DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Chair
• Deborah Nelson

Faculty
• Lauren G. Berlant
• Bill Brown
• James K. Chandler
• Maud Ellmann
• Frances Ferguson
• Elaine Hadley
• Loren A. Kruger
• Josephine McDonagh
• William J. T. Mitchell
• Sianne Ngai
• Joshua Keith Scodel
• Kenneth W. Warren
• John Wilkinson
• Adrienne Brown
• Timothy Campbell
• Patrick Jagoda
• Heather Keenleyside
• Ellen MacKay
• John Mark Miller
• Benjamin Morgan
• John H. Muse
• Srikanth Reddy
• Lawrence Rothfield
• Lisa C. Ruddick
• Jennifer Scappettone
• Eric Slauter
• Rachel Galvin
• Edgar Garcia
• Timothy Harrison
• Julie Orlemanski
• Benjamin Saltzman
• Zachary Samalin
• C. Riley Snorton
• Christopher Taylor
• Sonali Thakkar

Emeritus Faculty
• David Bevington
• Elizabeth Helsinger
• Richard Allen Strier
• William Veeder
• Christina von Nolcken

Postdoctoral Fellows
• Lucy Alford
• Sophia Azeb
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.
Instructor(s): R. Rosengarten, S. Hammerschlag Terms Offered: Winter
Equivalent Course(s): RLIT 30000, RLST 28210

ENGL 30201. Advanced Theories of Gender and Sexuality. 100 Units.
Beginning with the breakup of the New Left and the proliferation of "new social movements" such as feminism, Black Power, and gay liberation, this seminar explores the key debates around which gender and sexuality were articulated as politically significant categories. How did feminist and queer politics come to be scripted increasingly in terms of identity and its negation? To what extent has a juridical and state-centered conception of politics come to displace quotidian practices of freedom and world-building? What are the limits to rights-oriented political movements? What are the political implications of the recent ontological turn to affect in feminist and queer theory?
Instructor(s): Linda Zerilli Terms Offered: Winter
Note(s): Undergraduates by consent only.
Equivalent Course(s): ENGL 21401, GNSE 21400, MAPH 36500, PLSC 21410, GNSE 31400, PLSC 31410

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. This course will meet regularly in the Special Collections Research Center in Regenstein Library where we will have the opportunity to work with primary source materials first hand. (18th/19th)
Instructor(s): Alexis Chema Terms Offered: Spring
Equivalent Course(s): GNSE 30905

ENGL 31101. Romantic Poetry. 100 Units.
In the wake of the American and French Revolutions, and still in the early days of the world's 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 analysis 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)
Instructor(s): James Chandler Terms Offered: Winter

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 feminisms 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)
Instructor(s): Sarah Johnson Terms Offered: Autumn
Equivalent Course(s): GNSE 31285
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.
Instructor(s): Alexander Campolo, Anastasia Klimchynskya
Terms Offered: Autumn
Note(s): undergrads permitted with permission of instructors
Equivalent Course(s): SCTH 32011, SOCI 20518, PPHA 32011, KNOW 32011, DIGS 30016, SOCI 30518, KNOW 22011

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 Baubauld) 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)
Instructor(s): Frances Ferguson
Terms Offered: Autumn
Equivalent Course(s): RLVC 32104

ENGL 32123. Ecopoetics: Literature and Ecology. 100 Units.
This course will explore a range of literary responses to the period commonly known as the anthropocene, understood as the geological age in which the prevailing economic and social paradigms of humans have conditioned changes in climate and the environment. We will read foundational texts in environmental perception and activism (Ruskin’s “Storm-Cloud of the Nineteenth Century” and Rachel Carson’s Silent Spring) in dialogue with modernist work engaging with urban landscapes (William Carlos Williams’s Paterson). We will then open onto a wide range of contemporary texts that engage the natural and constructed environment in crisis. In tandem with our readings, fieldwork throughout Chicago (on the Chicago River, at local Superfund sites, at the Chicago Architecture Biennial) will expand our awareness of how global and regional crises manifest locally, and introduce students to new methods of engaging with ecological challenges. (20th/21st)
Instructor(s): Jennifer Scappettone
Terms Offered: Autumn
Equivalent Course(s): ENSL 31600, MAPH 31600

