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
• Siânne Ngai
• Joshua Keith Scodel
• Kenneth W. Warren
• John Wilkinson
• Adrienne Brown
• Timothy Campbell
• Patrick Jagoda
• Heather Keenleyside
• Ellen MacKaye
• 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
• Kaneesha Parsard
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 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, 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): RLST 28210, RLIT 30000
ENGL 30201. Advanced Theories of Gender and Sexuality. 100 Units.
This interdisciplinary seminar-style course will focus on debates within contemporary queer and feminist theory, but the implications impact beyond concepts, with implications for building worlds. We will begin by engaging diverging genealogies of the study of sexual identity, focusing on those developed from within affect theory and theories of performativity. The second half of the quarter will focus on varieties of precarity, examined within their social and political constellations. Generally, our aim will be to engage scenes and concepts central to the interdisciplinary study of gender and sexuality; to provide familiarity with key theoretical anchors for that study; to provide skills for deriving the theoretical bases of any kind of method; to examine inconvenient cases; to question our obligations to the "classics" of gender and sexuality theory; and to explore innovative pedagogies. In addition, aesthetic objects will be brought into contact with theoretical works, such as those by Gayle Rubin, Hortense Spillers, Gayatri Spivak, Paul B. Preciado, Mel Chen, Eve Sedgwick, Judith Butler, and Saidiya Hartman.
Instructor(s): Lauren Berlant Terms Offered: Winter
Equivalent Course(s): MAPH 36500, GNSE 31400, PLSC 31410, ENGL 21401, GNSE 21400, PLSC 21410

ENGL 30228. William Blake: Poet, Painter, and Prophet. 100 Units.
William Blake is arguably the most unusual figure in the history of English poetry and visual art. Recognized now as an essential part of the canon of Romantic poetry, he was almost completely unknown in his own time. His paintings, poems, and illuminated books were objects of fascination for a small group of admirers, but it was not until the late 19th century that his work began to be collected by William Butler Yeats, and not until the 1960s that he was recognized as a major figure in the history of art and literature. Dismissed as insane in his own time, his prophetic and visionary works are now seen as anticipating some of the most radical strands of modern thought, including Freud, Marx, and Nietzsche. We will study Blake's work from a variety of perspectives, placing his poetry in relation to the prophetic ambitions of Milton and his visual images in the European iconographic tradition of Michelangelo and Durer, Goya and Fuseli. The course will emphasize close readings of his lyric poems, and attempt to open up the mythic cosmology of his allegorical, epic, and prophetic books.
(Poetry, 1650-1830, Theory; 18th/19th)
Instructor(s): W. J. T. Mitchell Terms Offered: Winter
Equivalent Course(s): ARTH 20228, ARTH 30228, ENGL 20228, FNDL 20228

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

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

ENGL 31101. Romantic Poetry. 100 Units.
In the wake of the American and French Revolutions, and still in the early days of the worlds first Industrial Revolution, two British poets-William Wordsworth and Samuel Taylor Coleridge--set out to produce another kind of revolution that they hoped could save their readers from a harsh new world of culture and sensibility brought on by "causes unknown to former times." Their experiments in poetry were informed by a likewise unprecedented 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 31562. Third World Women's Writing. 100 Units.
Though a term initially coined by French anthropologist Alfréd Sauvy to categorized "developing" cultures unaligned with major world powers during the Cold War, this course asks how African, Asian, Caribbean, and other Third Worldist women writers reclaimed the "Third World" as a project of people-centered unity, and engineered what political and cultural possibilities Third Worldist literature might realize for women in the anti- and post-colonial eras and today. Students will read critical transnational feminist theory and scholarship alongside novels and short stories by such authors as Maryse Condé, Marie NDiaye, and Salwa Al Neimi. (20th/21st)
Instructor(s): Sophia Azeb Terms Offered: Winter
Equivalent Course(s): MAPH 31562, GNSE 31562

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

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 neoliberalism (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): MAPH 31600, CMLT 31600

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): MUSI 35014, ARTV 37911, CMST 37802, ARTH 47911

ENGL 33000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academic and Professional Writing, a.k.a. "The Little Red Schoolhouse" or "LRS" (English 13000/33000) is an advanced writing course for third- and fourth-year undergraduates who are taking courses in their majors or concentrations, as well as graduate students in all of the divisions and university professional programs. LRS helps writers communicate complex and difficult material clearly to a wide variety of expert and non-expert readers. It is designed to prepare students for the demands of academic writing at various levels, from the B.A. thesis to the academic article or book--and for the tasks of writing in professional contexts.
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 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): CMLT 24104, CMLT 34104, ENGL 24114
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 Malinowska 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, Lakan, 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.
Instructor(s): C. Vogler Terms Offered: Spring
Equivalent Course(s): PHIL 31225, ENGL 12002, PHIL 21225

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 24411, EALC 34411, ENGL 24422

