCI 30525, CMLT 25301, SOCI 20525, CMLT 35301, ENGL 25306

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 anti-moralistic, 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.

ENGL 35417. Utopia and Perfection in Late Medieval England. 100 Units.
A course on the drive to individual and collective perfection, and its relation to social and psychic conflict. Readings from medieval political theory, theology, mystical, hagiographical, and penitential writing, texts documenting the demographic and political upheavals of the 14th century, and poetry of the period. (Med/Ren)

ENGL 35418. Figura, Persona, Vox: Prosopopoeia in the Middle Ages. 100 Units.
This course considers fictional persons, tropes of anthropomorphism and vivification, and personificational allegory as these operate in the theory and practice of medieval imaginative writing. In addition, it places practices of prosopopoeia within ongoing scholarly conversations about lyric voice, literary character, affect, the ontology of fiction, and the relation of speech to writing. (Med/Ren)
Equivalent Course(s): MDVL 35418

ENGL 35451. Uneasy Intimacies: Interracial Modernism. 100 Units.
This course explores 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 Virginia Woolf, Gertrude Stein, Nella Larsen, William Faulkner, Zora Neale Hurston, and Claude McKay. (20th-21st)
Equivalent Course(s): CRES 35451
ENGL 35509. Psychoanalytic Theory: Freud and Lacan. 100 Units.
For this course, we will read major texts by Freud and Lacan. Freud readings will include "Beyond the Pleasure Principle," "Note on a Mystic Writing Pad," "The Uncanny," "Jensen's Grady," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," "Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.
Equivalent Course(s): CMLT 35551, CMLT 25551, FREN 25551, ENGL 25509, FREN 35551

ENGL 35550. Feminist and Queer Literary Criticism. 100 Units.
An introduction to classic texts in feminist and queer literary criticism. We will also be reading works by Frank O'Hara, Tennessee Williams, Octavia Butler, Ernest Hemingway, Allen Ginsberg, Gwendolyn Brooks, Adrienne Rich, Sylvia Plath, Harryette Mullen, and Maggie Nelson. (20th/21st)
Equivalent Course(s): GNSE 35550

ENGL 35605. Imagining the City. 100 Units.
The rise of the modern city makes possible new modes of experience, new kinds of people and personality, and new kinds of stories. Texts include Gaskell, North and South; Dickens, Hard Times; Stevenson, Dr. Jekyll and Mr. Hyde; Conan Doyle, The Adventures of Sherlock Holmes; Wilde, The Portrait of Dorian Gray; Woolf, Mrs Dalloway.

ENGL 35670. Modernist Poetry. 100 Units.
This introduction to modernist poetry focuses on British, Irish, and expatriate American poets such as T.S. Eliot, Ezra Pound, H.D. (Hilda Doolittle), Mina Loy, and W.B. Yeats. We will also consider some of their antecedents (such as Alfred Tennyson, Robert Browning, Christina Rossetti, Charlotte Mew) and some of their contemporaries, known as the 'war poets,' such as Wilfred Owen, David Jones, Siegfried Sassoon, and Isaac Rosenberg. Assignments consist of two papers, collaborative class presentations, and regular contributions to the online discussion board. (20th/21st)

ENGL 35700. Sex, Gender, and Sexuality in the Middle Ages. 100 Units.
The field of gender and sexuality in medieval Western Europe is both familiar and exotic. Medieval poetry is fascinated by the paradoxical inner workings of desire, and poetic, theological, and philosophical texts develop sophisticated terms for analyzing it. Feminine agency is at once essential to figurations of sexual difference and a scandal to them. Ethical self-realization gets associated both with abstinence and with orgasmic rapture. This course will examine these and other topics in medieval gender and sexuality through reading a range of materials including poetry, theology, gynecological treatises, hagiography, and mystical writing.
Equivalent Course(s): GNSE 35700

ENGL 35902. Virgil, The Aeneid. 100 Units.
A close literary analysis of one of the most celebrated works of European literature. While the text, in its many dimensions, will offer more than adequate material for classroom analysis and discussion, attention will also be directed to the extraordinary reception of this epic, from Virgil's times to ours.
Equivalent Course(s): CMLT 35902, CLAS 44512, SCTH 35902

ENGL 35950. Beckett and Media. 100 Units.
Though best known for a single play, Waiting for Godot, Samuel Beckett was a poet, novelist, short-story writer, playwright, translator, and critic with a voluminous output. This course introduces students to the variety and influence of one of the central figures in twentieth-century literature and theater by considering Beckett's better-known plays-both on the page and in recorded performances-alongside select novels, criticism, film, radio, and television pieces. Among the questions we will ask are: What can Beckett's experiments across media teach us about the presumed and actual limits of form? What happens when a medium becomes the means of its own undoing? What can we learn from Beckett's career about cardinal developments in twentieth-century drama, literature, film, and television? (20th/21st, Drama)
Equivalent Course(s): TAPS 35950

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 troubleshooting 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.
Equivalent Course(s): CRES 35952

ENGL 36003. Wit & Wisdom in 18th-Century Literature. 100 Units.
TBD
Equivalent Course(s): CHSS 30100
ENGL 36012. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.
A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, Mallarmé, Verlaine, Rimbaud, Apollinaire. Texts will be read in English with reference to the French originals. Close reading, references to poetry in English, and focus on problems in translation. Students with French should read the poems in the original. Class discussion to be conducted in English; critical essays to be written in English. An extra weekly session will be scheduled for discussion in French, for French-speakers.
Equivalent Course(s): FREN 26019, SCTH 36012, FREN 26019, SCTH 26012, CMLT 36012

ENGL 36013. Contemporary Poems in English. 100 Units.
No description available.
Equivalent Course(s): STH 36013

ENGL 36018. Poetry and Trauma: Hayden, Lowell, Plath. 100 Units.
We will read the poems of three 20th century American poets, Robert Hayden, Robert Lowell, and Sylvia Plath, with an eye to the historical and psychological wounds suffered by the poets and the transformation of wounds into art. By close attention to both text and context, we will try to feel our way into the mysteries of poetic creation and human resilience.
Equivalent Course(s): STH 36018, ENGL 26018

ENGL 36077. Literary Biography. 100 Units.
Literary Biography: A Workshop. We will study four major literary biographies: Elizabeth Gaskell’s The Life of Charlotte Brontë (1857), Lytton Strachey’s Eminent Victorians (1918), Walter Jackson Bate’s John Keats (1964), and Hermione Lee’s Virginia Woolf (1996). While analyzing the arts of literary biography, students will compose a biographical sketch of their own (20 pages), using primary materials from the Special Collections in the Regenstein Library and elsewhere, as appropriate. The course combines literary criticism and creative writing.
Equivalent Course(s): STH 36017, ENGL 26017

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, Membre, 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, Canelo, Karen Tei Yamashita, Heise, Gikandi, Schmidt-Camacho, Fields and Fields, Bonilla-Silva, and Massey, in addition to film screenings and field exercises. (H)
Equivalent Course(s): CRES 36183, CRES 25011, LACS 26183, ENGL 25011

ENGL 36210. Translation Theory and Practice. 100 Units.
This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how “world histories” may be hidden within “word histories,” as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present; compare multiple translations of the same text; and examine notable recent translations. Students will regularly carry out translation exercises and create a final translation project of their own. (20th/21st)
Equivalent Course(s): ENGL 23120

ENGL 36222. Elizabeth Bishop and Robert Lowell. 100 Units.
An intensive study of these two poets, whose work differs radically, but whose friendship nourished some of the most enduring and original poetry of the American 20th century. Close attention to the poems, in the light of recent biographical work and new editions.
Equivalent Course(s): STH 36002, ENGL 26223

ENGL 36230. Death Panels: Exploring dying and death through comics. 100 Units.
What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts.
Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.

Equivalent Course(s): HLTTH 26230, HIPS 26230, ARTV 20018, KNOW 36230, ENGL 26230

ENGL 36233. Kincaid and Naipaul. 100 Units.
This course focuses on the works of Jamaica Kincaid, V.S. Naipaul (whom cultural critic Shalini Puri once called a "postcolonial skeptic"), and their interlocutors. We will read fiction and non-fiction alike to investigate history, debt, and violence and the act of writing about the postcolony from the Global North. (20th/21st)
Equivalent Course(s): LACS 36233, GNSE 36233

ENGL 36251. Richer and Poorer: Income Inequality. 100 Units.
Current political and recent academic debate have centered on income or wealth inequality. Data suggests a rapidly growing divergence between those earners at the bottom and those at the top. This course seeks to place that current concern in conversation with a range of moments in nineteenth and twentieth century history when literature and economics converged on questions of economic inequality. In keeping with recent political economic scholarship by Thomas Piketty, we will be adopting a long historic view and a somewhat wide geographic scale as we explore how economic inequality is represented, measured, assessed and addressed. (18th/19th, 20th/21st)

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

ENGL 36407. Comedy Central 2: The Body's Genres. 100 Units.
The story of comedy from the classics on focuses on the comedic as a weapon, as play that disrupts communication, and as a scene of moral revelation. This course will take up those relations, but begins with the body. We will focus on the plastic, corporeal, affective, and psychodramatic dynamics of the comedic. So much so, in fact, that we're calling it a studio seminar: it will involve actively participating in exercises adapted from the somatic arts, contemporary dance, music, theatre and contemporary comedy and developing new ones. Recognizing that bodies are as much created by movement as engendering it, and recognizing that the comedic is a register for translating the impact of other bodies including the world's body, the course will partition "the body" into focal themes such as: scale/gesture, the vocal grotesque/irony, movement/interruption, trauma/repair, slapstick/satire, ritual/convention, spontaneity/improvisation; cognitive laughter/belly laughter. Readings will include texts by Linda Williams, Erving Goffman, J.L. Moreno, Elias Canetti, Moshe Feldenkrais, Steve Paxton, Mikhail Bakhtin, Mae West, Jerry Lewis and Fred Moten. Students will contribute their own choices to an exploration of individual performances by Buster Keaton, Louise Lasser, Eleo Pomare, Phyllis Diller, Jackie "Moms" Mabley, and Jerrod Carmichael.
Equivalent Course(s): ARTV 36215, TAPS 36215

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

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).
Equivalent Course(s): CMLT 26770, TAPS 36550, FNDL 21405, TAPS 16550, CMLT 36750, ENGL 16550

ENGL 36560. Shakespeare and the Ancient Classical World. 100 Units.
This course will look closely at the plays written by Shakespeare on the ancient classical world: Titus Andronicus, Julius Caesar, Troilus and Cressida, Antony and Cleopatra, Timon of Athens, and Coriolanus, with an emphasis on the second, third, and fourth titles in this list. Why did Shakespeare turn to the ancient classical
world for dramatic material, and what did he find there that was not available to him in the Christian world he knew at first hand? What philosophical ideas, experiments in forms of governance, and understanding of the human condition did he discover? In what ways is Shakespeare a different writer and dramatist as a result of his imaginative journey to the world of ancient Greece and Rome? (D, E) This course is part of the College Course Cluster, The Renaissance.

Equivalent Course(s): FNDL 26560, ENGL 16560

ENGL 36590. The Pleasure of Hating: Satire Now and Then. 100 Units.

Satire exposes human folly to ridicule in order," as Jonathan Swift claimed, "to mend the world." This course will examine the protean mode of satire-its history, its forms, its pleasures and its politics-beginning with the origins of satire in Ancient Greece and Rome and extending through the literary satire of the 17th-19th centuries, with some consideration of these works in relation to popular contemporary forms like news satire and sketch comedy. We will supplement our reading with theoretical and critical discussions of satire by John Dryden, William Hazlitt, Mikhail Bakhtin, Northrop Frye, Linda Hutcheon, and others. (18th/19th)

Equivalent Course(s): SCTH 52001, CMLT 52001

ENGL 36624. Ekphrasis. 100 Units.

What happens when a text gives voice to a previously mute art work? Ekphrasis - the verbal representation of visual art - continues to be a central concern of word and image studies today. The understanding of ekphrasis as an often hostile paragone between word and image exists alongside notions of a more reciprocal model involving a dialogue or "encounter" between visual and verbal cultures. The affective dimension of the relationship -- ekphrastic hope, ekphrastic fear -- has also been prominent in recent scholarship, as well as attention to the "queerness" of ekphrasis. Drawing on literary works and theories from a range of periods and national traditions, the course will examine stations in the long history of ekphrasis. Why are certain literary genres such as the novel or the sonnet privileged sites for ekphrasis? How can art history inform our understanding of such encounters, and to what extent can we say that it is a discipline based in ekphrasis? What can we learn from current work on description, intermediality, narrative theory, and translation theory? Readings from Homer, Philostratus, Lessing, Goethe, Keats, A.W. Schlegel, Kleist, Sebald, Genette, among others.

Equivalent Course(s): ENGL 26624, GRMN 26624, GRMN 36624, CMLT 26624, ARTH 36624, CMLT 36624, ARTH 26624

ENGL 36661. The Rise of the Global New Right. 100 Units.

This course traces the intellectual genealogies of the rise of a Global New Right in relation to the contexts of late capitalist neoliberalism, the fall of the Soviet Union, as well as the rise of social media. The course will explore the intertwining political and intellectual histories of the Russian Eurasianist movement, Hungarian Jobbik, the American Traditional Workers Party, the French GRECE, Greek Golden Dawn, and others through their published essays, blogs, vlogs and social media. Perhaps most importantly, the course asks: can we use f-word (fascism) to describe this problem? In order to pose this question we will explore the aesthetic concerns of the New Right in relation to postmodern theory, and the affective politics of nationalism. This course thus frames the rise of a global new right interdisciplinary and comparatively as a historical, geopolitical and aesthetic problem.

Equivalent Course(s): CRES 26660, CRES 36660, ENGL 26660, SIGN 26050, REES 26660, REES 36661, CMLT 26660, CMLT 36660

ENGL 36710. Eccentric Moderns. 100 Units.

An examination of six idiosyncratic poets who invented new forms of language on the peripheries of High Modernism: David Jones, Laura Riding, Hart Crane, W.H. Auden, Geoffrey Hill, and Anne Carson. Close formal analysis of the poems in the wider social and political contexts of the 20th and early 21st centuries. We will supplement our reading with theoretical and critical discussions of satire by John Dryden, William Hazlitt, Mikhail Bakhtin, Northrop Frye, Linda Hutcheon, and others. (18th/19th)

Equivalent Course(s): SCTH 36710, ENGL 26710

ENGL 36720. Yeats and Auden. 100 Units.

None available.

Equivalent Course(s): CMLT 52001

ENGL 36800. Imagining the Audience in Early Modern English Performance. 100 Units.

This course will explore the idea of the audience in early modern England by looking hard at the range and subtlety of its expressions, both from a distance and up close. At the outset, our remit will be digital/philo logical. We will track the concept of the collectivity across the EEBO corpus, looking for patterns of use and lexical innovation. We will also search the six (non-digitized) volumes of the Catalogue of British Drama. To prepare ourselves to make arguments on the basis of this work, we will consult methodological criticism on literary data mining and gain some hands-on experience with topic modeling, and possibly network visualization. The second leg of the course will involve reading works and criticism that not only address and represent, but in some measure also theorize, the audience as collective entity, zone of conduct, mode of encounter, etc. Primary texts will likely include Hamlet, Antony and Cleopatra, Timon of Athens, The Roaring Girl (Middleton and Dekker), Bussy D’Ambois (Chapman) and some court masques, royal entries and mayoral pageants. Non-dramatic works will likely include The Art of the Courtier (Castiglione), The Gull’s Horn-book (Dekker), The Art of English Poesie (Puttenham) and possibly some political tracts and treatises of the interregnum. A few of our dramatic and critical choices will be decided by vote at the start of the quarter.

Equivalent Course(s): TAPS 36800
ENGL 36810. Intellectuals and Power. 100 Units.
Intellectuals may be defined as those who speak truth to power, but how they speak, with what conception of truth, and in relation to what kind of power? In this course, we will try to begin to answer these questions by looking at the works and lives of some exemplary intellectuals, including Machiavelli, Carlyle, Benda, Nietzsche, Sartre, Ellison, Foucault, Sontag, and Said.
Equivalent Course(s): CMLT 26810, CMLT 36810

ENGL 36855. Queer Theory. 100 Units.
This course aims to offer a foundation in queer theoretical texts. In order to understand the contested definitions of the term “queer” and explore the contours of the field’s major debates, we will work to historicize queer theory’s emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, Dinshaw, Edelman, Anzaldúa, Ferguson, and Muñoz in addition to prominent issues of journals like GLQ, differences, and Signs, we will approach these pieces as historical artifacts and place these theorists within the communities of intellectuals, activists, and artists out of which their work emerged. We will, thus, imagine queer theory as a literary practice of mournful and militant devotion, trace queer theory’s relationship to feminism and critical race theory, critique the hagiographic tendency of the academic star system, and interrogate the assumptions of queer theory’s secularity.
Equivalent Course(s): GNSE 36855, CMLT 26855, RLVC 36855, ENGL 26855, RLST 26885, CMLT 36855, GNSE 20130

ENGL 36856. Queer Theory: Futures. 100 Units.
TBD
Equivalent Course(s): CMLT 36856, RLVC 36856, ENGL 26856, CMLT 26856, GNSE 26856, GNSE 36856, RLST 26856, CRES 26856

ENGL 37270. Empire Books. 100 Units.
This course will examine books that were important in the British project of empire in the nineteenth century, both as texts contributing to debates about empire and its operations, and as material objects that circulated around the globe. We will take up three themes: commodities and their regimes (e.g. Opium, and the Opium Wars); slavery and other types of labor migration; settler colonialism. Books will include Thomas De Quincey, Confessions of an English Opium Eater (1821); Mary Prince, The History of Mary Prince, a West Indian Slave, Related by Herself (1831); [Edward Gibbon Wakefield], A Letter from Sydney (1829); Charlotte Brontë, Jane Eyre (1847). The class will meet in Special Collections in Regenstein. (18th/19th)

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

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).