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. This course will have a particular focus on guiding students through the conventions of academic writing in the Humanities.
Instructor(s): Loren Kruger
Terms Offered: Winter
Prerequisite(s): Humanities graduate students and equivalent (eg DIV school; not suitable for MAPSS or Social Science PhDs
Equivalent Course(s): CMLT 31600, MAPH 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)
Instructor(s): William Nickell
Terms Offered: TBD
Equivalent Course(s): ENGL 28912, HIST 23704, FNDL 27103, REES 30001, CMLT 32301, REES 20001, CMLT 22301

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, digital theater, algorithmic theater, mixed reality performance, and transmedia games. (20th/21st)
Instructor(s): John Muse
Terms Offered: Winter
Equivalent Course(s): TAPS 32312
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)
Instructor(s): Noémie Ndiaye Terms Offered: Spring

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.
Instructor(s): Tracy Weiner, Linda Smith-Brecheisen Terms Offered: Autumn
Prerequisite(s): None
Note(s): Graduate students ONLY - limit 12.

ENGL 32821. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jürgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
 Equivalent Course(s): CMST 37802, ARTH 47911, ARTV 37911, MUSI 35014

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.
Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Spring Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee $20.
Equivalent Course(s): ENGL 13000

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.
Instructor(s): Noémie Ndiaye Terms Offered: Spring
Note(s): Open to undergraduate and graduate students; Graduate students may choose to attend weekly translation group
Equivalent Course(s): CLCV 26119, CLAS 36119, GNSE 24104, BIBL 33000, MDVL 23000, HCHR 33000, RLST 23000, GNSE 34104, RLVC 33000

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 Deputy Director 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
Instructor(s): Larry Rothfield Terms Offered: Spring
Equivalent Course(s): ENGL 24114, CMLT 24104, CMLT 34104

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 dissidence, 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)
Instructor(s): Sophia Azeb Terms Offered: Winter
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.
Instructor(s): Agnes Malinovska Terms Offered: Spring
Note(s): Open to 3rd and 4th years in the College and MA students
Equivalent Course(s): ENGL 24255, MAPH 34255

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) (I)
Instructor(s): C. Vogler Terms Offered: Spring
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.
Instructor(s): H. Long Terms Offered: Spring
Equivalent Course(s): EALC 34411, ENGL 24422, EALC 24411
ENGL 34526. Forms of Autobiography in the Twentieth and Twenty-First Centuries. 100 Units.
This course examines the innovative, creative forms of autobiography that have 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 Paul Auster, James Baldwin, Roland Barthes, Alison Bechdel, Doris Lessing, Vladimir Nabokov, W.G. Sebald, Gertrude Stein, and Virginia Woolf.
Instructor(s): Christine Fouinaire
Terms Offered: Spring
Equivalent Course(s): ENGL 24526

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 knowledge in which indigenous peoples refused the claims of the colonizer, and where the meaning of Europe itself was destabilized in the imperial encounter. While eighteenth- and nineteenth-century European writers often deployed the island to think through the implications of empire for the metropole, anticolonial writers turned to the island as a site of resistance and recuperation. This transhistorical course will discuss the many significations of the island in metropolitan, colonial, and postcolonial literature as a lens into the conflicts and debates of imperialism.
Instructor(s): Tristan Schweiger
Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): ENGL 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 Ávila as an exemplar of existential authenticity? Why does Derrida follow Pseudo-Dionysius but not Hadewijch in his meditation on negative theology? And how might these intellectual genealogies give rise to contemporary work in queer, feminist, and queer of color critique? Ultimately, by putting premodern and modern texts into dialogue, this course will enable students not only to develop the skill of diachronic analysis but also to challenge the assumption that mysticism and theory are at all apolitical.
Instructor(s): Kris Truillo
Terms Offered: Spring
Equivalent Course(s): ENGL 24554, RLST 24554, GNSE 34554, CMLT 34554, GNSE 24554, CMLT 24554