ENGL 37514. Emily Dickinson. 100 Units.
In this course we will read and reflect on the lyrics and the letters of Emily Dickinson, within and against a number of critical contexts. For the first few weeks we will acquaint ourselves with her corpus, reading deeply and widely her poetry and prose. We will also work to contextualize Dickinson’s writing within the culture, history, and politics of the mid-19th century, focusing particularly on issues of gender, professional authorship, and the culture of domesticity. This is a maker’s course. Students will produce an original volume of Dickinson’s poetry and prose as the final assignment. I will also consider other creative proposals.
Equivalent Course(s): ENGL 27514

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.

ENGL 37803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
TBD
Equivalent Course(s): CMST 47803, CMST 27803
ENGL 37815. Appropriations and Impostures. 100 Units.
What are the different aesthetic and literary uses of appropriation? The editor of a Canadian magazine who set up the Appropriation Prize in 2017, defended the practice of cultural appropriation by insisting that "anyone, anywhere, should be encouraged to imagine other peoples, other cultures, other identities." This case underscores the continuing tension between narrative as a vehicle for imagining and empathizing with distant others, and notions of cultural property. In this course, we look at a selection of literary works that speak to these themes including Diderot, Ern Malley, Patricia Highsmith, Peter Carey, Kenneth Goldsmith, and Sherman Alexie, with particular attention to the work of appropriation in postcolonial contexts. We also touch on appropriation in other media, such as for instance, Richard Prince’s “New Portraits,” Sherrie Levine’s “After Walker Evans”, and Ni Haifeng’s installations.
Equivalent Course(s): ENGL 27815, MAPH 37815

ENGL 37818. Consent and Coercion: Rights, Agency, and Authority in the Eighteenth Century and Beyond. 100 Units.
In American popular culture, the eighteenth century is remembered today (to the extent that it is remembered at all) as a heady time of revolutions and revolutionaries, when towering figures of the Enlightenment established modern democracy. This, in many ways, reflects the narrative eighteenth-century writers were developing about their own age. For British Whigs, the "Glorious Revolution" of 1688 had been a watershed moment at which the arbitrary rule of kings had been replaced for all time by constitutionalism; the social contract and the civil polity had triumphed over divine-right ideology, ushering in a new, beneficent era of progress. And, in the 1790s, the French Revolution fired the political imaginations of British radicals who saw the potential for a world made anew - a world of universal suffrage and gender equality, where slavery was abolished. Clearly, attaining these goals was a long way off. The debates over the structures, meanings, and nature of consent had tendrils in multiple areas of society - the law, of course, but also in understandings of sexuality, constructions of gender, economics, and colonization. Questions of rights, agency, and authority (what those categories meant, who could possess them, and who guaranteed them) were by no means settled, and, indeed, throughout the century, calls to curtail the categories of people who should have access to the sphere of political influence were often as boisterous as those to expand such access. This course will explore how a range of authors in eighteenth-century Britain figured questions of consent, rights, and authority and how the ideological debates these authors mediated continue to inform contemporary politics, cultures, and identities. We will read works by literary figures such as Daniel Defoe, Samuel Richardson, Mary Hays, Olaudah Equiano, and Mary Shelley. We will consider the writings of some of the major political philosophers of the day, as well, including John Locke, Thomas Hobbes, Mary Astell, Jean-Jacques Rousseau, Thomas Paine, and Mary Wollstonecraft. We will additionally discuss readings in modern criticism and theory to help us better situate our primary texts in the discourses of modernity and better understand their lasting resonances.
Equivalent Course(s): ENGL 17818, MAPH 37818

ENGL 37870. Midcentury Modern Fiction: Virginia Woolf, Elizabeth Bowen, Sylvia Townsend Warner. 100 Units.
In this course we will study three British (or in Bowen’s case, Anglo-Irish) novelists whose principal works were published between the 1920s and the 1970s. While Woolf is well-known, Bowen and Warner have only begun to receive the recognition they deserve. We will read a selection of their fiction, probably including Woolf’s To the Lighthouse and Between the Acts, Bowen’s The Last September and The Heat of the Day, and Warner’s Lolly Willowes and Summer Will Show. We will also read a selection of these writers’ shorter works, especially Bowen’s and Warner’s extraordinary stories about Britain in World War II. Assignments will consist of collaborative class presentations, regular contributions to the online discussion board, and a final paper.
(20th/21st)
Equivalent Course(s): ENGL 27870, GNSE 27870, GNSE 37870

ENGL 37880. Gendering Arabs: Embodiment, Agency, Affect. 100 Units.
This course explores the diverse ways that gender and sexuality are represented in contemporary cultural texts—film, fiction, and art—from the Middle East and North Africa. These creative works will be paired with critical writings from a variety of disciplinary and theoretical perspectives (gender studies, queer theory, affect theory, literary and cultural studies, anthropology, Islamic studies, and activist literature). While we will attend to the layered histories and legacies of colonialism, orientalism, globalization, military occupation, and war, our goal is to center gender discourses and practices as they are negotiated, performed, and contested by artists, writers, and thinkers in and from the region. Our readings and films emphasize how questions of agency, affect, and embodiment shape the lifeworlds and creative imaginaries of cultural producers from the Middle East and North Africa.
Equivalent Course(s): AASR 37880, CMLT 37880, CMLT 27880, RLST 27880, ISLM 37880, CHDV 27880, ENGL 27880, GNSE 27880, GNSE 37880

ENGL 38230. Fashion and Change: The Theory of Fashion. 100 Units.
This course offers a representative view of foundational and recent fashion theory, fashion history, and fashion art, with a historical focus on the long modern era extending from the eighteenth century to the present. While engaging the general aesthetic, sociological, and commercial phenomenon of fashion, we will also devote special attention to fashion as a discourse self-reflexively preoccupied with the problem of cultural change—the surprisingly difficult question of how and why ‘change’ does or does not happen. We will aim for a broader appreciation of fashion’s inner workings—its material processes, its practitioners—but we will also confront the long
tradition of thinking culture itself through fashion, to ask how we might productively do the same. (Literary/Critical Theory) Equivalent Course(s): GNSE 28230, ENGL 28230, GNSE 38230

ENGL 38240. Rise of the Novel. 100 Units.
Survey of eighteenth-century British "rise of the novel" criticism and theory. (18th/19th)

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

ENGL 38404. Introduction to Old English. 100 Units.
Mōðe word fræt." These are the first words of a riddle that students will learn how to read in this course. As the first part of the Medieval Research Series, this course introduces students to the Old English language, the literary history of early medieval England, and current research tools and scholarship in the field of Old English. In studying the language, we will explore its diverse and exciting body of literature, including poems of heroic violence and lament, laws, medical recipes, and humorously obscene riddles. Successful completion of the course will give students a rich sense not only of the earliest period of English literary culture, but also of the structure of the English language as it is written and spoken today. (Pre-1650; Med/Ren) This course is the first in a two quarter Medieval Research sequence. No prior experience with Old or Middle English is required. The second course in the Medieval Research sequence (Beowulf) will be offered in the Spring Quarter.
Equivalent Course(s): ENGL 28404, MDVL 28404

ENGL 38405. Old English Riddles (Med. Research Sequence II) 100 Units.
In this course, we will read and translate all of the Exeter Book Riddles from Old English, attending closely to issues of language, paleography, textual cruxes, and-of course-interpretation. In an effort to understand these riddles within a broader early medieval tradition of enigmatic poetry, we will also read several Old English charms as well as Anglo-Latin riddles in translation. Emphasis will also be placed on the history of scholarship on early medieval riddles, and over the course of the term, each student will produce a piece original scholarly research that engages with a riddle or set of riddles and the critical tradition. (Pre-1650; Poetry); (Med/Ren).
Equivalent Course(s): ENGL 38405, MDVL 28405

ENGL 38500. Mythologies of America: 19th Century Novels. 100 Units.
Hawthorne, Melville, Stowe, Alcott, and Twain wrote fiction that, in individual novels and also read comparatively, offers a civic template of mythologies of America: its genesis, its composition, its deities, its ritual life. The course considers this writing as both distinctively American, and as engaging central themes of modern novels, e.g. time, history, and memory; the relation of private to civic life, and the shifting role of religious authority.
Equivalent Course(s): RAME 38500, ENGL 38510, RLVC 38500, RLST 28510

ENGL 38505. Beowulf. 100 Units.
In this course, we will read and translate Beowulf from Old English, attending closely to language, paleography, and textual cruxes. We also will examine the history of scholarship on the poem and a variety of approaches to its interpretation, guided by student interest. Over the course of the term, each student will produce a piece original scholarly research that engages with the poem and its critical tradition. (Pre-1650, Poetry) This course is the second in a two quarter Medieval Research sequence.
Equivalent Course(s): MDVL 28505, FNDL 28505, ENGL 28505

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 TS 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)
Equivalent Course(s): AMER 28613, LACS 28613, ENGL 38613, LACS 38613

ENGL 38619. Postcolonial Openings: World Literature after 1955. 100 Units.
This course familiarizes students with the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with critical attention to how its interdisciplinary formation contributes to reading literary works. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experiences of displacement under global capitalism? To better answer these questions, we read recent scholarship that engages the field in conversations around gender, affect, climate change, and democracy, to think about the impulses that animate the field, and to sketch new directions. We survey the trajectories and self-criticisms within the field, looking at canonical critics (Fanon, Said, Bhabha, Spivak), as well
as reading a range of literary and cinematic works by writers like Jean Rhys, E.M. Forster, Mahasweta Devi, Derek Walcott, Arundhati Roy, and Salman Rushdie). (20th/21st)
Equivalent Course(s): CRES 28619, MAPH 34520, HMRT 34520, GNSE 34520, ENGL 28619, GNSE 24520

ENGL 38650. Dickinson’s Poetry. 100 Units.
This course will try to give some sense of the range and power of Emily Dickinson’s achievement as a poet. We will wrestle with the major issues that the poetry presents, along with its inherent difficulty: its religious content, its erotic concern, its treatment of emotions and psychological states. We will reckon with questions of textual instability, but they will not be the focus of the course. A short paper and a longer paper will be required. (C, G)
Equivalent Course(s): FNDL 25650, ENGL 25650

ENGL 38660. How Literature Thinks: Contemporary Writers on Big Problems. 100 Units.
Big Problems’ have affective dimensions that not only complicate our thinking about issues like climate change or income inequality but pose “big problems” of their own: apathy, depression, boredom, paranoia. Literature invites us to reflect on these affective states and their social repercussions while also expanding the forms of feeling and knowing available to us. How do novels, poems, and memoirs explore the connections between emotion, understanding, and individual and collective action? Can criticism help us to see those connections? In this course, we will read the work of contemporary writers who explore a variety of pressing questions. Authors will include celebrated novelists and poets visiting the University, University of Chicago faculty in Creative Writing, and award-winning local authors. These writers will visit our class to share their views on how literature “thinks” in generative ways. Readings of contemporary novels, poetry, and nonfiction will be supplemented by theoretical texts that illuminate the affective, epistemological, and political dimensions of artistic responses to social crises. Assignments will include both creative and critical writing exercises, attendance at literary events, and a final (creative, critical, or creative/critical hybrid) project. No prior creative writing experience is required. Equivalent Course(s): ENGL 28660, BPRO 26800

ENGL 38701. Early American Novels. 100 Units.
None available.
Equivalent Course(s): FNDL 23402, SCTH 31712

ENGL 38703. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for “the mad” to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus not simply on the mentally ill subject as hero.
Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 28703, CMST 35550, ARTV 26411, ARTH 26905

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

ENGL 38775. Racial Melancholia. 100 Units.
This course provides students with an opportunity to think race both within a psychoanalytic framework and alongside rituals of loss, grief, and mourning. In particular, we will interrogate how psychoanalytic formulations of mourning and melancholia have shaped theories of racial melancholia that emerged at the turn of the twenty-first century. Turning to Asian American, African American, and Latinx theoretical and literary archives, we will interrogate the intersections of race, gender, and sexuality and ask: How do literatures of loss enable us to understand the relationship between histories of racial trauma, injury, and grief, on the one hand, and the formation of racial identity, on the other? What might it mean to imagine literary histories of race as grounded fundamentally in the experience of loss? What forms of reparations, redress, and resistance are called for by such literatures of racial grief, mourning, and melancholia? And, finally, how, if understood as themselves rituals of grief, might psychoanalysis and the writing of literature assume the role of religious devotion in the face of loss and trauma?
Equivalent Course(s): CRES 22775, CMLT 38775, RLST 28775, RLVC 38775, GNSE 28775, GNSE 38775, ENGL 28775, CMLT 28775

ENGL 38800. Re-Assemble: Studio R-A. 100 Units.
Re-Assemble is a theory/history-design/build studio taught by an architect/artist and a cultural theorist. The course will engage the conceptualization of assemblage across several fields (archaeology, art, performance, poetics, geography, urbanism) and the history of assemblage practices (with a particular focus on the Art of
Assemblage show at MoMA in 1961, but addressing recent work as well). This engagement will be coupled with, and prompted by, studio experiments across a range of scales, media and sites, as we collectively explore the material and theoretical problems, paths and projects of re-assemblage. There will be individual and small group projects throughout the course, and the group as a whole will construct a book, a projection, and an installation. Visiting scholars, artists, and architects will also contribute to the conversation. Students need not have an art, design, or computer background but need to be prepared to develop skills quickly and to learn from one another. There will be one seminar and one studio session per week; chances are that we will take one required weekend field trip. Supported by the Richard and Mary L. Gray Center for Arts and Inquiry, the course is an experiment in the convergence of theory, history, and practice. It is open to both graduate and College students. Contact Zachary Cahill (zcahill@uchicago.edu) if you are interested in taking this course.

Equivalent Course(s): ARTH 36802, ARTV 38800

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

ENGL 38871. Horror, Abjection, and the Monstrous Feminine. 100 Units.
This course explores cinematic and literary works of horror (the uncanny, gothic, sci-fi, paranormal, psychological thriller, killer/slasher, gore) from around the world. As a mode of speculative fiction, the genre envisions possible or imagined worlds that amplify curiosities, dangers, fears, terrors, phobias, and paranoias which simultaneously repel and attract. Horror frequently explores the boundaries of what it means to be human by dwelling on imaginaries of the non-human and other. It often exploits the markers of difference that preoccupy our psychic, libidinal, and social lifeworlds—such as race, class, gender, and sexuality, but also the fundamental otherness that is other peoples’ minds and bodies. Interrogating the genre’s tension between desire and fear, our course will focus on the centrality of abjection and the monstrous feminine—as both thematic and aesthetic tropes—to works of horror. Films and fiction will be paired with theoretical readings that contextualize the genre of horror while considering its critical implications in relation to biopolitical and geopolitical forms of power. Content Warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): GNSE 30137, GNSE 20137, CMLT 38871, CMLT 28871, MAAD 10871, ENGL 28871

ENGL 38892. Anticolonial Thought. 100 Units.
This course looks at the traditions of anticolonial thought from the late nineteenth century to the present day. Comparing movements for national liberation, realignment, and literary self-determination from across the world, we will consider the shifting claims of the British, American, French, Spanish, and Russian empires, and the colonial subjects, postcolonial frameworks, and decolonial movements that sought to contest these formations from Chile to Alcatraz, India to Ireland, and Azerbaijan to Martinique. Our focus will most often be on the manifestos and essays in which anticolonial writers outlined their literary and political programs, but we may also look at a few poems, stories, and films. From Vicente Huidobro’s fantasies of a secret international society to end British Imperialism to Ngũgĩ wa Thiong’o’s call to abolish the English Department, how did the radical claims of anticolonial political thought take shape in literary writing?
Equivalent Course(s): ENGL 28992, CMLT 38922, HMRT 28992, HMRT 38992, CRES 28992, MAPH 38922, CMLT 28992

ENGL 39100. Black Studies Research Methods. 100 Units.
This course will introduce and examine some of the concepts, methodological approaches, and ethical commitments and challenges relevant for pursuing research and teaching in Black studies. This methods class will study these frameworks alongside the history of the field and its many contemporary iterations in order to explore how different configurations of research process and theoretical innovation continue to shape scholarly work in this field. In addition to readings by Barbara Christian, Sylvia Wynter, St. Clair Drake, Roderick Ferguson, and others, students will “try on” certain methodological approaches in practical assignments throughout the quarter. (20th/21st)

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

Equivalent Course(s): CMLT 39120, ENGL 29120, CMLT 29120

ENGL 39203. Bad Readers. 100 Units.

By the end of the eighteenth century more women and working class readers existed than ever before, and as the ranks of readers grew, so did cultural fears about the dangerous effects of popular, untrained, promiscuous, escapist, or otherwise bad, reading. This course will investigate the democratization of the “reading public,” the debates about the dangers of reading that it provoked, and the ways that these arguments inflect, underlie, or diverge from contemporary anxieties about what constitutes bad reading, from Eve Sedgwick’s critique of paranoid reading to the now-daily warnings about fake news. (18th/19th)

Equivalent Course(s): GNSE 39203

ENGL 39413. Language is Migrant: Yiddish Poetics of the Border. 100 Units.

This course examines Ashkenazi Jewish literary narratives about geopolitical borders and border-crossing through travel and migration, engaged with questions about the linguistic borders of Yiddish itself. As a diasporic language, Yiddish has long been constructed as subversively internationalist or cosmopolitan, raising questions about the relationships between language and nation, vernacularity and statelessness. This course explores the questions: How do the diasporic elements of the language produce literary possibilities? How do the “borders” of Yiddish shape its poetics? How do Yiddish poets and novelists thematize their historical experiences of immigration and deportation? And how has Yiddish literature informed the development of other world literatures through contact and translation? Literary and primary texts will include the work of Anna Margolin, Alexander Harkavy, Peretz Markish, Dovid Bergelson, Yankev Glatshhteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.

Equivalent Course(s): CMLT 29402, ENGL 29413, JWSC 29402, CMLT 39402

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, as well as eco-criticism.

ENGL 39960. Comedy from the Margins. 100 Units.

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

Equivalent Course(s): CMLT 19960, CRES 19960, ENGL 19960

ENGL 40088. Who Speaks? Experiments in Narration, 1815 and 1438. 100 Units.

This class focuses on the remarkable affordance of writing known as free indirect style, which occurs when deixis comes unstuck from enunciation and narration shifts its referential center from the situation of utterance (the norm for spoken language) to the coordinates of a focalized entity. We will become expert in the analysis of free indirect style by investigating two of its important and sustained deployments in English prose. One is paradigmatic: Jane Austen’s Emma, published in 1815. The second, rather less so: the Book of Margery Kempe, completed in 1438. The aims of the course are twofold. First, we will learn to describe, analyze, and interpret free indirect style by reading scholarship by linguists, philosophers, narratologists, and literary critics and by testing these ideas with analyses of our own. Readings include Benveniste, Jakobson, Fillmore, Goffman, Bakhtin, Hamburger, Genette, Banfield, Bal, Fludernik, Margolin, Cohn, Ferguson, and numerous scholars of Austen. Second, we will experiment with how to interpret the historicity of free indirect style by considering a much earlier example of what is debatably the same technique, in the Book of Margery Kempe. We will continue our
close textual analyses, while turning our attention squarely to questions of historicization. Theoretical queries into authorship, gender, other minds, the interface of orality and writing, and the periodization of literary history run throughout the course.

**ENGL 40110. Literature and Citizenship. 100 Units.**

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

Equivalent Course(s): ENGL 24119, MAPH 40110

**ENGL 40140. Lyric Intimacies in the Renaissance. 100 Units.**

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

Equivalent Course(s): MAPH 40140, GNSE 44440, GNSE 24440, ENGL 22140

**ENGL 40141. Structural -isms. 100 Units.**

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

Equivalent Course(s): GNSE 45141, MAPH 40141, GNSE 25141, CRES 40141, ENGL 20242, CRES 22141

**ENGL 40161. 21st Century Ethnic American Literature. 100 Units.**

This class will read US novels and short stories by African-American, American Indian, Asian-American, and Latinx writers from the last twenty years to conceptualize the shifting categories of race and ethnicity, paired with critical and theoretical works in critical cultural race studies. (20th/21st)

Equivalent Course(s): ENGL 20161, CRES 22161, MAPH 40161, AMER 40161, CRES 22141

**ENGL 40170. Experiments in Kinship and Care. 100 Units.**

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

Equivalent Course(s): MAPH 40170, GNSE 41170, ENGL 20170, GNSE 21170

**ENGL 40171. Robots, animals, technologies: Science fiction and the more-than-human. 100 Units.**

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

Equivalent Course(s): MAAD 25171, MAPH 40171, ENGL 20171

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

ENGL 40182. Early Modern Loss and Longing. 100 Units.
This course examines depictions of early modern desire and loss in genres including the essay, lyric, drama, and fiction. The class will also have substantial engagement with affect theory as well as period theorizations (Neoplatonic accounts of desire, humoral accounts of melancholy, etc.) (Med/Ren, 16th/19th).
Equivalent Course(s): GNSE 42182, GNSE 22182, MAPH 40182, ENGL 20182

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

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

ENGL 40203. Biopolitics & Posthumanism. 100 Units.
Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and posthumanist scholars like Michel Foucault, Hannah Arendt, Giorgio Agamben, Jane Bennett, Cary Wolfe, and Donna Haraway have acknowledged (and advocated transcending) the anthropocentric umwelt, to borrow Jakob von Uexküll’s influential term. In parallel with our theoretical readings, we will explore how actual legal systems have incorporated the nonhuman, with a particular focus on Anglo-American and transnational law. Our goal is to develop our own sense of an applied biopolitics—whether to our own research, to future legislation and jurisprudence, or both.
Equivalent Course(s): CMLT 40203, KNOW 40203, CHSS 40203

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

Equivalent Course(s): GNSE 22260, GNSE 40250, TAPS 20362, ENGL 20260, TAPS 30362

ENGL 40260. Writing in the Humanities: Genres of Literary Scholarship. 100 Units.

What kinds of writing can literary scholars use to share their discoveries? What new audiences can they reach? How can we best communicate with those audiences, and how can we spark broad and enduring interest in humanities subjects? Taking the changing landscape of academic publishing as a point of departure, this course offers students opportunities to develop writing skills for a variety of academic and professional contexts. Guided by their own individual interests, students will work with primary sources from the nineteenth and twentieth centuries, completing three linked projects over the course of the term. This progressive sequence will invite them to look beyond the conventional journal article: we’ll consider how to convey humanist ways of thinking and scholarly insight across a range of genres, including podcasts, videos, teaching resources, book and film reviews, book-club presentations, academic conference talks, and annotated transcriptions of finds from the digital archive as well as the library’s Special Collections. (18th/19th)

ENGL 40304. Medieval Romance. 100 Units.

Medieval romance is one of the main ancestors of fantasy and science fiction. This course examines the speculative work of fantasy in medieval romance’s explorations of aesthetics, desire, and politics. (Pre-1650; Med/ Ren)

Equivalent Course(s): GNSE 21304, ENGL 20304, GNSE 41304

ENGL 40305. The Archive of Early English Literature: Manuscripts, Books, and Canon. 100 Units.

This course will introduce students to early English literature through manuscript studies and book history. Throughout the course we will reflect on archival research as a critical practice: how do the material histories of early texts invite us to rethink the fundamental categories that organize literary history, like authorship or canonicity? The course will be both a practicum (teaching the basics of paleography, codicology, and textual editing) and an ongoing conversation about the archives of literary history, as sites of interpretation, memory, and erasure. We will meet in the Special Collections Research Center, and use the collections of the University of Chicago. We will first focus on the archives of Chicago’s Chaucer Research Project and its principals, John Matthews Manly and Edith Rickert, who tried to establish an authoritative text of the Canterbury Tales in the early twentieth century. The second half of the course will focus on print culture and reading practice, with a focus on Chicago’s collection of early modern commonplace books. Students will propose and pursue a research project in the U of C or Newberry Library collections, on a topic of their choosing. Students will produce a piece of scholarship that reflects both careful research in those collections and thoughtfulness about the place of that research in critical practice.

Equivalent Course(s): CHSS 40305, KNOW 40305

ENGL 40309. Miracles, Marvels, and Mystics: Unknowing in Medieval England. 100 Units.

In this seminar we will explore how premodern literary texts imagined experiences of ‘unknowing’: narrating scenes of astonishment, misapprehension, and disbelief. Our primary readings will draw on a rich tradition of vernacular writing in medieval England. We will read across that tradition’s genres, as writers experimented with ways to represent the wondrous, the occluded, the incomprehensible, and the horrific in a variety of forms, among them spectacular miracle plays, prose exercises in mystical negation, and the poetry of dreamworlds and alchemical secrecy.

Equivalent Course(s): KNOW 40309

ENGL 40464. The Lives of Others. 100 Units.

How much can you ever really know someone else? In this course, we take up the inscrutability of others through a range of narratives about - politically, socially, and geographically - distant others from the early 20th century. Texts include fiction, documentary film, and critical theory around transnationalism, contact zones and erasure. We will meet in the Special Collections Research Center, and use the collections of the University of Chicago. We will first focus on the archives of Chicago’s Chaucer Research Project and its principals, John Matthews Manly and Edith Rickert, who tried to establish an authoritative text of the Canterbury Tales in the early twentieth century. The second half of the course will focus on print culture and reading practice, with a focus on Chicago’s collection of early modern commonplace books. Students will propose and pursue a research project in the U of C or Newberry Library collections, on a topic of their choosing. Students will produce a piece of scholarship that reflects both careful research in those collections and thoughtfulness about the place of that research in critical practice.

Equivalent Course(s): MAPH 40464, ENGL 20464

ENGL 40562. Renaissance Freedoms. 100 Units.

This course explores early modern debates about human agency across multiple registers: political, philosophical, religious, erotic. Texts include selections from the writings of Thomas Hobbes and Baruch Spinoza, William Shakespeare, Elizabeth Carey, Margaret Cavendish and John Milton. (Poetry, Pre-1650, 1650-1830; Med/ Ren)

Equivalent Course(s): ENGL 20562, MAPH 40562
ENGL 40565. Postcolonial Aesthetics. 100 Units.
What do we mean by the “postcolonial aesthetic”? In this course, we read and think through the literary and conceptual resources that might help us reconstruct this notion - from Deepika Bahri, to Theodor Adorno and Walter Benjamin. Our goal is to attend to “the aesthetic” as an experience that reshapes subjectivity in terms of our relation to ourselves and others. By engaging with twentieth-century novels, memoir, and film, we consider how this postcolonial aesthetic might function. What habituated forms of perception or common sense notions does it seek to interrupt? What ways of sensing and living does it offer? Readings will likely include Ashis Nandy, Deepika Bahri, Theodor Adorno, Derek Walcott, Frantz Fanon, Arundhati Roy, and Jean Rhys. (20th/21st)
Equivalent Course(s): ENGL 20565, MAPH 40565

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 Cavarero, 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. (Pre-1650, 1650-1830, 1830-1940; Med/Ren)

ENGL 40776. Life and Lives in the Nineteenth Century British Novel. 100 Units.
TBD
Equivalent Course(s): MAPH 34600, ENGL 20504

ENGL 40812. Freedom and the Black Counterenlightenment. 100 Units.
This course will explore Black writers’ improvisations with the concept of freedom alongside key political-philosophical of the 18th and 19th centuries. Readings will include Hobbes, Locke, Spinoza, Adam Smith, Robert Wedderburn, David Walker, Maria Stewart, and more. (18th/19th)

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 precarious figures that test the limits of sympathy, sociality, the biopolitical imagination and the boundaries of being alive. This course will investigate such creatures and their forms of suffering 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 vulnerability, 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 (Foucault, Butler, Agamben, among others).
Equivalent Course(s): ENGL 21101, GNSE 41110, MAPH 41100

ENGL 41102. The Victorian Unconscious. 100 Units.
The goal of this course is to analyze the emergence of psychoanalysis within its historical context, and to explore the ways in which psychoanalytic theory functions at once as an artifact of 19th century culture and as an interpretive system that can afford us a particular set of insights into that culture. Readings will include 19th century novels and poetry by Emily Brontë, H. Rider Haggard and Thomas Hardy, among others. (18th/19th, 20th/21st)
Equivalent Course(s): GNSE 44102

ENGL 41219. Interpretation: Theory and Practice. 100 Units.
his seminar will be conducted on two tracks. On the one hand, we will study major contributions to hermeneutic theory (including positions that understand themselves as anti-hermeneutic). Contributions to be considered include works by Friedrich Schleiermacher, Wilhelm Dilthey, Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur, E.D. Hirsch, Manfred Frank, Roland Barthes, Stanley Cavell, and Jacques Derrida. At the same time, the seminar will include a practical component in which we will collectively develop interpretations of works by Heinrich von Kleist, Johann Peter Hebel, Franz Kafka, Friedrich Nietzsche, Charles Baudelaire, Giorgio Agamben, Emily Dickinson, and Herman Melville. English translations of the assigned readings will be provided. (This course is restricted to students in Ph.D. programs.)
Equivalent Course(s): GRMN 41219, CMLT 41219, FREN 41219, SCTH 41219

ENGL 41223. Black Speculative Fiction. 100 Units.
This course familiarizes students with Black literary speculative fiction, sci-fi, and fantasy. The objective of this course is to read Black speculative fiction alongside the historical contexts the assigned works speak to, as well as orient students to the radical re/imaginings of Black pasts, presents, and futures in the novels and short films at the center of the course. This class will pay particular attention to Black diasporic/international contributions to the genre. (Fiction, Theory)
Equivalent Course(s): CMLT 21233, CRES 21233

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 Cavarero, 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. (Pre-1650, 1650-1830, 1830-1940; Med/Ren)
ENGL 41310. Our biopolitics, ourselves: feminist science fiction. 100 Units.
What could a feminist utopia be? What is it like to encounter the kind of difference in living relations that gender utopianism offers? This class enters into those urgent questions by way of a serious engagement with the feminist science fiction of the 1970s. 1970s feminist theory made a significant conceptual move in provisionally bracketing off biological sex from the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s, finds many of its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being, shared affects, new bodies, and transformed kinship relations. Readings will be from 1970s feminisms, contemporary theory (including biopolitical theory, new materialisms, gender and race theory), and as much science fiction as possible. SF authors include Le Guin, Russ, Butler, Piercy.
Equivalent Course(s): MAPH 41300, GNSE 21310, ENGL 21310, GNSE 41300

ENGL 41360. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the 200 years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving "Janeite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent bourgeoisie on the eve of industrialization. And students of the "rise of the novel" in English are often drawn to Austen as an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include pieces by Sara Ahmed, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. (18th/19th)
Equivalent Course(s): GNSE 21303, MAPH 40130, ENGL 21360, GNSE 41303

ENGL 41370. Ships, Tyrants, and Mutineers. 100 Units.
Since the Renaissance beginnings of the "age of sail," the ship has been one of literature's most contested, exciting, fraught, and ominous concepts. Ships are, on the one hand, globe-traversing spaces of alterity and possibility that offer freedom from the repression of land-based systems of power. And they are Michel Foucault's example of the heterotopia par excellence. From Lord Byron to Herman Melville to Anita Loos, the ship has been conceived as a site of queerness and one that puts great pressure on normative constructions of gender. At the same time, the ship has been a primary mechanism for the brutality of empire and hegemony of capital, the conduit by which vast wealth has been expropriated from the colony, military domination projected around the world, and millions of people kidnapped and enslaved. Indeed, the horror of the "Middle Passage" of the Atlantic slave trade has been a major focus of inquiry for theorists like Paul Gilroy and Hortense Spillers, interrogating how concepts of racial identity and structures of racism emerge out of oceanic violence. In the 20th and 21st centuries, science-fiction writers have sent ships deep into outer space, reimagining human social relations and even humans-as-species navigating the stars. While focusing on the Enlightenment and 19th century, we will examine literary and filmic texts through the present that have centered on the ship, as well as theoretical texts that will help us to deepen our inquiries. (18th/19th)
Equivalent Course(s): GNSE 21370, ENGL 21370, GNSE 41370, MAPH 41370

ENGL 41420. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.
Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, anticipation, optimism or pessimism. How might science fiction enable thinking or imaging futures in modes other than those available to liberalism (progress, reproduction, generation) or neoliberalism (speculation, anticipation, investment)? This class asks how science fiction constitutes its horizons, where and how difference emerges in utopias, and what it might be to live in a future that isn't ours. Readings may include SF works by Delany, Le Guin, Russ, Butler, Robinson, Banks, Ryman, Jones; theoretical and critical readings by Bloch, Jameson, Suvin, Munoz, Murphy, and others.
Equivalent Course(s): MAPH 41400, ENGL 21420

ENGL 41500. Bodies of Transformation. 100 Units.
Drawing on trans studies, disability studies, histories of science, queer and postcolonial theory, this class contends with how bodies and bodies of knowledge change over time. Bodies of Transformation takes a historiographic approach to the social, political, and cultural underpinnings of corporeal meaning, practice and performance in the 19th and 20th centuries. Animating questions include: what is the corporeal real? how is race un/like gender? how does bodily transformation map the complex relationships between coercion and choice?
Equivalent Course(s): TAPS 41500, CRES 41500, GNSE 41500

ENGL 41562. The Afro-Arab World. 100 Units.
Where does the "Middle East" end and Africa begin? This course will explore how Arabic-speaking and African-descended peoples have engaged one another and the overlapping configurations of Blackness and Arabness that circulate in the African Diaspora. Against the backdrop of anti-colonialism and Civil Rights, many Africans and African Americans were inspired by Arab anti-colonial political innovations. As Arabs sought to define
their independence struggles they looked to the transnational, emancipatory philosophies and movements that African Americans and other African diasporic figures pioneered. These exchanges result in surprising histories of solidarity and collaboration, like the Black Panther Party’s international chapter in Algiers, and the poet Claudia Rankine’s staging of French-Algerian footballer Zinedine Zidane’s coup de boule as a moving poem in Citizen. Through a historical and cultural survey of Black and Arab thought - a field of inquiry we will call “Afro-Arab Studies” - this class will examine the parallel and intersecting narratives of a range of notable Afro-Arab confluences, including but not limited to: nègritude and pan-Arabism, the Non-Aligned and Pan-Africanist movements, and recent Black/ Palestinian solidarity organizing. In addition to Afro-Arab literature and poetry, readings will include narrative essays, biography, and cultural theory by such writers and scholars as James Baldwin, Frantz Fanon, Shirley Graham Du Bois, and Radwa Ashour.