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 German Romanticism to ecopoetics and beyond. (18th/19th, 20th/21st)
Instructor(s): John Wilkinson
Terms Offered: Autumn
Equivalent Course(s): 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.
Instructor(s): Rosanna Warren
Terms Offered: Spring. Course will be taught spring 2021
Equivalent Course(s): ENGL 26614, SCTX 36014, FNDL 26614
ENGL 34960. California Fictions: Literature and Cinema 1945-2018. 100 Units.
This course uses the cases of the Los Angeles and San Francisco areas to track the entanglement of literature and critical space studies. We will engage with critical geography studies, considerations of everyday life, and cultural studies of urbanism to interrogate the relationship of literature and cinema to the politics of space. Students will learn to read contemporary literature through the political construction of the lived world, and to think with current scholarship on race, space, gender, sexuality, and ordinary life. Includes fiction by Chester Himes, Michelle Tea, and Oscar Zeta Acosta, and theoretical and critical works by Karen Tongson, Sara Ahmed, Michel de Certeau, and Nigel Thrift.
Instructor(s): Megan Tusler Terms Offered: Winter
Note(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.
Equivalent Course(s): MAPH 34960, ENGL 24960

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, n 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.
Instructor(s): Andrei Pop Terms Offered: Autumn. Course to be taught Autumn 2019
Note(s): Open to undergraduates.
Equivalent Course(s): SCTH 35008, FNDL 25008

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)
Instructor(s): Mark Miller Terms Offered: Autumn

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)
Instructor(s): Julie Orlemanski Terms Offered: Winter
Equivalent Course(s): MDVL 35418

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 Gradiva," the Dora case, and a selection of texts from other works. Lacan readings: "Seminar on the Purloined Letter," Poe's "The Purloined Letter," "God and the Jouissance of the Woman: A love letter," and parts of the Ecrits. We will also read excerpts from a variety of texts that use the writings of Freud and Lacan for theoretical purposes: Derrida, Sarah Kristeva, Irigaray, Zizek, and others.
Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): FREN 35551, FREN 25551, ENGL 25509, CMLT 25551, CMLT 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)
Instructor(s): Sianne Ngai Terms Offered: Spring
Equivalent Course(s): GNSE 35550

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.
Instructor(s): G. Most Terms Offered: Winter 2013
Prerequisite(s): Latin helpful
Equivalent Course(s): SCTH 35902, CMLT 35902, CLAS 44512
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 seeded of Modernism. Desbordes-Valmore, Baudelaire, Mallarme, 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.
Instructor(s): Rosanna Warren Terms Offered: Autumn. Course to be taught autumn 2019
Prerequisite(s): For advanced undergrads seeking French credit: French 20500 or 20503 and at least one literature course taught in French.
Note(s): For graduate students and advanced undergraduates.
Equivalent Course(s): SCTH 36012, FREN 36019, SCTH 26012, CMLT 36012, FREN 26019

ENGL 36013. Contemporary Poems in English. 100 Units.

ENGL 36017. Women and the Enlightenment. 100 Units.
This course will study women's relation to the Enlightenment as both subjects and objects of enquiry. We will examine how male and female writers of this period imagined sexual difference and the category of "woman"; came to understand women as consumers and creators of culture, as well as agents of sociability and of historical change; developed key notions of consent and self-possession, as well as of the public and private spheres. Readings may include selections from John Locke, Bernard Mandeville, David Hume, Jean-Jacques Rousseau, and Adam Smith, and works by Mary Astell, Mary Wortley Montagu, Charlotte Lennox, Sarah Scott, Frances Burney, Anna Letitia Barbauld, Mary Wollstonecraft, Mary Hays, Maria Edgeworth.
Instructor(s): Heather Keenleyside Terms Offered: Winter
Equivalent Course(s): GNSE 36017

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): SCTH 36002

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)
Instructor(s): Kaneesha Parsard Terms Offered: Winter
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)
Instructor(s): Elaine Hadley Terms Offered: Winter

ENGL 36312. Global Speculative Fiction. 100 Units.
This course examines literary and cinematic works of speculative fiction in a comparative context. An expansive genre that encompasses science fiction, fantasy, magic realism, horror, as well as utopian and dystopian literature, speculative fiction envisions alternate, parallel, possible, or imagined worlds. These worlds often exhibit characteristics such as: scientific and technological advancements; profound social, environmental, or political transformations; time or space travel; life on other planets; artificial intelligence; and evolved, hybrid, or new species. The course reflects on how these texts and films reframe the past and the present in order to offer radical visions of desirable or undesirable futures. To that end, we will consider how this genre interrogates existential questions about what it means to be human, the nature of consciousness, the relationship between mind/body, thinking/being, and self/other, as well as planetary concerns confronting our species. Literary and cinematic works will be paired with theoretical readings that critically frame speculative and science fiction in relation to questions of gender, race, class, colonialism, bio-politics, human rights, as well as environmental and social justice. In addition to exploring speculative fiction as a way of reading and interpreting the universe, we will examine its generic and aesthetic qualities across a variety of subgenres (Afrofuturism, cyberpunk, steampunk, climate fiction).
Instructor(s): Hoda El Shakry Terms Offered: Winter
Equivalent Course(s): CMLT 26311, ENGL 26312, CMLT 36311
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.
Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): ARTV 36215, TAPS 36215