Equivalent Course(s): ENGL 41562

ENGL 41700. Ectogenes and others: science fiction, feminism, reproduction. 100 Units.

Recent work in feminist theory and feminist studies of science and technology has reopened and reconfigured questions around reproduction, embodiment, and social relations. Sophie Lewis's account of “uterine geographies” and Michelle Murphy’s work on chemical latency and “distributed reproduction” stand as examples of this kind of work, which asks us to think about embodied life beyond the individual (and the human) and to see ‘biological reproduction’ in expansive and utopian ways. Social reproduction theory might be an example in a different key, as might recent Marxist and communist accounts of the gendering of labor under capital. Such investigations have a long (though sometimes quickly passed over) history in feminist thought (Shulamith Firestone’s call for ectogenic reproduction is a famous example), and in the radical reimaginings of personhood, human/nature relations, and sexing and gendering of feminist science fiction. Indeed, the work of science fiction around these questions may be a whole other story than the one told by theory. This class will ask students to think between feminist science and technology studies, theoretical approaches to questions around social and biological reproduction, and the opening up of reproductive possibility found in feminist science fiction.

Equivalent Course(s): GNSE 21705, MAPH 41700, GNSE 41700, ENGL 21770

ENGL 41710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.

Science fictional worlds are full of entities more familiar and perhaps less noticeable than the aliens that are often thought to typify the genre. Rock formations, plants, metallic seams, plastics, crystalline structures, nuclear waste and oozing seepages are among the entities that allow SF to form estranging questions about what it means to be in relation to others, what it means to live in and through an environment, and what it means to form relations of sustenance and communal possibility with those who do not or cannot return human care and recognition. Such questions about are urgent ones for thinking about climate catastrophe, capital, settler colonialism and endemic pandemics, as well as for thinking substantively about resistance and what life and livable worlds beyond the bleak horizons of the capitalocene could be. This class will engage science fiction (authors may include Ursula Le Guin, Vonda McIntyre, Kim Stanley Robinson, Nalo Hopkinson, Jeff Vandermeer and more) and environmental and social theory of various kind (authors may include Elizabeth Povinelli, Katherine Yusoff, Andreas Malm, Eduardo Kohn, James C. Scott, David Graeber, Jasper Bernes, Mike Davis and more).

Equivalent Course(s): ENGL 21710, CEGU 21710, MAPH 41710

ENGL 41720. Science fiction against the state. 100 Units.

Ursula Le Guin’s anarchist utopia, The Dispossessed was published 50 years ago, but its complex imagining of a whole of way life without law, police, money or sovereignty, and its investment in thinking that way of living in relation to environment, gender, freedom and work offers a science fictional horizon for what it might be to live communally in our own moment. This course will read The Dispossessed and other science fiction that imagines what it might mean to live against, beyond or without the state, alongside theorizations that may help us formulate our own visions of other possible worlds. We will pay particular attention to questions of environment and ecological relations, race, gender and social reproduction, and feminist utopias. We’ll also spend some time thinking about actually existing forms of living against the state (including blockades, encampments, autonomous zones). SF authors may include Le Guin, Samuel Delany, Kim Stanley Robinson,
Tade Thompson, Sally Gearhart, Iain Banks, and ME O’Brien and Eman Abdelhadi. Other authors read may include Sadiya Hartman, Monique Wittig, Fredy Perlman, James Scott, Pierre Clastres, and David Graeber.

ENGL 41750. Poetry and the Other Arts: Pre-Raphaelitism and Aestheticism. 100 Units.
Focusing on Britain in the second half of the nineteenth century, we will examine the intersections between poetry and visual arts (particularly painting and design) and between poetry and song. We'll investigate movements in where these intersections are particularly prominent - Pre-Raphaelitism and Aestheticism - and trace the practices, concepts, and attitudes associated with them from their origins in the eighteenth and early nineteenth centuries, attending also to critical and philosophical writing about sensation and aesthetics and to the often highly critical reception of these movements in later years.

ENGL 42103. Hemispheric Studies. 100 Units.
This course examines Hemispheric Studies approaches to the literatures and cultures of the Americas, which combines a commitment to comparatism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. Theories drawn from American Studies, Canadian Studies, Caribbean Studies, Latin American Studies, Poetry and Poetics, Postcolonial Studies, and U.S. Latinx Studies will be explored in relation to literature written primarily but not exclusively in the 20th and 21st centuries by writers residing throughout the Americas. We’ll examine recent, innovative studies being published by contemporary scholars working with Hemispheric methods across several fields. We’ll also consider the politics of academic field formation, debating the theories and uses of a method that takes the American hemisphere as its primary frame yet does not take the U.S. and the default point of departure; and the conceptual and political limitations of such an approach. No knowledge of Spanish, French, or Portuguese is required. (20th/21st) Equivalent Course(s): SPAN 42103, CMLT 42103, LACS 42103

ENGL 42119. Milton's Italian Music. 100 Units.
This seminar examines John Milton's encounter with Roman culture, first and foremost music, around 1640. It is built around the April 2019 performance in Logan Center of this music by the English early music group Atalanta, for which students will prepare notes and preconcert activities. Reading Milton's youthful texts, as well as literature and poesia per musica from Rome, while studying the musical genres and personalities that we know he encountered there, gives insight into this encounter between Puritan and Barbarini sensibilities, seemingly so distant, but mediated via music. In addition to preparing for the concert activities (including interacting with the singers in a workshop), students will write a research paper. Prerequisites: no music reading needed, but experience with 17th-century English or Continental literature will aid in that case. Equivalent Course(s): SPAN 42103, CMLT 42103, LACS 42103

ENGL 42260. Exploratory Translation. 100 Units.
Translation is one of the central mechanisms of literary creativity across the world. This course will offer opportunities to think through both the theory and practice of this art form and means of cultural transmission, focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely the genre most easily "lost in translation," as the truism goes. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation. The workshop will offer students a chance to try their hands at a range of tactics of translation. (20th/21st)

ENGL 42350. George Eliot's Fiction and Nonfiction. 100 Units.
This course will examine the works of George Eliot in their intellectual and print contexts. We will look at selected works from across her oeuvre including some of her translations from German, her journalism, short fiction, poetry and novels, as well as letters and journals. During the course we will emphasize her immersion in contemporary debates by considering her exchanges with friends and associates, people like, for example the writer, George Henry Lewes, the evolutionary philosopher and biologist, Herbert Spencer, feminists such as Barbara Bodichon and Edith Simcox, and legal theorist, Henry Sumner Maine. (18th/19th) Equivalent Course(s): GNSE 42350

ENGL 42351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and art criticism of sound & sight together. We will examine the potential of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.
ENGL 42410. The Age of Obscenity: Sex, Speech and Censorship in the Long 19th Century. 100 Units.
Straddling the line between art and non-art, protected speech and prohibited conduct, moral pollution and expressive liberty, the obscene is notoriously difficult to define coherently. Yet at the present moment, when the concept of free expression and the critique of censorship have largely been coopted by reactionary politics and deployed as ideological cudgels, it has become more urgent than ever to confront that definitional difficulty, and to reexamine the modern formation of the obscenity concept in the context of the 19th and early 20th century literary works which first put it to the test as a legal, moral, sexual, and aesthetic category, among them: Thomas Hardy’s Jude the Obscure; Gustave Flaubert’s Madame Bovary; Henry Vizetelly’s English translation of Zola’s La Terre; D.H. Lawrence’s Lady Chatterley’s Lover; Charles Baudelaire’s Les Fleurs de Mal; Algernon Charles Swinburne’s Poems and Ballades; and Richard Burton’s translation of the Arabian Nights. Additionally, we will read in legal history as well as the archive of parliamentary and court transcripts, in order to become conversant with the development of modern obscenity law. At the same time, our investigation will engage with more recent accounts of the obscene within cultural, legal and especially feminist theory, such as Catharine MacKinnon’s polemical anti-pornographic writings, Bruno Latour’s writings on iconoclasm, and Foucault’s work in the history of sexuality. (18th/19th)
Equivalent Course(s): GNSE 42410

ENGL 42411. Marx and His Cultural Context. 100 Units.
This course provides students with an in-depth introduction to the work of Karl Marx, situating it within the nineteenth-century literary, cultural and political contexts that helped to shape his thought and its subsequent reception by later thinkers and theorists. Readings will include important works in nineteenth-century political theory; proto-sociological studies of the industrial workplace; novels of labor and class struggle; as well as Victorian anthropological studies of culture, religion, fetishism, and the origins of the family. (18th/19th)
Equivalent Course(s): CDIN 42411

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

ENGL 42416. CDI Seminar: The Debt Drive: Philosophy, Psychoanalysis, Neoliberalism. 100 Units.
Debt has become a paramount topic of discussion and controversy in recent times, fueled by the financial crisis of 2008 and the different episodes of the sovereign debt crisis in Europe, above all involving Greece. This has produced a great deal of commentaries, economic analyses, and journalistic polemics from all sides of the political spectrum. Yet despite this profusion of discourse, it still proves difficult to seize the exact contours of the problem. Debt affects both the most isolated individuals and the most powerful states, it is equally a matter of “cold” economic rationality and the “hottest” emotions and moral judgments, it appears at once as the most empirical thing with the hardest material consequences and as a mysterious, ethereal, abstract, and purely speculative entity (the unreal product of financial “speculation”). The concept of indebtedness not only characterizes an increasingly universal economic predicament, but also defines a form of subjectivity central to our present condition. This seminar will examine the problem of debt by first looking at how different approaches to it-economic, anthropological, and psychodynamic-were formed by Marx, Nietzsche, and Freud, and then reading more contemporary authors on the theme, including Deleuze and Guattari, Foucault, Graeber, and Lazzarato.
Equivalent Course(s): GRMN 42416, CDIN 42416, CMLT 42416

ENGL 42550. Reading Bleak House: Criticism / History. 100 Units.
Charles Dickens’s great anti-law novel, Bleak House (1852-3), was formally daring and technically ambitious. Part mystery story, part comment on the age (Dickens called it his “Condition of England” novel), from its first appearance it attracted both enthusiasts and detractors among its vast, worldwide readership. In the late 20th and 21st centuries it has continued to provoke intense responses, generating a body of work that reflects the major trends in criticism and theory of the novel. In this course we will consider the novel in both its 19th-century contexts and in recent criticism. The aim is not only to read Bleak House - one of the great novels of the Victorian period - but to read readers of Bleak House, to think about the different ways the novel has been construed in different contexts, and to how it has shaped ongoing critical debates in, for example, narrative theory, historicism, formalism, and postcolonial literary criticism. (18th/19th)

ENGL 42918. Exploratory Translation. 100 Units.
Translation is one of the central mechanisms of literary creativity across the world. This course will offer opportunities to think through both the theory and practice of this art form and means of cultural transmission, focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely the genre most easily “lost in translation,” as the truism goes. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation. Alongside seminar sessions for discussion of readings, workshop sessions patterned on Creative Writing pedagogy will offer students a chance to try their hands at a range of tactics of translation. We also hope to invite a few poets and translators to engage in dialogues about the art (these visits conditioned on funding that we are currently seeking). The course therefore engages with such fields as linguistics, literary study, creative writing, psychology, and anthropology. Its thematic and methodological implications reach across the humanities and social sciences.
ENGL 42920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.
This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th-century autobiography and the Bildungsroman through to modern memoir, in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked as we learn about how childhood, adolescence, and development, along with ideas around education and trauma, took on new significance in the nineteenth century, setting generic terms that have been continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charles Dickens, George Orwell, Kathryn Harrison, Jamaica Kincaid, and Alison Bechdel, among others. This course will be of particular interest to those working on autobiographical narrative and will ask you to deepen your understanding of the past and present of this ever-developing form through critical and creative responses and projects.
Equivalent Course(s): MAPH 42918, CRWR 20500, ENGL 22920, CRWR 40500

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.

ENGL 43121. Translation Theory and Practice. 100 Units.
This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how"world histories" may be hidden within "word histories," as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present; compare multiple translations of the same text; and examine notable recent translations. Students will carry out translation exercises and create a final translation project of their own.
Equivalent Course(s): CRWR 43121, CRWR 51503, CMLT 43121

ENGL 43204. Capitalism and Climate Change: History, Society, Literature. 100 Units.
The new science of the Anthropocene imagines the human species as a geological agent capable of altering the life-supporting system of the planet through anthropogenic climate change and other environmental processes, which are triggered by exponential economic growth and intensive energy use. The aim of this course is to investigate the concept of the Anthropocene from the perspective of historical accounts of energy use. Our main priority will be to trace the development of the fossil-fuel economy from its British origins to the present day. We will consider the social life of energy in its full sense, ranging over questions of ecology, history, technology, political economy, literature, and ethics.
Equivalent Course(s): HIST 43203, CHSS 43203

ENGL 43250. The New Criticism. 100 Units.
An examination of primary works of The New Criticism, British and American. We will consider the theoretical variety and different critical practices of these loosely allied critics, who were often not allies at all. Authors to be studied: I.A. Richards, T.S. Eliot, F.R. Leavis, Kenneth Burke, John Crowe Ransom, Cleanth Brooks, Robert Penn Warren, W.K. Wimsatt, Yvor Winters, R. P. Blackmur, William Empson.
Equivalent Course(s): CMLT 36015, SCTH 36015

ENGL 43704. Poetics of the Joke. 100 Units.
In this course we take a two-fold approach to the question of the comic, approaching it via an extended study of the joke as a micro-narrative form. In the first half of the course we will try to understand the craft and the poetics of jokemaking and joketelling, by looking carefully at the formal features of some exemplary jokes - both good and bad -- of different kinds (one-liners, knock-knocks, shaggy-dogs, etc.), and at variations of these jokes. We will try to define some ways in which jokes make us laugh (or not). In the second half of the course we will broaden the discussion to consider the ethical, ontological, and political implications of joke-telling, taking our point of departure from the ways in which stand-up comedians talk about what they are doing to/with their audiences. For the first half of the course, a primary source will be the film "The Aristocrats"; for the second half of the course, "Talking Funny" (a discussion about stand-up between Seinfeld, Rock, Louis CK, Gervais). Theorists will include Aristotle, Shaftesbury, Barthes, Ted Cohen, Bergson, Freud, Ngai, Zizek.

ENGL 43708. The Poetry and Prose of Thomas Hardy. 100 Units.
A Victorian and a Modernist, a rare master of the arts of fiction and poetry, Thomas Hardy outraged Victorian proprieties and helped to make 20th century literature in English possible. Close reading of four novels and selected early middle, and late poems by Hardy, with attention to the contexts of Victorian and Modern literary culture and society.
Equivalent Course(s): ENGL 23708, FNDL 26011, SCTH 46011
ENGL 44004. James Joyce: from Ulysses to Finnegans Wake. 100 Units.
A study of Joyce’s Ulysses and selections from Finnegans Wake. (Fiction, 1830-1940)
Equivalent Course(s): ENGL 24004, FNDL 24005

ENGL 44100. T. S. Eliot. 100 Units.
TBD
Equivalent Course(s): RLIT 44600

ENGL 44202. Psychoanalysis, Literature, Film. 100 Units.
We will read major works by Freud, Melanie Klein, D.W. Winnicott, and Slavoj Žižek, among other psychoanalytic theorists, in conjunction with literary works such as Sophocles’s Oedipus Rex, Shakespeare’s Hamlet, Edgar Allan Poe’s “The Purloined Letter,” Joseph Conrad’s Heart of Darkness, Henry James’s The Turn of the Screw, and Rudyard Kipling’s “Mary Postgate.” The course will conclude with one or more of Alfred Hitchcock’s films. Topics include the unconscious, dreams, childhood, the uncanny, desire, subjects and objects, mourning, and the death drive. Requirements: one paper 10-12 pages, joint presentations in class, and regular postings to the online discussion board.
Equivalent Course(s): GNSE 44202

ENGL 44500. Brechtian Representations: Theatre, Theory, Cinema. 100 Units.
Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the anarchic plays of the 1920’s to the agitprop Lehrstück and film esp Kühle Wampe) to the classical parable plays, as well as the work of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard, Chris Marker)), film and theatre in Britain (Mike Leigh and Lucy Prebble), and theatre and film in Africa, from South Africa to Senegal and US (TBA). We will also give due attention to the often unacknowledged impact of Brecht’s theorizing on a range of genres and media on his better known contemporaries Adorno, Benjamin, Lukás as well as on cultural theory elsewhere from the Situationists to digital labor. Requirements: oral presentations; short midterm and final research paper.
Equivalent Course(s): CMLT 40500, CMST 46200, TAPS 44500, GRMN 47200

ENGL 44606. Race and Literature. 100 Units.
Although in the mid 1920s the poet Countee Cullen deemed it a puzzle why God would “make a poet black, and bid him sing,” it is arguable that from the rise of modernism, through what Mark McGurl calls The Program Era (designating the rise of creative writing programs as the dominant force shaping American literature), and into the present, it has become almost impossible to think of literature and race or identity as being at odds. To make poets and writers is to make them black, Asian, Latinx, etc. By reading a series of literary works and literary histories, we will seek to understand why making race and making identity have become co-implicated on the American scene. Texts: Walter Benn Michaels, Our America, Mark McGurl, The Program Era, William Faulkner, Absalom, Absalom!, Langston Hughes, The Big Sea, Claude McKay, Home to Harlem, Maxine Hong Kingston, The Woman Warrior, Sandra Cisneros, The House on Mango Street, and Toni Morrison, A Mercy. This course will have a particular focus on guiding students through the conventions of academic writing in the Humanities. (20th/21st)
Equivalent Course(s): CRES 44606

ENGL 44813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Equivalent Course(s): ENGL 24813, CRES 24813, CMLT 24813, CMST 24813, CMLT 44813

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, etc.). 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 literature. The course will be conceptually rangy. An historical center of gravity will be provided by “The Art of Assemblage,” an exhibition that MoMA held in 1961, and by William Carlos William’s “compiled” epic, Paterson (the last fragments of which he typed in 1961), by William Burroughs’s cut-up trilogy, and by the early poetry of John Ashberry. We will also engage the visual and plastic arts of the post-war era (work by Joseph Cornell, Lee Bonetcou, and Louise Nevelson for instance, and above all by Robert Rauschenberg-his “combines”). How do you apprehend the distinction between organic and inorganic form? The course will also move backwards, forwards, and sideways: backwards to T.S. Eliot, by Ezra Pound, and earlier work by Williams, and to the collage, montage, and assemblage techniques of the modernists; forwards to some urban design concepts, and to recent installation work; and sideways to conceptual ambitions that relate to those within assemblage theory (e.g., Cyborg Theory, Actor-Network Theory).

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

ENGL 45264. New Directions in Postcolonial Studies. 100 Units.
Postcolonial studies emerged as an influential sub-field in English departments in the metropolitan academy in the last decades of the twentieth century. This course is an attempt to identify and map the new directions that postcolonial studies appears to be currently moving into, a few decades on. Some of these shifts are clearly signaled, while others might be less perceptible. Even as it engages with new and urgent issues, adopts methods opened up by new technologies, and identifies fresh objects of study that promise greater relevance and staying power, postcolonial studies is also encountering challenges to its historical focus and its method as critique. We will focus on six key developments in the field: 1.
Equivalent Course(s): CRES 45264

ENGL 45302. History of the Book in America. 100 Units.
This course considers recent scholarship in the theory and sociology of textual production and reception-the histories of authorship, publishing, dissemination, distribution, and transmission on the one hand; and the histories of reading, listening, and viewing on the other. Our initial sessions explore classic and cutting edge statements about what the history of the book is (or was, or should be). Then, focusing especially on literary history, we survey the history of the book in America from the colonial period to the present (or from the hand-press period to the internet). Though we range widely over texts, periods, and locations we will concentrate on two primary ways of conceiving of book history: the book as a materialization of social relations and the book as a mediator of social relations; in other words, the book understood as a historical effect and as a historical cause of social life. (18th/19th)

ENGL 45327. Politics of Media: From the Culture Industry to Google Brain. 100 Units.
Media theory frequently focuses on issues of technology as opposed to, or at the cost of, politics and culture. This course reorients attention to the intersection of media and cultural theory. We begin by reviewing key media theories from the Frankfurt School and the Birmingham School. Following a historical introduction, we explore the contemporary field of cultural media theory as it has unfolded in both the humanities and the social sciences. Students will think through how the sites of race, class, gender, and sexuality might frame and always already influence the ways that we think of media - from the broadcast media of Adorno and Horkheimer’s culture industry that included radio, film, and television to contemporary pointcasting that is made up of digital and networked technologies. Alongside readings in an expanded media theory, we will engage artistic and cultural works, including literature, films, television serials, smart phone apps, video games, social media, and algorithms. We also explore methodological differences in media studies between the humanities and the social sciences.
Equivalent Course(s): CMST 67827, SOCI 50119, GNSE 45327, CDIN 45327

ENGL 45433. Book History: Methods, Practices, and Issues. 100 Units.
What is the history of the book? This course considers answers from literary scholars, historians, bibliographers, sociologists, and anthropologists over the past fifty years, using case studies from a variety of times, places, and textual traditions from the fifteenth century to the present to introduce the methods, practices, and issues of the field. This hands-on course meets in the Rosenthal Seminar Room in the Special Collections Research Center in Regenstein Library.

ENGL 45613. How Does It Feel to Be an Outlier? Narratives of Medical ‘Otherness’. 100 Units.
Ideas of what is “normal” and what is “different” are fundamental organizing concepts in scientific and humanistic thinking. Writers in both the sciences and the humanities use these concepts particularly when
constructing narratives about how individuals experience selfhood and the world. This course examines a body of writings that depict the lives of those who identify, or are identified, as outliers. Students will approach this topic through medical case studies; through autobiographies and biographies about the experience of being physical or mental exceptions; and through writings by and about doctors, patients, medical researchers, and people who are the subjects of medical research. How do scientists, biographers, journalists, and others capture the experience of being different? What are the aims of outlier narratives? What ethical questions surround these writings? How do such narratives underscore or undercut concepts of what is “normal” and what is “different”? In addition to surveying the landscape of outlier literature, students will research and write an outlier narrative in the form of a medical case study, biography, journalistic profile, or memoir.

Equivalent Course(s): ENGL 25613, BPRO 25600

ENGL 46202. Performance Theory: Action, Affect, Archive. 100 Units.
This seminar offers a critical introduction to performance theory organized around three conceptual clusters: a) action, acting, and forms of production or play, in theories from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling; in addition to contemporary theories of affect and emotion we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes et al); and c) archives and related institutions and theories of recording performance, including the formation of audiences (Susan Bennett) and evaluating print and other media recording ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider; Mark Fleishman), theatre historians (Rose Bank, Ellen Mackay etc) and tensions between archive and repertoire (Diana Taylor).(20th/21st)
Equivalent Course(s): TAPS 46202, CMST 38346, CMLT 46202

ENGL 46408. Freud and Lacan. 100 Units.
This course focuses on a set of closely related texts by Freud and Lacan, as a path into some topics in psychoanalytic theory that have been important to recent work in literary and cultural studies, gender and sexuality studies, and philosophy. Among these topics will be the nature of the psychoanalytic symptom, and its relation to the unconscious and representation; the enigma of sexuality, and the development of a radical account of desire and the drive; the critique of ego psychology; and Freud and Lacan’s revisionary accounts of practical normativity. We will be reading these texts less for a set of positions or theories than for their engagement with a set of interlocking problems and the direction or drive of the thinking. Our focus will be on reading closely and making out arguments both explicit and implicit. (20th/21st)

ENGL 46550. Fictions of Real Estate. 100 Units.
This class takes as its guiding premise that “a crisis in housing,” as Jack Self and Shumi Bose write “is necessarily a crisis of the juridical category of real estate, which implicates a crisis of democracy, representation, sovereignty and authority; a crisis of dwelling and a crisis of faith in ownership.” If, as Reinhold Martin argues, “real estate governs,” this class will consider literature as well as theories, histories, manuals and treatise about real estate, debt, appraisal, and property to consider the ways real estate governs and how narrative facilitates or disrupts its governance in moments of boom, stagnation, and crisis. Possible literary texts: William Dean Howells, The Rise of Silas Lapham; Henry James, The Jolly Corner; Edith Wharton, The Age of Innocence; Sinclair Lewis, Babbitt; F. Scott Fitzgerald, The Great Gatsby; Ann Petry, The Street; Sloan Gray, Man in the Gray Flannel Suit; Gwendolyn Brooks, Maud Martha; Steven Millhauser, Martin Dressler; Kristin Davis, The Landlord, Richard Ford, Independence Day; Jane Smiley, Good Faith; Colson Whitehead, Apex Hides the Hurt; Angela Flournoy, The Turner House.

ENGL 46706. Global Intimacies. 100 Units.
This course investigates the intimate dimensions of contemporary transnational experience. We will focus on representations of familial bonds and on transformations of love relations under conditions of diaspora and migration, and we will consider whether migration and other forms of transnational experience might entail rethinking the contours of terms like family and intimacy. Authors may include Gordimer, Gunesekera, Hartman, Ishiguro, Kincaid, Lahiri, Mootoo, Shamsie, with films by Cronenberg, Liem, and key theoretical texts. (20th/21st)
Equivalent Course(s): GNSE 46706

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 anticratic 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.
Equivalent Course(s): CRES 46707

ENGL 46750. What Was Postcolonial Theory? 100 Units.
Postcolonial theory bears the honor of being a mode of inquiry declared dead many, many times—even by scholars associated with the theory through the early years of its development. This course will provide a critical
introduction to postcolonial theory by working through the political and epistemological antagonisms that were at once constitutive of and destructive of postcolonial theory's coherence. In so doing, we will consider questions pertaining to contemporary politics and economies of institutional knowledge: Why do modes of inquiry rise and fall? If fewer and fewer scholars undertake work under the banner of postcolonial theory today, what forms of knowledge bear the trace of the postcolonial moment? Units will include "Postcolonialism and Third Worldism," "Postcolonialism and Marxism," "Postcolonialism and Globalization," Postcolonialism and World Literature," "Postcolonialism and Indigeneity," and more.

**ENGL 46751. Of Whiteness. 100 Units.**

In his essay "The Souls of White Folk," WEB Du Bois asks, "But what on earth is whiteness that one should so desire it?" This course will explore a multiethnic cultural and theoretical archive that grapples with the patterned and partial irrationality of this excessive racial desire. How does whiteness structure the racial/social field? What mechanisms regulate or have regulated populations' access to and desire for it? (18th/19th)

Equivalent Course(s): CRES 46751

**ENGL 46800. The Age of Washington and Du Bois. 100 Units.**

The goal of this course will be to examine and understand the literary responses of a small but important set of African American writers to the worsening political, social, and economic situation facing black Americans during the last decade of the 19th century and the first decade of the 20th century—a period that has been described as the “nadir” of African American life.

**ENGL 46822. Du Bois and His Circle. 100 Units.**

The seminar examines the sociological, literary and historical work of W.E.B. Du Bois from The Philadelphia Negro (1899) to Dusk of Dawn (1940). The course will consider the relation between literature, visual graphics, and sociology; the constituents of "the Negro problem" or the color line as it is articulated in fiction, social science, and history; the structural continuities between the plantation and the ghetto as forms of racialized enclosure; the afterlife of slavery and the evolving program for freedom; the role of the novel and autobiography in extending and breaking the form of sociological investigation; and the poetics of counter-history. Course taught May 7 through May 30.

**ENGL 46880. Border Crossings: Reading and Making the Literature of Migration. 100 Units.**

In this Big Problems course on the literature of migration, students will analyze and create narratives about human beings moving across time and place, crossing borders both literal and metaphorical. We will consider the lives, perspectives, and voices of characters who are forged and re-forged by their cultural, linguistic, and familial contexts. Migration itself represents a physical relocation; writing about migration both expresses and requires an intellectual relocation. We will examine carefully questions of audience: for whom does the literature of migration exist, other members of migrant communities? Hosts? Both? What are the motivations for the work; does the literature of migration accelerate a sense of belonging, issue challenges, create a new form of hybrid identity? Does it keep a record that’s retrospective about the past, and/or contain in its very language the present tense? What does it ask or suggest about our future? This is a multi-genre course, in which we will read fiction, poetry, and non-fiction about migration. Students will write both critical and creative projects, and research will be a key component of the course, making use of nearby archives and guest visits. Weekly readings include texts from Euripides’ Medea to Wilkerson’s The Warmth of Other Suns, and will guide our consideration not only of how to read the literature of migration, but also of how to tie research into critical and creative projects on migration.

Equivalent Course(s): JWSC 26880, ENGL 26880, BPRO 26880

**ENGL 46901. Narratives Suspense in European/Russian Lit/Film. 100 Units.**

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

Equivalent Course(s): HUMA 26901, REES 23137, CMLT 22100, REES 33137, CMST 25102, CMST 35102, ENGL 26901

**ENGL 47102. Dissident Lit. 100 Units.**

This seminar will explore the literature and history of “the dissident,” a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence.

Equivalent Course(s): HMRT 37102, HMRT 27102, ENGL 27102
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 literature. (18th/19th, 20th/21st)

ENGL 47310. The Matter of Black Lives: Hurston and Wright. 100 Units.
Despite being best known as adversaries—with Richard Wright notoriously accusing Zora Neale Hurston's writing of being "cloaked in facile sensuality" and Hurston scorning Wright for his "tone deaf" and "grim" stories of "race hatred"—these two writers shared more commonalities than their feud suggests. This course will approach Hurston and Wright not as antagonists but as coworkers experimenting with how to represent something like collective black experience through different literary genres (both turning to autobiography, folklore, novels, short stories, op-eds, literary criticism, screenplays) and in response to social science methodologies (Wright's faith in sociology vs. Hurston's career as an anthropologist). In reframing their relationship to one another, this course will also trace a story of the development of African American literature in the early 20th century as refracted through Hurston's and Wright's varying commitments to representing black life as both a unifying and restrictive categorization. (B, G)
Equivalent Course(s): ENGL 27010

ENGL 47600. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the "father" of African cinema, Ousmane Sembène, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembène’s Camp de Thiaroye (1984), and Jean Marie Teno’s Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)
Equivalent Course(s): GNSE 48602, RDIN 37600, RDIN 27600, CMST 34201, ENGL 27600, CMLT 22900, CMLT 42900, CMST 24201, GNSE 28602

ENGL 47700. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—sight, smell, taste, touch, and sound—to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city's foundations in phenomena such as the colonization of the ancestral homeland of the Three Fires Confederacy and trade routes of many other Indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.
Equivalent Course(s): CHST 27200, ENST 27700, CEGU 27700, ARTV 22322, BPRO 27200, ENGL 27700, ARCH 22322, ARTV 32322

ENGL 47701. Lyric Intimacy in the Renaissance. 100 Units.
Lyric has often been perceived as a peculiarly intimate genre, tasked with providing access to a person's inner experience. This course will examine how sixteenth and seventeenth-century British writers used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We will ask how the multiple models of intimacy available within English literary culture intersected in texts of the period, and also how that literature responds to or compares with developments elsewhere in the Renaissance Atlantic and Mediterranean world. Along the way, we will explore some of the following questions: what was the gender politics of Renaissance lyric? How did writers make space for queer or heteronormative writing and attachment within the conventions of the love poem? What looks familiar about the forms of intimacy we find in these texts? What remains profoundly strange about them? Readings will include poems by Philip Sidney, Mary Wroth, William Shakespeare, John Donne, Katherine Philips and Sor Juana Inés de la Cruz.
Equivalent Course(s): GNSE 24441, ENGL 27701, MAPH 47701, GNSE 44441

ENGL 47703. Queer Modernism. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize the early twentieth century in the U.S. and Europe. Together, we will read literary texts by queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider queer revisions of these concepts for their effect on the broader social and political terrain of the early twentieth century and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? Our examination will center primarily on queer lives relegated to the social and political margins—lives of exile or those cut short by various forms of dispossession. Towards the end of the
quarter, we will also consider how much more recent cultural producers-and in particular Black filmmakers associated with the New Queer Cinema movement-have sought to imagine or in some sense recover queer lives and scenes that have been silenced or apparently lost to history. This class will double as an advanced introduction to queer theory, with a particular emphasis on literary criticism and cultural studies. (1830-1990; 20th/21st)
Equivalent Course(s): GNSE 47702, ENGL 27703, AMER 47703, GNSE 23138, AMER 27703, MAPH 47703

ENGL 47706. Bodies, Feelings, and Unmentionable Wounds: The Enlightenment and the Comic Novel. 100 Units.
The Enlightenment of the 17th and 18th centuries is often conceived as the beginning of European modernity itself. In the before times (the story goes), the world was ruled by tyrant kings, the Church had an ironclad grip on knowledge production, and science remained stuck in the Middle Ages. Then a few brave, wig-wearing thinkers got together and invented democracy, medicine, and the very concept of political rights. This is a reductive narrative that effaces, among other things, the way Enlightenment ideas could serve to further entrench structures of power and oppression. Moreover, it neglects the diverse critiques and counter-discourses that came out of the period - many of which anticipate twenty-first-century debates. Laurence Sterne’s raucous, satiric, and sprawling magnum opus, The Life and Opinions of Tristram Shandy, Gentleman (1759-67) is a novel intimately engaged with all of that. Although critics of the 1700s were perplexed by the weirdness of its form (Tristram Shandy is a mock autobiography whose “author” isn’t born until Vol. III), Sterne has been tremendously influential to writers like James Joyce and Virginia Woolf, and contemporary readers and critics are drawn to this strange, brilliant, and often “postmodern”-feeling novel for the complexity of how it works its way through discourses of the body, knowledge, race, gender, emotion, and more. In this course, we will read Tristram Shandy alongside many Enlightenment thinkers with whom Sterne is in dialogue.
Equivalent Course(s): GNSE 27706, MAPH 47706, ENGL 27706, GNSE 47706

ENGL 47708. Feeling Brown, Feeling Down. 100 Units.
Taking its cue from José Esteban Muñoz’s 2006 essay in Signs, this course interrogates negative affective categories as they are expressed in US ethnic literature in the 20th and 21st centuries. As Muñoz argues, “depression has become one of the dominant affective positions addressed within the cultural field of contemporary global capitalism”; this course explores orientations such as depression, shame, sickness, and melancholy to think critically about racial formations amidst capital and how these are posed alongside literary questions. Primary texts may include Larsen, Ozeki, Morrison, and Okada; secondary texts may include Ahmed, Freud, Muñoz, Cheng, and Spillers.
Equivalent Course(s): AMER 47708, RDIN 27708, AMER 27708, RDIN 47708, ENGL 27708, MAPH 47708