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.
Instructor(s): Leah Feldman Terms Offered: Autumn
Equivalent Course(s): REES 26660, CRES 36660, REES 36661, CMLT 26660, CRES 26660, CMLT 36660, SIGN 26050, ENGL 26660

ENGL 36710. Eccentric Moderns. 100 Units.
Instructor(s): Rosanna Warren Terms Offered: Autumn. course is offered Autumn 2018
Prerequisite(s): Open to advanced undergraduates
Equivalent Course(s): SCTH 36710

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.
Instructor(s): Larry Rothfield Terms Offered: Winter
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.
Instructor(s): Kris Trujillo Terms Offered: Winter
Equivalent Course(s): GNSE 36855, RLST 26885, GNSE 26855, CMLT 26855, ENGL 26855, CMLT 36855

ENGL 36856. Queer Theory: Futures. 100 Units.
TBD
Instructor(s): Kris Trujillo Terms Offered: Winter
Equivalent Course(s): GNSE 36856, CMLT 36856, RLVC 36856, CMLT 26856, ENGL 26856, GNSE 26856, RLST 26856, CRES 26856
ENGL 37451. Stateless Imaginations: Global Anarchist Literature. 100 Units.
Stateless Imaginations: World Anarchist Writing This course examines the literature, aesthetics, and theory of global anarchist movements, from nineteenth-century Russian anarcho-syndicalism to Kurdish stateless democratic movements of today. We will also study the literature of "proto-anarchist" writers, such as William Blake, and stateless movements with anarchist resonances, such as Maroon communities in the Caribbean. Theorists and historians will include Dilar Dirik, Nina Gurianova, Paul Avrich, Luisa Capetillo, Emma Goldman, Maia Ramnath, and Thomas Nail. Particular attention will be given to decolonial thought, religious anarchism, fugitivity and migration, and gender and race in anarchist literature.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): CMLT 37450, ENGL 27451, CMLT 27450
ENGL 37803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
Equivalent Course(s): CMST 27803, CMST 47803
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.
Instructor(s): Darrell Chia Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): MAPH 37815, ENGL 27815
ENGL 38404. Introduction to Old English. 100 Units.
Moððe 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.
Instructor(s): Benjamin Saltzman Terms Offered: Autumn
Equivalent Course(s): MDVL 28404, ENGL 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).
Instructor(s): Benjamin Saltzman Terms Offered: Winter
Prerequisite(s): This course is the second in a two-quarter Medieval Research Sequence and prior knowledge of Old English will be required.
Equivalent Course(s): ENGL 28405, 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.
Instructor(s): Richard Rosengarten Terms Offered: Spring
Equivalent Course(s): ENGL 28510, RLST 28510, RLVC 38500, RAME 38500
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.
Instructor(s): S. Reddy, S. Ngai Terms Offered: Spring
Prerequisite(s): PQ: Third- or fourth-year standing
Equivalent Course(s): BPRO 26800, ENGL 28660

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

ENGL 38775. Racial Melancholia. 100 Units.
TBD
Instructor Course(s): RLIST 28775, CRES 22775, ENGL 28775, CMLT 28775, CMLT 38775, GNSE 28775, RLVC 38775, GNSE 38775

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 processes of racial formation, and racial struggle from the early modern period to the present. Students will read Shakespearean plays portraying black characters (Othello, Titus Andronicus, The Tempest, Antony and Cleopatra) in conversation with African-American and post-colonial rewritings of those plays (by Toni Morrison, Amiri Baraka, Keith Hamilton Cobb, and Aimé Césaire, among others). (Drama, Pre-1650; Med/ Ren)
Instructor(s): Noémie Ndiaye Terms Offered: Spring
Equivalent Course(s): CRES 18860, ENGL 18860, TAPS 20040

ENGL 39120. Renaissance Christian Epic: Tasso, Vida, Milton. 100 Units.
This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (first pub. 1581) and John Milton’s Paradise Lost (first pub. 1667), and two brief Biblical epics, Marco Girolamo Vida’s Christiad (1535) and Milton’s Paradise Regained (1671). We will examine these four Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources (primarily the Bible); seek to forge an elevated and appropriate language for epic in Latin, Italian, and English; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.
Instructor(s): Joshua Scodel Terms Offered: Spring
Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
Equivalent Course(s): ENGL 29120, CMLT 39120, 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, escape, 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)
Instructor(s): Alexis Chema Terms Offered: Winter
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 Glatshteyn, Yosef Luden, S. An-sky, and others. Theoretical texts will include writing by Wendy Brown, Dilar Dirik, Gloria Anzaldúa, Wendy Trevino, Agamben, Arendt, Weinreich, and others. The course will incorporate Yiddish journalism and essays, in addition to poetry and prose. All material will be in English translation, and there are no prerequisites.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Equivalent Course(s): JWSC 29402, ENGL 29413, CMLT 39402, CMLT 29402

ENGL 39416. 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. Course requirements will be one in-class presentation, based on the reading(s) for that day, and one final paper.
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): CMLT 39416, DVPR 39416, ENGL 29416, RLST 29416, CMLT 29416

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.
This course will examine how writers in the Atlantic and Mediterranean world used lyric verse as a tool for establishing, imagining or faking intimacy—with potential lovers, employers, friends, and God. Poetry has often been perceived as a peculiarly intimate medium, tasked with providing access to a person's inner experience: we'll examine how Renaissance poets created the experience of lyric nearness and track the social functions of the poetry of intimacy served. The course will feature British authors such as William Shakespeare, John Donne and Katherine Philips in conversation with Petrarch's transformational sonnets, verse in the Islamic poetic tradition by Hafez and ‘A’ishah al-Ba‘uniyyah, and the work of writers in the Americas such as Sor Juana Inez de la Cruz and Anne Bradstreet. 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?
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Equivalent Course(s): GNSE 24440, ENGL 22140, GNSE 44440, MAPH 40140

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.
Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): ENGL 21212, MAPH 40202
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 posthumanistic 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.
Instructor(s): Nicolette I. Bruner Terms Offered: Winter
Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.
Equivalent Course(s): CMLT 40203, CHSS 40203, KNOW 40203

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.
Instructor(s): J. Stadolnik Terms Offered: Spring
Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.
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.
Instructor(s): Joe Stadolnik Terms Offered: Spring
Equivalent Course(s): KNOW 40309

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, as well as anthropological, sexological, sociological and psychiatric texts that represent the backdrop to the development of psychoanalytic theory. (18th/19th, 20th/21st)
Instructor(s): Zach Samalin Terms Offered: Spring
Equivalent Course(s): GNSE 44102

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

Instructor(s): David Wellbery Terms Offered: Autumn
Equivalent Course(s): FREN 41219, SCTH 41219, CMLT 41219, GRMN 41219

ENGL 41310. Our biopolitics, ourselves: feminist science fiction. 100 Units.

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

Instructor(s): Hilary Strang Terms Offered: Spring
Equivalent Course(s): GNSE 41300, GNSE 21310, MAPH 41300, ENGL 21310

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 two hundred years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving ‘Janetite’ fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen’s completed novels in addition to criticism spanning the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s and early 80s, finds its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being and new bodies of a variety of kinds. This class will read science fiction, feminist theory and current critical work that concerns itself with biopolitics in order to ask questions about the divide between nature and culture, what's entailed in imagining the future, what gender and genre might have to do with each other, and just what science fiction is and does anyway. Authors include: Le Guin, Russ, Butler, Piercy, Haraway, Rubin, Firestone.

Instructor(s): Tristan Schweiger Terms Offered: Autumn
Equivalent Course(s): GNSE 41303, ENGL 21360, MAPH 40130, GNSE 21303

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.

Instructor(s): Hilary Strang Terms Offered: Winter
Note(s): Email the instructor directly for consent.
Equivalent Course(s): ENGL 21420, MAPH 41400

ENGL 41444. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.