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

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

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

Equivalent Course(s): ENGL 27712, AMER 47712, AMER 27712

**ENGL 47714. Reproductive Modernism. 100 Units.**

In this class, we focus on the centrality of debates around women's reproductive capacity in shaping the culture of modernity in the U.S. in the first few decades of the twentieth century. We look at the way that feminist politics, in conjunction with broader developments in industrial capitalist society, disrupted traditional pathways of reproduction, as these have revolved around women's crucial role in sustaining the biological family and the home. We will read fiction, essays, and political tracts around “women's work” and working class women, the birth control movement, feminist emancipation, marriage and the politics of the home, the rise of consumer culture, and the demands placed on both Black and white women during this period in reproducing “the race.” Most generally, we will focus on texts that both trouble and shore up motherhood as the central means of reproducing the biological life and social fabric of American culture. And we will likewise be interested in writers and political figures that sought to dramatically alter or even dismantle the reproductive social order altogether. (20th/21st)

Equivalent Course(s): ENGL 27714, CRES 27714, GNSE 27714, GNSE 47714, MAPH 47714

**ENGL 47752. The Radical 1790s. 100 Units.**

Across the Atlantic world, the 1790s were a decade of massive transformation and political possibility. Grounded in material conditions and material struggle, guided by emergent and often quite radical political theory, revolutions in Europe and North America took on monarchy, slavery, and inequality broadly defined. At the same time, the 1790s were a decade of reaction -- when extant hierarchies fought against those transformations with increasing anxiety, and empire and imperial capital continued to rapidly expand. This course will read widely in literature and political theory from the late 18th and early 19th centuries that attempted to represent, and to produce, these transformations, as well as modern theory and criticism in anti-racism/postcolonialism, feminism/gender theory, carceral studies, and Marxist analysis to better understand the legacies of this remarkable political moment. (1650-1830; 18th/19th, 20th/21st)

Equivalent Course(s): ENGL 27752

**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.

Equivalent Course(s): CMST 40000, ARTH 39900, MAPH 33000

**ENGL 48104. Radical Documentary. 100 Units.**

This course will examine the nostalgic and utopian impulses of documentary work in a range of genres: prose, poetry, photography, and film. We will be charting the extreme transformations of regional and urban culture that took place over the course of the 20th century as they were expressed—and produced—by works of experimental documentary. We will study sites whose endangered cultural artifacts demanded preservation by civic bodies, asking how efforts to salvage them through art led both to transformations of practices being “reserved” and to the articulation of new modernist aesthetics, as well as sites that compel artists to participate in developing futures by documenting events in an activist vein. We will be attuned to the distressed tempo of articulating a passing present, asking to what extent “the news” participates in history, how the documentation of the present or passing aims to alter the future, and how art oscillates between or blurs these temporalities. We will dwell throughout in the foregrounded or receding mediation of the real by technology and text, asking whether recording constitutes merely an act of preservation, or whether it contributes to a transcribed object/environment’s growth and emergence.

Equivalent Course(s): ARTH 48710

**ENGL 48421. Stifter’s Modernity. 100 Units.**

Probably no other author has been written off as boring as frequently as Adalbert Stifter (1805-68); yet Thomas Mann recognized in this boredom a compelling “sensationalism” and Stifter was admired by writers as diverse as Nietzsche, Benjamin, Handke, and Sebald. His work rewards closer attention today for readers interested in his extreme description, but also for its treatment of ecocritical themes and diagnosis of violence and modernity. In this seminar we will focus on reading his monumental Bildungsroman Der Nachsommer (1857). We will also consider shorter prose works ranging from his Viennese feuilleton essays to later stories from the collection Bunte Steine, as well as his output as a painter.

**ENGL 48502. Henry James and the Question of Evil: The Portrait of a Lady and the Turn of the Screw. 100 Units.**

No description available.

Equivalent Course(s): SCTR 38502
ENGL 48647. Trauma and Narrative. 100 Units.
This graduate seminar invites students to engage with literary trauma studies, a field that first emerged in the 1990s, and that has more recently been undergoing decolonization processes. Following calls by scholars such as Stef Craps in Postcolonial Witnessing (2013), we will examine foundational and current literary theory by questioning its validity and applicability across different cultural contexts and languages. We will read select fictional trauma narratives, in English translation or in the original language when possible. Readings will include select psychological and psychoanalytical theoretical literature from Judith L. Herman and Cathy Caruth to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, largely from non-Euro-Anglo-American contexts. Students working on trauma-related literary projects are welcome to contribute materials in their respective research languages. We will end the course by bridging discussions of literary trauma studies with recent debates around a pedagogy of trauma, especially as applicable the context of higher education. Students need to be available for 2 synchronous online meetings per week.
Equivalent Course(s): CMLT 48647

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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Equivalent Course(s): ENGL 29300, CMLT 22400, CMLT 32400, CMST 28500, ARTH 38500, CMST 48500, MAPH 33600, ARTV 20002, ARTH 28500, MAAD 18500

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.
Equivalent Course(s): ARTV 20003, ARTH 38600, CMST 48600, ARTH 28600, ENGL 29600, REES 25005, MAPH 33700, CMLT 22500, MAAD 18600, REES 45005, CMLT 32500, CMST 28600

ENGL 48902. Dostoevsky: The Idiot. 100 Units.
TBD
Equivalent Course(s): ENGL 28902, CMLT 29300, CMLT 39300, FNDL 27101, REES 20018, REES 30018

ENGL 49103. Representations of Islam in Early Modern England. 100 Units.
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the 1580s to the 1650s with a primary but not exclusive focus on drama. What enduring fantasies about the Islamic world does early modern English literature express? How do religion, race, gender, and sexuality intersect in the formation of those fantasies? How do specific English social, political, and cultural issues inform literary representations of Islam? Ultimately, what do texts about Islam tell us about early modern England?
Equivalent Course(s): RLS 29103, ENGL 29103

ENGL 49416. Freud. 100 Units.
This course will involve reading Freud’s major texts, including, e.g., parts of The Interpretation of Dreams, “Beyond the Pleasure Principle,” and his later work on feminine sexuality. We will consider Freud’s views on bisexuality as well. We will also read case studies and consider theoretical responses to Freud’s work, by Derrida, Lacan, and other important theorists.
Equivalent Course(s): CMLT 49416, DVPR 49416

ENGL 49992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental
games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics
ore sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTV 20022, ARTH 29992, ARTH 39992, MAAD 10992, CMST 37505, ARTV 30022, ENGL
29992, CMST 27505

ENGL 50000. Pedagogies of Writing. 100 Units.
Pedagogies of Writing is a training course and practicum for graduate students hired to teach for the Writing
Program. The course combines instruction in principles for effective academic writing and workshops focused on
written commentary, instruction techniques, and small-group seminar design.

ENGL 50001. Collage. 100 Units.
Within an overarching frame that stretches between Moby Dick and the present, this course will focus foremost
on 20th c. literary collage, both poetry and prose fiction, with particular attention to Williams, Rukeyser,
Burroughs, Ashbery, Reed, Howe, Acker. (20th/21st)

ENGL 50101. The Problem with Theory. 100 Units.
This graduate course offers a critical introduction to comparative theoretical methods by attending to theory’s
political and epistemological antagonisms and how they have shaped the ways in which we read literature and
art. The seminar begins by tracing critical theory’s historical contours—from the high theory boom of the 70s and
80s and the rise of postcolonial, performance, and queer theory in the 90s and 2000s to contemporary critical
theory in a comparative context. The course thus attends to problems in thinking about critical theory’s scope,
boundaries, and canons, as not only as a mode of doing thought but as a site for disciplinary and institutional
critique. The seminar explores how theory has both emerged from and animates the worldliness of literature and
art as textured imprints of historicity, imagination, and experience across social, cultural and political contexts.
Equivalent Course(s): CRES 50101, GNSE 50102, CMLT 50101

ENGL 50106. Literary Theory: Pre-Modern, Non-Western, Not Exclusively Literary. 100 Units.
Readings in theories of literature and related arts from cultures other than those of the post-1900 industrialized
regions. What motivated reflection on verbal art in Greece, Rome, early China, early South Asia, and elsewhere?
Rhetoric, hermeneutics, commentary, allegory, and other modes of textual analysis will be approached through
source texts, using both originals and translations. Authors to be considered include Confucius, Plato, Aristotle,
Zhuangzi, Sima Qian, Augustine, Liu Xie, Abhinavagupta, Dante, Li Zhi, Rousseau, Lessing, Schlegel, and
Saussure.
Equivalent Course(s): KNOW 50106, CMLT 50106

ENGL 50201. Premodern Critical Theory: Historicity, Worldmaking, Filiation. 100 Units.
This course explores contemporary theoretical approaches to premodern cultural objects. How do we establish
relationality with thought worlds whose archives are only partially preserved? Or redress the “discovery” of
premodern cultural objects in contexts of political instrumentalization? How do we care for the earliest cultural
objects as legacies of non-literary worldmaking? Where possible, the course will pair readings in contemporary
theory with class visits from scholars engaged in premodern comparative projects, with research engaging
cultural objects from Europe, the Americas, and Asia. We will ask: What is at stake in characterizations of
cultural objects as “ancient,” “archaic,” or “premodern”? And: How does the practice of comparison change when
its objects are located in a distant past?
Equivalent Course(s): CMLT 50201

ENGL 50205. Contemporary Critical Theory 1920-Present. 100 Units.
This course (the second half of the required Comparative Literature introductory sequence) roams the cultural
landscape transformed by Freud, Saussure, Shklovsky, the First World War, and the Russian Revolution.
Readings from psychoanalytic, formalist and Marxist criticism, from the corresponding heresies, and their
successors. The aim throughout is to locate theoretical texts in the polemical situations to which they originally
were addressed, and others in which they subsequently were invoked.
Equivalent Course(s): CMLT 50205

ENGL 50240. Renaissance Quanta and Renaissance Drama. 100 Units.
One effect of early English capitalism is its raising of the question, what constitutes a lot? and its practical
consequences, how is abundance to be measured? This course reads early modern drama and popular print alongside
inventories, bills of mortality, and other evidence of social and object quantification to study the separation of
things from stuff and commoners from the commodity. (Med/Ren)

ENGL 50250. Moving and Being Moved. 100 Units.
This course considers the significance of mobility, migration and migrancy in the context of concepts of 18th-
and 19th century-modernity, and explores some of their legacies especially in relation to literature. We will
focus on migration in and from Britain mainly in the nineteenth century, and consider, inter alia, how literary
and other printed texts intersect with the practices and fantasies of moving and staying still.##
Key terms are
mobility and stability or stagnancy, emigration and settlement, colonization and decolonization, empire, eviction,
dispossession, hospitality, refuge and asylum, and ‘being moved’ in all its senses. (18th/19th, 20/21st)

ENGL 50300. Principles of Teaching Writing. 100 Units.
Principles of Teaching Writing (offered in Autumn only) is for graduate students who have been hired to teach
Academic and Professional Writing (The Little Red Schoolhouse).
ENGL 50301. Catharsis, Tedium, and other Aesthetic Responses. 100 Units.
This seminar examines the ramifications of catharsis, tedium and other forms of aesthetic response, in other words the relationship between effect and affect in and in response to performance, live, mediated and in reading. Beginning with Aristotle and present day responses to catharsis, we will investigate the kinds of aesthetic response invoked by theories of tragedy (esp Hegel), realism (authority, attachment and estrangement in Lukacs, Adorno, Brecht, Benjamin), as well as theories of pleasure (Barthes, Derrida, Cixous) and tedium (Heidegger). We will also explore tedium through text and audio of The Hunchback Variations by local playwright Mickle Maher. We will conclude with, the potential and limitations of catharsis as an appropriate response to testimonial narrative in text and film during and after the dictatorship in Chile. An essential part of the discussion will be the problem of translating key theoretical terms, not only from one language to another but also from one theoretical discourse to another.
Equivalent Course(s): CMLT 50300, TAPS 50300

ENGL 50400. Teaching Undergraduate English (Pedagogy) 100 Units.
This course seeks to provide a setting in which graduate students in English, prior to their first formal teaching assignment at this institution, can explore some of the elements of classroom teaching. With the recognition that not all our students will teach at the graduate level, the course 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 to help students reflect on and talk about their practice. Students will have significant opportunities to practice conceiving, designing, and running a college-level course in English, e.g., the opportunity to construct a sample syllabus, to lead a mock-classroom discussion, to grade a common paper.

ENGL 50404. Literary Persons: Theoretical and Methodological Approaches. 100 Units.
This class will provide a varied overview of the theory and history of "literary persons," including recent scholarly perspectives. Rather than being stabilized via a single genre (i.e., the realist novel), literary persons will be treated more capaciously, in their adjacency to personification, lyric and dramatic personae, and varied genres of narrative, from the Middle Ages to the present. The class will be more or less evenly divided between primary and secondary works.

ENGL 50408. Poetics Lab. 100 Units.
In this course, we will study poetry in the abstract, and in its historical particulars. In addition to reading widely across the spectrum of contemporary poetry, we will study the long history of poetic theory from Plato to Hegel to Adorno and beyond. We will examine a range of historical attempts by philosophers, literary critics, and poets to conceptualize poetry as a particular kind of linguistic and historical practice, including Russian Formalism, New Criticism, structuralism, poststructuralism, historical poetics, and translation theory. University of Chicago Poetics faculty will visit the class to share their work in progress; and students are encouraged to explore creative, critical, and creative/critical hybrid final projects. (20th/21st)

ENGL 50430. Breathing Matters: Poetics and Politics of Air. 100 Units.
The participants in this seminar will be asked to re-examine the notion of “inspiration” in its aesthetic and historical senses, revisiting age-old textual and arts practices based on tropes of channeling, as well as contemporary practices based on embodied, performative and geopoetic notions of interconnectedness, circulation, receptivity and transmutation-including practices that reflect and refute the denial of the innate interconnectedness of beings. We will delve into the workings of air as an animating element that bridges and binds individuals to both internal and external forces: controllable and uncontrollable, state-sponsored and ambient, or what we would call “natural” under anthropocene conditions. We will examine the modern and contemporary politicization of air as a commons, and will apply our research to the analysis and critique of industrial and post-industrial landscapes. The imagination of air itself becomes central to thinking about utopian or dystopian collectivities in a time of respiratory crisis. (20th/21st)
Equivalent Course(s): CMLT 50430

ENGL 50622. Creations: the Popol Vuh and Paradise Lost. 100 Units.
While apparently worlds apart, John Milton's Paradise Lost (1667) and the K’iche’ Maya story of creation the Popol Vuh (1702) are historically adjacent works of world creation that remind us that world creations happen in historical circumstances, that creation itself is nothing if not historically, socially, and critically tensioned. This class thinks with and between these works to ask conceptual questions about creation and its relationship to myth and history. What are creations for? What kinds of thinking and feeling do they enable? And how should we understand the framework of comparability itself? At the same time, we will rethink the global historical currents within which the texts were written: the early modern anglophone, hispanophone, and indigenous worlds whose interconnections bind together the creation stories told by Milton and the anonymous K’iche’ Maya authors. Listening closely for shared engagements with colonialism, race, religion, political power, historical experience, pedagogy, intellect, imagination, critique, and social crisis, we will look for through-lines between these works but also for distinct points of departure and incommensurability.
Equivalent Course(s): SCTR 50306, CDIN 50622

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.

ENGL 50962. Forms for Ideas. 100 Units.
In "The Modern Essay," Virginia Woolf defines "the art of writing" this way: "the art of writing has for backbone some fierce attachment to an idea. . . . something believed in with conviction or seen with precision and thus compelling words to its shape." Prompted in part by Woolf's formulation, this course will consider the relationship between ideas and shape or form-asking how ideas compel words into shape, or how words give form to ideas. We will focus this question largely on eighteenth-century literature, paying particular attention to the poetry of the period (the philosophical poem, the verse essay, the personified abstraction) and the novel (in relation to the notion of the "novel of ideas"), as well as to the distinction that eighteenth-century writers draw-or do not draw-between poetry and prose. Alongside primary texts by writers like Pope, Akenside, Thomson, Gray, Collins, Johnson, Defoe, Sterne, Hays, Wollstonecraft, and others, we will read widely in literary criticism from the Romantic period (Wordsworth, Coleridge), the mid-twentieth century (the New Criticism, the Chicago School, Spitzerian stylistics), and today (a variety of new formalisms and responses to them). We'll be interested especially in critics who suggest that attention to the specificity of the literary object-to form-may also call for new modes of attention to its content-to its subject matter or ideas. (18th/19th)

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.

ENGL 51023. Narrative in the Time of Queer and Crip. 100 Units.
This course focuses on Crip and Queer theories of time as ways to get at varied understandings of temporality that destabilize the wobbly formation of "normal" and produce non-linear forms of life as narratable. By focusing on narrative unfolding, circling back, slowing down, and the precarity of the future, the course proceeds by putting two distinct strands of Queer and Crip Theory in conversation. We begin with what theorists have conceptualized as a distinct queer temporality (e.g. Halberstam, Freeman) alongside its complement, crip time (McRuer). We then turn to questions about queer futurity alongside critiques within Crip Theory that fully embrace the future as a way of embracing the present. Following these two strands, we see the productive dynamism and the tension between crip and queer temporalities in envisioning non-normative, non-heterosexual life. Equivalent Course(s): RLVC 51000, GNSE 51000

ENGL 51225. Sources of Critical Theory. 100 Units.
This course is designed to give students a broad and rapid introduction to the philosophical and other sources that inform contemporary literary and critical theory. We will cover a lot of ground very quickly. The variety of humanism at issue in our work will be the sort that informs common sense or, as one of our authors might put it, ordinary understanding of the things that strike many of us as obvious about ourselves and other people. The critique will not make anything stop seeming obvious. But it will provide some tools for thinking differently about contemporary commonsense understandings of human life. We will conclude by seeing the way this material shapes work by two prominent recent critics, Slavoj Žižek and Lauren Berlant. Equivalent Course(s): PHIL 51225

ENGL 51310. Images and Science. 100 Units.
TBD
Equivalent Course(s): ARTH 41310, CHSS 51310

ENGL 51502. Medieval Longing: Affect, Aisthesis, Desire. 100 Units.
A course on medieval aesthetics, in the sense both of the formal work of literary art and of the forms of sensation and affect produced by that work. We'll be examining especially the two great medieval discourses of longing, sexual and religious, as they figure relations of desire to impossible objects. Texts will be drawn from theology, courtly love poetry, allegory, romance, and mystical literature. (Med/Ren)

ENGL 52000. Research Paper Proseminar. 100 Units.
Required for students in their 2nd year of the English Ph.D. program. In this class, we will perform substantial revisions of a previous seminar paper.