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

Instructor(s): Agnes Malinowska Terms Offered: Spring
Equivalent Course(s): MAPH 41600, ENGL 21644
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.
Instructor(s): Robert L. Kendrick Terms Offered: Winter
Prerequisite(s): Prerequisites: no music reading needed, but experience with 17th-century English or Continental literature will aid in that case.
Equivalent Course(s): MUSI 42119, ITAL 40119

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.
Instructor(s): Jennifer Scappettone Terms Offered: Winter
(20th/21st)

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)
Instructor(s): Zachary Samalin Terms Offered: Spring
Prerequisite(s): open to advanced undergraduates and MAPSS students with the consent of the instructor

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

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)
Instructor(s): Josephine McDonagh Terms Offered: Winter

ENGL 43204. Coll: Capitalism & Climate Change-History, Society, Literature. 100 Units.
The concept of the Anthropocene introduces the idea of the human species as a geological agent, capable of altering the life supporting system of the whole planet through anthropogenic climate change. Paradoxically, the bad news of the Anthropocene is also a moment of intellectual exhilaration for the social sciences and humanities. The Anthropocene forces us to rethink some of the most fundamental concepts in scholarship, such as modernity, growth, justice, and scale in light of new pressing problems of carbon emissions, mitigation, and adaptation. We will approach these questions from a variety of perspectives, including ethics, history, science, and literature.
Equivalent Course(s): HIST 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 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.
Instructor(s): Rosanna Warren
Terms Offered: Winter. Course to be taught winter 2020
Note(s): For graduate students and advanced undergraduates.
Equivalent Course(s): ENGL 23708, FNDL 26011, SCTH 46011

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.
Instructor(s): Maud Ellmann
Terms Offered: Winter
Equivalent Course(s): GNSE 44202

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.
Instructor(s): Megan Tusler
Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): ENGL 26150, MAPH 40150, AMER 40150, AMER 25150

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 reorienters 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.
Instructor(s): Patrick Jagoda & Kristen Schilt
Terms Offered: Winter
Prerequisite(s): Before enrolling, MA students should email Professors Jagoda or Schilt on what you bring and hope to get out of the seminar
Equivalent Course(s): CMST 67827, GNSE 45327, CDIN 45327, SOCI 50119

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.
Instructor(s): Eric Slauter
Terms Offered: Winter
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.
Instructor(s): P. Mason, N. Titone Terms Offered: Winter
Prerequisite(s): Third or fourth-year standing. Interested students are asked to send one page on why they want to take this course to pmasion@uchicago.edu and ntone@uchicago.edu
Equivalent Course(s): BPRO 25600, ENGL 25613

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)
Instructor(s): Sonali Thakkar Terms Offered: Spring
Equivalent Course(s): GNSE 46706

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)
Instructor(s): Christopher Taylor Terms Offered: Spring
Equivalent Course(s): CRES 46751

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, ENGL 27102, HMRT 27102

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 African, 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 Sembene, 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, Sembene'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)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Note(s): This course also includes a weekly screening section.
Equivalent Course(s): CRES 24201, CMST 24201, GNSE 48602, ENGL 48601, ENGL 27600, CMST 34201, CMLT 22900, GNSE 28602, CRES 34201, CMLT 42900
ENGL 48000. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): S.Skvirsky Terms Offered: Autumn
Equivalent Course(s): CMST 40000, MAPH 33000, ARTH 39900

ENGL 48502. Henry James and the Question of Evil: The Portrait of a Lady and the Turn of the Screw. 100 Units.
Equivalent Course(s): SCTH 38502

ENGL 48601. 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 Sembene, 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, Sembene’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)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Note(s): This course also includes a weekly screening section.
Equivalent Course(s): CRES 24201, CMST 24201, GNSE 48602, ENGL 27600, CMST 34201, CMLT 22900, GNSE 28602, ENGL 47600, CRES 34201, CMLT 42900

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.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): MAAD 18500, ENGL 29300, CMLT 22400, CMLT 32400, ARTH 38500, CMST 48500, ARTH 28500, CMLT 32400, ARTV 20002

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

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 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.
Instructor(s): Haun Saussy
Equivalent Course(s): CMLT 50106

ENGL 50201. Contemporary Critical Theory. 100 Units.
This course will examine some of the salient texts of postmodernism. Part of the question of the course will be the status and meaning of "post"-modern, post-structuralist. The course requires active and informed participation. This course fulfills the winter core requirement for first-year Ph.D. students in Comparative Literature.
Instructor(s): Françoise Meltzer Terms Offered: Winter
Equivalent Course(s): DVPR 50201, 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.
Instructor(s): Haun Saussy Terms Offered: Winter
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 correlate, 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 commony. (Med/Ren)
Instructor(s): Ellen MacKay Terms Offered: Winter

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.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): TAPS 50300, CMLT 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.
Instructor(s): John Muse Terms Offered: Autumn
Prerequisite(s): This course is restricted to second- and third-year English Ph.D. students only; other students need consent of instructor.
ENGL 50430. Breathing Matters: Poetics and Politics of Air. 100 Units.
This seminar will re-examine the notion of "inspiration" in its aesthetic and historical senses, revisiting textual and arts practices based on tropes of channeling, revelation, and possession as well as those based on embodied, performative and eco-conscious notions of circulation, interconnection, transformation, and receptivity. We will delve into the workings of air as an animating element that bridges and binds individuals to both internal and external forces. We will explore the long history of engagement with this element as it has been used to signify and enhance the circulation and interception of signs, dreams, and voices in literature, performance, audiovisual and electronic media, sculptural and architectural sites. We will examine the modern and contemporary politicization of air as a commons, and apply ourselves to the analysis and critique of industrial and post-industrial landscapes. A wide range of readings and viewings will include work by Hesiod, Coleridge, John Ruskin, Gerard Manley Hopkins, Frank O'Hara, Charles Olson, Ant Farm, Meredith Monk, Adriana Cavarero, Mladen Dolar, Nathaniels Mackey, Jorge Otero-Pailos, Latasha N. Nevada-Diggs, and many others. (20th/21st)
Instructor(s): Jennifer Scappettone Terms Offered: Winter
Equivalent Course(s): CMLT 50430

ENGL 51000. PhD Colloquium. 100 Units.
This course provides a theoretical and practical introduction to advanced literary studies. Readings are drawn from four modes of inquiry that helped to produce our discipline and that continue to animate scholarship in the present - namely, philology, criticism, aesthetics, and genealogy. In addition, participants will complete several short assignments meant to familiarize them with common skills and practices of literary studies.
Instructor(s): Benjamin Morgan Terms Offered: Autumn
Note(s): This course is intended for first-year English PhD students only; other interested students need consent of instructor.

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.
Instructor(s): Sarah Pierce Taylor Terms Offered: Spring
Equivalent Course(s): GNSE 51000, RLVC 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.
Instructor(s): C. Vogler Terms Offered: Autumn
Equivalent Course(s): PHIL 51225

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)
Instructor(s): Mark Miller Terms Offered: Spring

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.
Instructor(s): Eric Slauter Terms Offered: Spring
Prerequisite(s): English Ph.D. students only.
ENGL 52102. Hemispheric Studies. 100 Units.
This course examines the Hemispheric Studies approach to the literature of the Americas, which combines a commitment to comparativism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. We'll investigate debates about the theories and uses of a method that takes the American hemisphere as its primary frame, yet does not begin with the U.S. as the default point of departure; and the conceptual and political limitations of such a method. 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 primarily written in the 20th and 21st centuries by writers residing throughout the Americas. In the last part of the course, we'll take meta-theoretical look at the development of Hemispheric Studies and the politics of academic field formation. No knowledge of Spanish or French is required. (18th/19th, 20th/21st) 
Instructor(s): Rachel Galvin Terms Offered: Autumn
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) 
Instructor(s): Timothy Campbell Terms Offered: Winter
Equivalent Course(s): CMLT 50105

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. 
Instructor(s): David Wray Terms Offered: Autumn

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 epic. 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) 
Instructor(s): Jim Chandler Terms Offered: Autumn

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 reflect climate change? What is the relationship between the turn to ontology and ecocriticism? (18th/19th, 20th/21st) 
Instructor(s): Riley Snorton Terms Offered: Autumn

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. 
Instructor(s): Tim Harrison Terms Offered: Spring
Prerequisite(s): English Ph.D. students only.
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 how each discourse 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. (Med/Ren)

Instructor(s): Timothy Harrison
Terms Offered: Autumn

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)

Instructor(s): C. Riley Snorton
Terms Offered: Winter

Equivalent Course(s): CRES 54104, GNSE 54104

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 resurrection 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)

Instructor(s): Elaine Hadley
Terms Offered: Winter

ENGL 55000. Advanced Writing for Publication Proseminar. 100 Units.