ENGL 52102. Hemispheric Studies. 100 Units.
This course examines Hemispheric Studies approaches to the literatures and cultures of the Americas, which combines a commitment to comparatism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. Theories drawn from American Studies, Canadian Studies, Caribbean Studies, Latin American Studies, Poetry and Poetics, Postcolonial Studies, and U.S. Latinx Studies will be explored in relation to literature written primarily but not exclusively in the 20th and 21st centuries by writers residing throughout the Americas. We'll examine recent, innovative studies being published by contemporary scholars working in Hemispheric Studies across fields. No knowledge of Spanish, French, or Portuguese is required. (20th/21st)
Equivalent Course(s): LACS 52102
ENGL 52404. Arts of Life. 100 Units.
By foregrounding significant Enlightenment and Romantic configurations of the problem of the "arts of life," this course examines the mobile border between aesthetics and necessity in the long eighteenth century moment and in our own. In The Arts of Life (1802), John Aikin surveys the means of provision of food, clothing, and shelter in the Romantic age by means of a watchword distinction between those arts either "absolutely necessary for life's preservation" or "conducive to comfort and convenience," as against those "ministering to luxury and pleasure." The same idea memorably animates the aesthetic counter-tradition running from William Blake's "arts of life and death" to William Morris's "lesser arts of life. In contextualizing the problem of the "arts of life," we will resurrect productive historical thinking about an aesthetics that inextricably inheres within practices "necessary for the preservation of life." We will explore the enduring vitality of such a notion in our own moment of ecological crisis and of casualized cultural arts (marked by eclipsed autonomy for art's producers, consumers, and critics alike), with particular focus on new directions in design theory and the affordances of form; on literature's evolving location among the "arts of life"; and on the present reinvigoration of craft and design in popular visions of the aesthetic. (18th/19th, 20th/21st)

ENGL 52502. Literary Theory: Auerbach's Mimesis. 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. Equivalent Course(s): CMLT 50105

ENGL 52620. Edgeworth, Austen, Scott. 100 Units.
Three novelists—one Irish, one English, one Scottish—who were formative for several crucial developments in subsequent fiction: various strands of realism, the relationship between fiction and ethnography, the emergence of the national tale and the historical novel, techniques of narrative such as FID, and fictional treatment of education, science, political economy, and empire. Edgeworth, the least familiar name, is a remarkable writer and intellect, an innovator long neglected in Britain because she's Irish and in Ireland because she's Protestant. She produced a body work that was crucial for both Austen and Scott, different as they were between themselves, not to mention for later writers as different as Emily Bronte and Kasuo Ishiguro. Her rehabilitation, like Scott's, is under way but has a long way to go. There is work to be done there. Students will also have the opportunity to work on later novelists whose work was importantly shaped by any writer in this influential trio: domestic fiction after Austen, historical fiction after Scott, and so on. Belinda McKeon's Solace, for example, centers on an Irish graduate student whose dissertation is about Edgeworth. (18th/19th)

ENGL 52690. Racial Ecologies. 100 Units.
This course highlights theories of race that emphasize space, entanglement, and networks and poses questions like, how does race animate the anthropocene? How does race inflect climate change? What is the relationship between the turn to ontology and ecocriticism? (18th/19th, 20th/21st)

ENGL 53000. Dissertation Proposal Proseminar. 100 Units.
Required for students in their 4th year of the English Ph.D. program and all English Ph.D. students who have not yet entered candidacy.

ENGL 53103. The Uses of Fiction: Poetry and Philosophy in Early Modernity. 100 Units.
This course attempts to unpack the ancient quarrel between poetry and philosophy by examining each discours draws on the power of poiesis in different ways. We will approach this topic by examining four discourses: first, formal treatments of poetry and poetics from antiquity (Plato, Aristotle) through the late Renaissance (Sidney, Tasso, Milton); second, explicitly fictional thought experiments employed by philosophers (Avicenna, Ibn Tufayl, Descartes, Locke, Condillac); third, poetry explicitly invested in the making of fictional worlds (Spenser, Milton, Cavendish); and fourth, recent scholarship on poetry's relationship to philosophy (Stanley Rosen, Victoria Kahn, Ayesha Ramachandran, Russ Leo, Guido Mazzoni, and others). Equivalent Course(s): SCTH 53103

ENGL 53450. Enlightenments and Romanticisms. 100 Units.
This seminar will develop research projects around the topics of Enlightenment(s), nationalisms, and transnationalisms in the Romantic era. Some of the categories for the course will come from traditional faculty psychology (reason, memory, imagination). Some will come from criticism and theory that are sometimes tinged with aesthetic and philosophical ambitions. Our primary emphasis will be on literature, but questions about romanticism in music, the visual arts, and the historical disciplines will be in play. The main focus will fall on English-language literary materials produced in England, Scotland, Ireland, and America, but the course may also engage texts by non-British writers such as Voltaire, Diderot, Rousseau, Kant, Herder, Schiller, and the Saint Simonians. (18th/19th)

ENGL 53520. Transformations of Style, Genre, Institution: 1740-1840. 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, Charlettes, 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 eipc, 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.

**ENGL 53570. Slavery, Law, and Literature. 100 Units.**

This course will explore the intersection of law, literature, and slavery in the United States. In part, this class will provide an introduction to the methods and animating questions of the "law and literature" mode of scholarship. More particularly, we will examine how law decisively structured the cultural imaginaries of abolitionist and pro-slavery writers, a structure that endures in many contemporary public debates on the histories of slavery and freedom. While attending to the atmospheric legalism of abolitionism, we will also consider anti-legalist and anarchist critiques of the abolitionist mainstream-critiqued that put pressure upon construing slavery's antitheses in the legal genres of personhood, citizenship, and so on. (18th/19th)

**ENGL 53580. Debates and New Directions in Black Feminisms. 100 Units.**

Following Jennifer Nash's charge for Black feminists to "let go" of tightly held intellectual genealogies (intersectionality) and postures (defensiveness), this doctoral seminar takes up new directions and debates in the study of Black feminisms. We'll study institutional debates and tensions between Black and transnational feminisms (where do we mean when we say Black, and who do we mean when we say transnational), the agonistic relationship between Afropessimism and Black feminisms, among others. Alongside these new works in Black feminisms, we'll consider the foundational works of Black feminist thought, literature, and art they're reimagining. Scholars, writers, and artists under consideration include Jennifer Nash, Katherine McKittrick, Jennifer Morgan, Simone Leigh, Saidiya Hartman, Patrice Douglass, Torkwase Dyson, and Canisia Lubrin.

(20th/21st)

Equivalent Course(s): GNSE 53580

**ENGL 53590. Archival Methods: Race, Indigeneity, and Gender Before 1900. 100 Units.**

This class offers an in-depth introduction to archival theory and research methodologies that attend to colonialism and slavery between 1650 and 1865. With a focus on how scholars have used the analytics of race and gender to examine this history, our class will examine foundational primary materials and the bodies of scholarship that have grown up around them. We will read the work of Olaudah Equiano, Matthew Lewis, Phillis Wheatley, Mary Prince, Samuel Occom, Venture Smith, Black Hawk, Harriet Jacobs, as well as Salem Witch Trial transcripts. In addition, the class will visit UChicago's Special Collections and the Newberry Library. Students will write on an archival object of their choosing from the period that is relevant to their individual research interests. (Med/Ren, 18th/19th)

Equivalent Course(s): GNSE 53590

**ENGL 53600. Seminar: Paradise Lost. 100 Units.**

TBD

Equivalent Course(s): RLIT 51300

**ENGL 54104. On Man: Sociogenesis and Subjectivation. 100 Units.**

In this course, students will read and engage with how "Man" has been conceptualized and critiqued in certain areas of philosophy and critical theory. The class begins with Man's emergence in colonial contexts, with readings from Frantz Fanon, Homi Bhabha, and Sylvia Wynter. Students will also contend with Man's intersubjectivity with the "Subject" with readings from Michel Foucault, Judith Butler, Jose Munoz, and Hortense Spillers. Memoirs, novels, and auto-documentary films supplement this course's exploration of the genealogies of "Man." (20th/21st)

Equivalent Course(s): CRES 54104, GNSE 54104

**ENGL 54202. Psychoanalysis, Literature, Film. 100 Units.**

A study of key theoretical texts by Freud, Jacques Lacan, Melanie Klein, D.W. Winnicott, Franz Fanon, Didier Anzieu, and W.S. Bion, in relation to literary works ranging from Sophocles to Peter Carey, along with films by Alfred Hitchcock and Roman Polanski. (20th/21st)

**ENGL 54308. Economic Humanities: 19th C British Literature and Inequality. 100 Units.**

Do the humanities have a role in thinking inequality? In the nineteenth century, political economy, the precursor to economics, was largely a humanistic method focused on questions of distribution rather than efficiency as is often true today. Recent new work in various fields as well as the resuscitation of political economy itself suggests Humanities may be reinserting itself into the inequality conversation. In this class, we will explore the shift from political economy to economics in the nineteenth century, the methodological revisions it occasioned and, inspired by new multidisciplinary thinking about economics, consider if this earlier moment can still help us think about inequality. We will read the fiction of Dickens, Hardy, Wells, Eliot, the political economy and economics of Smith, Mill, Jevons, Marshall, Veblen and modern theorists Orlean, Yuran, Feher, Nussbaum, Piketty. (18th/19th)
ENGL 54332. X Before X: Historicism Method and Concepts Across Time. 100 Units.
This course explores the methodological friction between present-day concepts and the archives of the past. In particular, we look at instances when an organizing concept is arguably anachronistic to the cultural milieu in question. The class will be divided into several units, like "race before race," "lyric before lyric," "trans before trans," and "literature before literature." readings will include both primary and secondary sources. Along the way, we will also consider different paradigms for understanding literary history, cultural history, and the history of ideas (e.g., Friedrich Nietzsche, Walter Benjamin, Quentin Skinner, Arnold Davidson, Hans Robert Jauss, Sheldon Pollock). (Med/Ren)

ENGL 54420. Introduction to the Environmental Humanities. 100 Units.
This course critically examines the Environmental Humanities as an interdisciplinary and unruly field. We will focus our attention on some of the topics that have animated the field as it has coalesced over the past ten or fifteen years: the Anthropocene and its alternatives; environmental racism and global inequity; competing narratives of apocalypse and resilience; posthumanist accounts of species relations. We will also discuss the wide variety of methods and approaches that take place under the banner of "environmental humanities" and explore how they might be adapted to or engaged by our own writing and research. Prior to our first meeting, we will collaborate to build a reading list for the quarter that is reflective of students' areas of interest.

ENGL 55000. Advanced Writing for Publication Proseminar. 100 Units.
Required for students in the 5th year of the English Ph.D. program or above, this course will be a venue for converting a chapter of the dissertation into article form.

ENGL 55105. Theories of Racial Perception. 100 Units.
We tend to talk about racial perception as a singular and instantaneous act, but it is perhaps better understood as a complex series of procedures involving judgment, reading, rationalization, instinct, and conjecture that normally go un-described. In this course we will read theory, criticism, and literature considering the varying combinations of techniques, processes, structures, and convictions that allow a subject to believe they are having an experience of race. How have writers variously learned to describe and call into question the mechanics of racial perception? And is imagining the end of racial perception the same as imagining the end of race? Exploring works from a variety of traditions, eras, and genres, we will trace investigations into race's perception as a color, a lack, a sense, a sound, a shape, a pathology, a habit, a surface, a depth, and a spell.

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 imposibilization 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. Equivalent Course(s): CRES 55300.

ENGL 55402. Enlightenment and Revolution in America. 100 Units.
This course explores the impact of ideas on social realities in the age of the American Revolution. Primary and secondary readings in law, literature, history, politics, religion, science, and the arts help us raise and respond to some of the most important questions of recent criticism and historiography: What did "Enlightenment" mean in a colonial context, and how were universal norms institutionalized or ignored in particular settings? How did the political transition from imperial monarchy to a federal republic inform new cultural notions of gender, "race," and nation? Was the "founding period" an age of reason or an age of feeling, a moment of secularization or of increasing religiosity, a time of individual or of collective liberties? What role did literature and the literary public sphere play in the transformation of politics and the creation of a national identity and culture? And what difference did the Revolution make to the lives of ordinary women and men and to American Indians, Africans, and African-Americans? Equivalent Course(s): HIST 64101, RAME 55402

ENGL 55405. Multidisciplinary Study of American Culture. 100 Units.
This proseminar surveys the advanced study of American culture as it is currently practiced at the University of Chicago. Seminar members read and discuss recent work by and then meet with faculty specialists from departments and programs in the Humanities and Social Sciences as well as from the the Divinity School, the Law School, and the Booth School of Business. 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.
ENGL 55550. Moving and Being Moved: Mobility and Migration in Modernity. 100 Units.
This course considers the significance of mobility, migration and migrancy in the context of concepts of modernity, and explores some of their legacies. We will focus mainly on migration in and from Britain from the nineteenth century onwards, and consider, inter alia, how literary and other printed texts intersect with the practices and fantasies of moving and staying still. Key terms will be emigration and settlement, colonisation and decolonisation, empire, eviction, dispossession, refuge and asylum, and ‘being moved’ in all its senses. Readings are likely to include works by Walter Scott, Charlotte Brontë, Dickens, George Eliot, Tayeb Salih, and Sanjeev Sahota, T R Malthus, E G Wakefield, Marx, Appadurai, Agamben, Foucault, Paul Gilroy, Thomas Nail and Grégoire Chamayou.

ENGL 55602. Irish Modernism. 100 Units.
This course focuses on the major works of W.B. Yeats, James Joyce, Samuel Beckett, and Elizabeth Bowen, along with supplementary historical, theoretical, and critical material. Requirements include joint class presentations, regular postings to the online discussion board, and either a research paper of 25 pages or a conference paper of 10-15 pages. (20th/21st)

ENGL 55603. The Global Plantation. 100 Units.
From its emergence in the late-medieval Mediterranean, to the slave societies of the New World, through its late colonial heritage in Africa, Asia, and the Pacific, the plantation has been a paradigmatic institution of racial-capitalist modernity. Through a range of texts that includes slave narratives, novels, political economy, sociological studies and recent histories of capitalism, this course explores how the plantation opened a vexed problem-space in which concepts central to the modern world (such as sovereignty, freedom, and labor) emerged, were debated, and continuously refuged. While the plantation is frequently figured as an institution of the past, this transnationally and transhistorically oriented course will examine a set of thinkers who argue for the aliveness of the plantation’s present in the shaping of political, economic, and social trajectories in the postcolonial world.

Equivalent Course(s): RAME 56300, CDIN 56300, PLSC 56300, ANTH 50405

ENGL 55801. The Pivotal Decade: 1970s American Literature and the Rise of Inequality. 100 Units.
Historian Judith Stein argues that in the late 1970s (with Jimmy Carter in the White House and the Democratic Party holding majorities in both houses of Congress) “assumptions that capital and labor should prosper together” were replaced by “an ethic claiming that the promotion of capital will eventually benefit labor-trading factories for finance.” It was this turn, Stein argues, that ushered in the “Age of Inequality” that still defines our present moment. In this course we will explore the relation of postmodernism and works by major American fiction writers, including Toni Morrison, Maxine Hong Kingston, Tom Wolfe, William Gaddis, to the rise of economic equality in the US. (20th/21st)

ENGL 56000. Job Market Proseminar. 100 Units.
Required for students in their 6th year of the program and open to all English Ph.D. students on or preparing for the academic job market.

ENGL 56200. Early Modern Critical Race Studies. 100 Units.
This course explores the history and developments of Early Modern Critical Race Studies (pre-1700) from the inception of the field in the early 1990s to the present. Students will read classics and new classics on early modern racial formations (including monographs by Kim F. Hall, Ania Loomba, Geraldine Heng, and Patricia Akhimie, among others), while learning about the theoretical and political roots of the field, the stages and controversies that have marked its history, and its major subfields including presence studies (Imtiaz Habib), performance studies (Ayanna Thompson), and visual culture (Peter Erickson). Students will also learn about the newest directions in which the field is headed, namely, whiteness studies (Arthur Little, David Sterling Brown) and transnational critical race studies (Noémie Ndiaye). (Med/Ren)

ENGL 56240. Mapping Black Studies. 100 Units.
This course contextualizes various schools of thought in the field of Black Studies, including Afrofuturism, Afropessimism, Afrophilism, black optimism, and Afrorealism. Students will read texts by key figures, who might include Saidiya Hartman, Orlando Patterson, Hortense Spillers, Frantz Fanon, Stuart Hall, Kara Keeling, Achille Mbembe, Fred Moten, Sylvia Wynter, Frank Wilderson, Katherine McKittrick, and Jared Sexton. (20th/21st)

ENGL 56500. Anthropological Poetics. 100 Units.
This course explores the problematics that congeal when the disciplinary norms of anthropology and literary studies intersect. Since the 1970s, such anthropologists as James Clifford, Nestor Garcia Canclini, Paul Rabinow, and Donna Haraway have coordinated cultural analyses through concepts of representation, narrative, poetic form, and voice. Subsequently, poets and writers of the language school, indigenous background, and ethnopoetics movement, among others, picked up on this anthropological mode to animate those concepts through anthropological concerns with reflexivity, textual thickness, interdiscursivity, metapragmatics, the posthuman, kinship, and intercultural semiotics. These intersections have overlaid literary objects with a kind of interdisciplinary noise, challenging what a literary object is and, as well, what objects we elect to think of as literature. This course will amplify that noise to trouble disciplinary norms of literary studies—especially the study of poetry and poetics—while also tuning into that trouble as a strategy of interpretation. Final papers will
be methodological position pieces, orientating analyses of literary objects within this transdisciplinary flashpoint.

(20th/21st)

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 polylinguism, 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.

Equivalent Course(s): CMLT 57100

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.

ENGL 57750. Race and Literature in the Twilight of Neoliberalism. 100 Units.

In this course we will explore the thesis that literary fiction published in the years of the 2010s participates in and signals the end of embedded neoliberalism as a governing consensus. (20th/21st)

ENGL 58500. The Middle Ages in Midcentury Thought. 100 Units.

This seminar will explore the role of the Middle Ages (its literature, art, philosophy, theology) in the intellectual culture of the years during and just after WWII. Readings will pair midcentury thinkers with their medieval interlocutors. For example, Simone Weil will be read alongside texts in the tradition of medieval mysticism; Hannah Arendt, alongside Augustine; Other intellectual figures may include: Erich Auerbach, Ernst Robert Curtius, Norbert Elias, Franz Fanon, Ernst Kantorowicz, Paul Zumthor, Erwin Panofsky, Leo Spitzer, Hans-Georg Gadamer, and Johan Huizinga. (Med/Ren, 20th/21st)

Equivalent Course(s): SCTH 58500, GRMN 48519

ENGL 58613. Poetry of the Americas. 100 Units.

In what tangled ways does poetry transform through dialogue across linguistic and geographical distances, and through performance, translation, and collaboration? This seminar takes a comparative, hemispheric approach to 20th- and 21st-century poetries from the Southern Cone to the Caribbean to Canada, with significant attention to Latinx poets. We will examine developments in poetic form, especially transformations of the epic and the lyric, in conjunction with questions of modernization, globalization, and colonialism, race, ethnicity, sexuality, and gender. This course is held in tandem with Fall quarter events including Chicago's Lit & Luz Festival, which stages Mexican-U.S. artistic collaborations. Seminar members will have the opportunity for dialogue with poets and translators who visit our seminar and/or give poetry readings on campus. (No knowledge of Spanish, French, or Portuguese is required.) (20th/21st)

Equivalent Course(s): SPAN 48613, CMLT 58613

ENGL 58910. Aesthetics and Politics. 100 Units.

Aesthetics and Politics: Adorno, Benjamin, Bloch, Brecht, Lowenthal, Lukacs, ... This PhD seminar will examine arguments about the intersections and frictions between aesthetics and politics in high, middle, and mass cultural forms of literature, performance, film and other media, in the work of the above influential theorists and the formations that link and divide them, including Marxism, Critical Theory, and the Cold War in Europe, the US and beyond. Depending on class participants, readings may also include contemporary theorists influenced by the above.

Equivalent Course(s): TAPS 58910, CMST 58910, CMLT 58910

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 (Erl 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) e 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 Taylor) or between excavation and

ENGL 59401. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s on the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—by revaluing the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Equivalent Course(s): TAPS 59400, GRMN 43700, CMST 67100, CMLT 59400

ENGL 59900. Reading and Research: English. 100 Units.
This course is intended for graduate students in the English doctoral program who can best meet program requirements by study under a faculty member’s individual supervision. The subject, course of study, and requirements are arranged with the instructor.

ENGL 60013. Pushy Authorship: The Case of Ben Jonson. 100 Units.
Jonson’s star has been on the wane since the Eighteenth Century, when Hogarth depicted him as the representative ghost of the Renaissance dramatists, saddled with the task of inveighing against the crankiness and inanity of the revived stage. Nothing could have suited him better. Self-styled as an academiste without an Academy, a Horace in an age of hacks, Jonson could be counted on to rail against perceived infelicities of dramatic style, form, and substance, holding his motley cohort of poets to blame for rules known only to himself. As a self-appointed decider of what counted as good theatre, Jonson gave over much of his plays’ dramatic space (in inductions, interludes and intermeans) to set out his principles. He also fought hard to carry his every point. This aggression, and the many registers of its expression (affective, figurative, allusive, didactic, defensive, material, etc.), is the subject of this course. We will consider Jonson’s unprecedented assembly and publication of his dramatic folio as an especially telling case of how a book inserts itself into the world of literary matter, making possible a new kind of authorship (and directly influencing Heminges’ and Condell’s decision to bring out Mr. William Shakespeare’s Comedies Histories and Tragedies in the same format). Special attention will therefore be paid to the works that comprise that 1616 publication and the many properties of its material production that bring across Jonson’s authorial disposition.
Equivalent Course(s): TAPS 50013

ENGL 60025. Poetic Realism. 100 Units.
This seminar will draw on examples from Alexander Pope, John Aikin, William Cowper, Anna Letitia Barbauld, William Wordsworth, and Samuel Taylor Coleridge and from the twenty-first century writer Louise Gluck to consider changes in poetic subject matter and poetic grammar that aimed to make poetry a version of literary realism. Although realism has frequently been associated with prose, we’ll be taking up the ways in which poetry from the eighteenth century to the present has aimed at approximating talk and handling voice so as to emphasize the question of uptake, its reception by readers and auditors. We’ll consider the recurrent emphasis on poetry as conversation as one aspect of the implicit claim that poetry is speaking directly to actual persons, and we’ll look at the role that poetic description of nature comes to play in the course of the eighteenth century. We will be examining the rise and proliferation of hymns in the eighteenth century, the importance of Anna Letitia Barbauld’s discussions of verbal prose, and Wordsworth’s remarks on meter in prose and poetry to get at the ways in which poetry of their time attempted to speak the language of daily life and to use meter to filter the language of daily life to bring out its own quasipoetic power. (18th/19th)

ENGL 60220. Philosophy and Anarchy. 100 Units.
In contemporary Western philosophy, thinkers such as Levinas, Derrida, Schürmann, Foucault, Agamben, and Rancière have proposed “anarchic” ways of thinking, thus opening new perspectives in ontology, ethics, and politics. Surprisingly however, philosophical concepts of anarchy have always been strictly distinguished from those of political anarchism. On their end, thinkers and activists such as Proudhon, Bakunin or Kropotkin never acknowledged themselves as philosophers. The course examines the reasons why philosophers advocate for an anarchy without anarchism and anarchists advocate for an anarchism without philosophy. (Catherine Malabou is this year’s Critical Inquiry Visiting Professor.)
ENGL 60301. Space, Place, and Landscape. 100 Units.
This seminar will analyze the concepts of space, place, and landscape across the media (painting, photography, cinema, sculpture, architecture, and garden design, as well as poetic and literary renderings of setting, and “virtual” media-scapes). Key theoretical readings from a variety of disciplines, including geography, art history, literature, and philosophy will be included: Foucault’s “Of Other Spaces,” Michel de Certeau’s concept of heterotopia; Heidegger’s “Art and Space”; Gaston Bachelard’s The Poetics of Space; Henri Lefebvre’s Production of Space; David Harvey’s Geography of Difference; Raymond Williams’s The Country and the City; Mitchell, Landscape and Power. Topics for discussion will include the concept of the picturesque and the rise of landscape painting in Europe; the landscape garden; place, memory, and identity; sacred sites and holy lands; regional, global, and national landscapes; embodiment and the gendering of space; the genius of place; literary and textual space. Course requirements: 2 oral presentations: one on a place (or representation of a place); the other on a critical or theoretical text. Final paper. Preference to PhD students in ENGL / ARTH / CMST / CMLT.
Equivalent Course(s): ARTH 48900, CMST 69200, CMLT 50900

ENGL 60613. Critical Data Studies. 100 Units.
The massive collection of data, we are told, changes everything. It’s allegedly the new oil, the new resource to be exploited, as well as the new hidden, "real" layer behind all media. It transforms the creative practice, public sphere, scholarship, and intimate relationships by making them "data-driven." It raises the specter of absolute surveillance and vacuum-sealed echo chambers, all in the name of giving users the commodities, friendships and security they really want. To explore the possibilities and limitations of the "data turn"—this course asks: what difference does the mass capture, storage, correlation, and analysis of data make to society, culture, media, ethics and politics? How does it affect fundamental concepts, such as reality, agency, identity, verification, and temporality? It will answer these questions by exploring four key terms, such as correlation, authenticity, recognition and neighborhoods, from historical, critical theory and technical perspectives. It will also encourage students to contribute to the burgeoning field of Critical Data Studies by exploring and experimenting with unusual interdisciplinary methodologies and collaborations.

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 subtext 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.

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, secularity, 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, Burckhardt, Huizinga, Blumenberg, Hayden White, Stephen Greenblatt, and Carolyn Dinshaw, among others.

ENGL 62400. Volume 1 of Marx’s Capital: A Critique of Political Economy. 100 Units.
Capital is frequently described as a generically difficult-to-categorize text: part satire, part history, part theory. Yet for all this hybridity or ambiguity, there is a sense in which the subtitle makes its generic affiliation quite clear: it is a “critique of political economy.” What exactly is “critique” and how, in light of recent debates in literary studies, might reading Capital sharpen our sense of what it can and cannot do? The bulk of our work in this seminar will be on Marx’s text in its entirety, supplemented by essays by Fredric Jameson, Anna Kernbluh, George Caffentzis, David Harvey, Beverly Best, Barbara Johnson, Gayatri Spivak, and Moishe Postone. (18th/19th, 20th/21st)

ENGL 62950. Milton's Career: Poetics and History. 100 Units.
This course will focus on Milton's major writings with emphasis upon his evolving poetics and sense of poetic vocation in relation to his vision of literary, political, and cosmic change. The course will also examine some major trends in Milton criticism.

ENGL 63400. From Baroque to Neo-Baroque. 100 Units.
We will take a transatlantic and hemispheric approach to examining the political, epistemological, and aesthetic dimensions of the concept of the Baroque, by reading European and Latin American theory and poetry from three centuries (17th, 20th, 21st). The course is purposefully designed to put modern and early modern texts...
in constant dialogue. The literary essays of 20th-c. Latin American writers such as Lezama Lima and Alfonso Reyes, for instance, will illuminate the 17th-c. poems of Góngora and Sor Juana, while these will be read in conjunction with those of José Kozer, Luis Felipe Fabre, and Tamara Kamenszain. The remarkable persistence of the Baroque across centuries, geographies, and cultures raises a number of questions. Why has the Baroque not gone out of fashion, but rather, been reborn again and again? How does this apparently recondite mode manage to remain politically relevant and articulate urgent ideas in its moment? How does the Baroque provide poets with a prism through which to explore questions of subjectivity, originality, and capital? How does the Baroque contribute to or complicate notions of intertextuality? How does a Baroque aesthetic theorize accumulation and waste in developing capitalist and late capitalist societies? How does the connection between the neo-Baroque and antropofagia, the Brazilian notion of cultural cannibalism, play out in poems not only written in Brazil, but also throughout Latin America and in the U.S.? Although the course will be conducted in English, most of the materials will also be available in Spanish.

Equivalent Course(s): GDIN 40000, SPAN 40017, LACS 40017, CMLT 40000

ENGL 65007. The Assemblage Mode. 100 Units.
Assemblage names a compositional practice in the material, visual, and literary arts. It also names a way of conceptualizing non-aesthetic forms (markets, cities, nation states). This course begins by focusing on the different semantic and pragmatic values of assemblage (in anthropology, urban geography, and social theory); turns its attention to two art exhibitions, The Art of Assemblage (MoMA, 1961), and 66 Signs of Neon (1966), led by Noah Purifoy and consisting of assemblage work made from the detritus of the Watts riots (Aug. 1965); and ultimately concentrates on a history of how and why African American writers and visual artists (such as Jean Toomer, Zora Neal Hurston, Romare Bearden, Ntozake Shange, and Betye Saar) have deployed the assemblage mode. (20th/21st)
Equivalent Course(s): CCCT 65007

ENGL 65008. Materialities. 100 Units.
In the first instance, this course surveys a range of thinking (by Elizabeth Grosz, Karen Barad, and Rosi Braidotti, among others) that has gone under the banner of 'new materialism,' emphasizing the vitality of matter and working to reject anthropocentrism. In the second instance, the course focuses on textual materialism within literary studies (both Susan Howe and Derrida, for instance), ultimately asking how we might begin to understand material texts within a new materialist frame. The widest frame for the course, though, will be provided by the question of how the materialisms of our moment (across fields and disciplines) can be understood through the analytics provided by historical materialism. We will read literary texts from different periods, and we will conduct at least two sessions in Special Collections. (20th/21st)
Equivalent Course(s): CCCT 65008

ENGL 65203. The Literature of Trauma. 100 Units.
Trauma is something we live with. Its genres and forms of life are the focus of this course. Each week will introduce students to advanced trauma theory and survey classics in the field, like Maus, Hiroshima, Diary of a Teenage Girl, Don’t Let Me Be Lonely, A Bestiary and Ban en Banlieue along with relevant psychoanalytic and social scientific theoretical works from Freud onward through critical social theory related to holocausts, genocides, illness, disability and accident, and torture. Special attention will be given to the relation of the “historic” scenes of extraordinary obliteration to modes of negativity in everyday life. While primary texts will come from the U.S., theoretical and historical works will derive their arguments from a variety of geopolitical scenes and a variety of genres. Creative projects (with accompanying essays) and critical arguments in any medium are encouraged and will be studied throughout the quarter. (20th/21st)
Equivalent Course(s): GNSE 65203

ENGL 65402. Horror and Laughter: Theories and Genres. 100 Units.
One recent theory of emotional life singles out horror as an especially lucid feeling, worlds away from affective disorientation. Meanwhile, laughter can be understood, as it was in the physiological discourse of the Renaissance, as an experience of ambivalence. This course explores and challenges this apparent opposition by juxtaposing descriptions, scenes, and philosophical accounts of both passions (if that’s what they are). Our inquiry will encompass texts and traditions from the early modern period to the present -- from Menippean satire to the horror film, from Shakespearean drama to the graphic novel, from Castiglione to horrorcore. Special attention will be given to question os gender and sexuality. Theoretical readings will likely include selections from Bergson, Berlant, Caváreo, Clover, Daston, Freud, Nietzsche, Olson, Parvulescu, and Zupančič. (Med/REN)

ENGL 65550. Henry James: Modernity and Style. 100 Units.
A study of this pivotal, fin-de-siècle writer’s formal innovations in his effort to elevate the prestige of the novel. We will be focusing on the concept of “late style” as a way to talk about periodization more broadly and issues related to modern intimacy and sexuality. Primary texts will include The Turn of the Screw, The Pupil, The Portrait of a Lady, The Beast in the Jungle, The Awkward Age, and The Golden Bowl; secondary readings will include texts by Robert Pippin, Eve Sedgwick, Franco Moretti, Ian Watt, Theodor Adorno, David Kurnick, Nathan Hensley, Jonathan Flatley, Mark McGurl, and others.

ENGL 65802. Postcolonial Constellations. 100 Units.
This course takes up two broad issues. First, it examines the historical antelurives of 20th century anticolonial politics by tracing their formative influence on and representation in the body of literature and theory held together, often in some tension, under the heading of "postcolonial studies." We will discuss key texts and
contexts, including transnational political and cultural movements such as Pan-Africanism, négritude and Bandung, as well as revolutionary flashpoints such as Algeria in the 1950-60s and the memory of the Haitian Revolution. And we will ask how literary and cultural critics of the 1970s-2010s have drawn on these histories of the present to theorize a postcolonial approach to the archive and a postcolonial poetics of literary creation and interpretation. Second, we will ask about the status of these political histories and literary-critical debates in light of the supposed recent disintegration of postcolonial studies as a recognizable field of scholarly inquiry. Is the current crisis or so-called death of postcolonial studies different from the many previous internal disagreements and external attacks that have beset the field? To answer this question, we will look at some of the fault lines of contemporary literary studies: why is postcolonial studies conspicuously ignored in arguments about modes of reading (surface, depth, symptomatic, descriptive) and their political coefficients?

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.)

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?

ENGL 66950. New Journalism & the Nonfiction Novel. 100 Units.
This course will begin with John Hersey’s Hiroshima and end with Joan Didion’s Salvador. The cross-fertilization of the novel with journalism and journalism with the novel constitutes one of the most important developments in US literary production of the post-World War II era. The course will examine the history of such experiments as well as the contemporary pressures, political and aesthetic, that motivated these innovations in storytelling.

ENGL 70000. Advanced Study: English Language & Literature. 300.00 Units.
Advanced Study: English Language & Literature

ENGL 75000. Advanced Research. 300.00 Units.
TBD