Intended for students in the 5th year of the English Ph.D. program or above, this course will be a venue for revising a significant seminar paper to make it suitable for publication.

Instructor(s): Benjamin Morgan
Terms Offered: Winter

Prerequisite(s): This course is restricted to English Ph.D. students only; other students need consent of instructor.

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 undescribed. 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.

Instructor(s): Adrienne Brown
Terms Offered: Winter

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.

Instructor(s): Julie Orlemanski
Terms Offered: Autumn

Prerequisite(s): English Ph.D. students only.
ENGL 56675. Violence, Trauma, Repair. 100 Units.
This course offers an interdisciplinary encounter with three concepts of abiding interest to scholars in the humanities and humanistic social sciences: violence, trauma, and repair. We begin with theoretical considerations about violence and its role in the founding of new political orders. The second part tackles the question of trauma, a concept that has achieved a remarkable prominence across many disciplines. But this ascendance also brought with it a number of critiques, among them that the concept is often deployed in apolitical and romanticized terms. We take on these critiques by bringing into conversation works from varying contexts: the Rwandan genocide, the Transatlantic Slave Trade, the Holocaust and Apartheid South Africa. The final part focuses on the consequences of violent acts and notions of repair formulated in the language of trauma, suffering and human rights. We ask: What is the operating rationale in this line of thinking about the contemporary world? How has it emerged, and through what kinds of institutions, interventions and techniques does it operate and extend its power across the globe?
Instructor(s): Sonali Thakkar & Natacha Nsabimana Terms Offered: Spring
Prerequisite(s): Consent required: Email Professor Nsabimana a paragraph long description about what you bring and what you hope to get out of this seminar.
Equivalent Course(s): CRES 56675, CDIN 56675, ANTH 52510, HMRT 50005

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)
Instructor(s): Benjamin Saltzman Terms Offered: Spring
Equivalent Course(s): GRMN 48519, SCTH 58500

ENGL 59305. Tedium, Catharsis and other Aesthetic Responses. 000 Units.
Equivalent Course(s): CMLT 50301

ENGL 59401. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about 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 reevaluating 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.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): CMLT 59400, SCTH 59400, GRMN 43700, TAPS 59400, CMST 67100

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 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 Kornbluh, George Caffentzis, David Harvey, Beverly Best, Barbara Johnson, Gayatri Spivak, and Moishe Postone. (18th/19th, 20th/21st)
Instructor(s): Sianne Ngai Terms Offered: Spring
ENGL 65007. The Assemblage Mode. 100 Units.
Assemblage names a compositional practice in the material, visual, and literary arts. It also names a mode of conceptualizing non-aesthetic forms (markets, cities, nation states). This course will begin by focusing on the different semantic and pragmatic values of assemblage in archaeology, architecture, anthropology, human geography, and social theory (where Deleuze and Guattari’s notion of agencement has played an especially prominent role). We will then turn our attention to an art exhibition, The Art of Assemblage (MOMA, 1961), and to the work of particular artists (Joseph Cornell, Robert Rauschenberg, Noah Purifoy, Betye Saar). Most centrally we will focus on literary experiments, beginning with William Burroughs and Brion Gysin’s cut-up and fold-in techniques for generating prose fiction. Other authors will include Kathy Acker, David Antin, and Susan Howe, and there will be some historical detours (to address Melville, Dickinson, and Eliot, for instance, and to address some recent digital work). The course’s overarching question asks: How might we understand the relation between assemblage as an artistic practice and assemblage deployed as an analytic? Local questions will address the significance of the literary experiments. Students will give two short presentations (on the reading) and one longer presentation that anticipates a final project (a paper about an object or archive from any historical period, or some alternative to a paper). (20th/21st)
Instructor(s): Bill Brown Terms Offered: Autumn

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)
Instructor(s): Bill Brown Terms Offered: Spring

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