ENGL 34515. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.
This course is intended as an introduction to the study of videogames in the humanities. Topics include videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium; embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind, readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates should be prepared for an MA-level reading load but will write final papers of the standard length for upper-level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a particular research topic in-depth will be given supplemental readings. This course will also be designed to take advantage of the University of Chicago's videogame collection, and will require game play both individually and as part of group play sessions.
Instructor(s): Christopher Carloy Terms Offered: Spring
Note(s): Email for instructor consent
Equivalent Course(s): MAPH 34515, DIGS 20010, CMST 37915, CMST 27915, MAAD 27915, ENGL 24515, DIGS 30010
ENGL 34540. Islands and Otherness. 100 Units.
The island as a space of possibility - of discovery, of (re)imagination, and of otherness - is a concept with a very long
history in Anglophone literature. Indeed, Britain's own archipelagic geography (a landscape unique among Europe's imperial
powers) has often been invoked for a range of rhetorical ends. John of Gaunt's famous speech in Richard II uses the idea
of Britain as the "scepter'd isle" as both a source of comfort (England as especially favored) and the foundation of critique
(favor squandered). With the rise of transoceanic empires, writers throughout Great Britain, its colonial dominions, and
other literary traditions imbued the symbol of the island with ever-increasing layers of meaning. Yet the island was also
always already a location of anxiety, hostility, and liminality - of alternate cultural practices and systems of belief, of
indigenous peoples who refused the claims of the colonizer, and where the meaning of Europe itself was destabilized in the
colonial encounter. While eighteenth- and nineteenth-century European writers often deployed the island to think through
the implications of empire for the metropole, anticolonial writers turned to the island as a site of resistance and recuperation.
This transhistorical course will discuss the many significations of the island in metropolitan, colonial, and postcolonial
literature as a lens into the conflicts and debates of imperialism.
Instructor(s): Tristan Schweiger Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): MAPH 34540, ENGL 24540

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 Trujillo Terms Offered: Spring
Equivalent Course(s): ENGL 24554, CMLT 34554, GNSE 34554, CMLT 24554, GNSE 24554

ENGL 34800. Poetics. 100 Units.
In this course, we will study poetry 'in the abstract', through the 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, starting from German Romanticism. We will also question
the very project of thinking about "poetics" as opposed to "poetry" or "poems." Is it possible to theorize the art form without
doing violence to the particularity - and peculiarity - of individual poems? Contemporary debates between historical,
philosophical and activist poetics will be used as an entryway to our seminars and collective readings. (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.
Equivalent Course(s): SCTH 36014, ENGL 26614, 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, in particular their imaginations. The relation of these lyrical apocalypses to science fiction, visual art, ecology and the philosophy of time, as well as their awkward coordination into a cycle, will concern us. We will conclude the course by reading Anna Kavan’s 1967 ICE, which in a way complements and completes Ballard’s cycle.
Instructor(s): Andrei Pop
Terms Offered: Autumn. Course to be taught Autumn 2019
Note(s): Open to undergraduates.
Equivalent Course(s): FNDL 25008, SCTH 35008

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 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 35551, CMLT 25551

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): CLAS 44512, CMLT 35902, SCTH 35902

ENGL 36012. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.
A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, 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): CLAS 36012, STH 26012, CMLT 36012, FREN 26019, FREN 36019

ENGL 36013. Contemporary Poems in English. 100 Units.
Equivalent Course(s): STH 36013

ENGL 36222. Elizabeth Bishop and Robert Lowell. 100 Units.
An intensive study of these two poets, whose work differs radically, but whose friendship nourished some of the most enduring and original poetry of the American 20th century. Close attention to the poems, in the light of recent biographical work and new editions.
Equivalent Course(s): STH 36002
ENGL 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 reimagine 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): ENGL 26312, CMLT 36311, CMLT 26311

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 active participation 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): TAPS 36215, ARTV 36215

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

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): CRES 36660, REES 36661, CRES 26660, CMLT 36660, ENGL 26660, REES 26660, SIGN 26050, CMLT 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 36810, CMLT 26810

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 26855, ENGL 26855, GNSE 36855, CMLT 26855, CMLT 36855

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, CMLT 27450, ENGL 27451

ENGL 37803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.

Equivalent Course(s): CMST 47803, CMST 27803

ENGL 37815. Appropriations and Impostures. 100 Units.

What are the different aesthetic and literary uses of appropriation? The editor of a Canadian magazine who set up the Appropriation Prize in 2017, defended the practice of cultural appropriation by insisting that "anyone, anywhere, should be encouraged to imagine other peoples, other cultures, other identities." This case underscores the continuing tension between narrative as a vehicle for imagining and empathizing with distant others, and notions of cultural property. In this course, we look at a selection of literary works that speak to these themes including Diderot, Ern Malley, Patricia Highsmith, Peter Carey, Kenneth Goldsmith, and Sherman Alexie, with particular attention to the work of appropriation in postcolonial contexts. We also touch on appropriation in other media, such as for instance, Richard Prince's "New Portraits," Sherrie Levine’s “After Walker Evans”, and Ni Hufeng'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 38710. On Fear and Loathing: Negative Affect and the American Novel. 100 Units.

Equivalent Course(s): ENGL 28710, MAPH 40120

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

ENGL 39203. Bad Readers. 100 Units.

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

Instructor(s): Alexis Chema Terms Offered: Winter
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 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, transhistorical, 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, Mine Okubo, and Claudia Rankine. Secondary and theoretical readings will include Michel Foucault, Raymond Williams, Benedict Anderson, Ian Baucom, Lord Mansfield, C. L. R. James, Paul Gilroy, John Locke, Thomas Jefferson, Achille Mbembe, Emma Goldman, and Harry Harootunian.
Equivalent Course(s): MAPH 40110, ENGL 24119

ENGL 40140. Lyric Intimacies in the Renaissance. 100 Units.
This course will examine how writers of the sixteenth and seventeenth century used lyric verse as a tool for establishing, imagining or faking intimacy, with potential lovers, employers, friends, and God. We’ll begin by reading Thomas Wyatt’s adaptation of the Petrarchan sonnet to describe his doomed romance with Anne Boleyn, the mistress and later wife of King Henry VIII, and use of Italian satire to articulate a discourse of masculine friendship and citizenship. We’ll read the erotic verse of Phillip Sidney alongside his sister Mary Sidney’s adaptations of the Psalms, and examine the overlap between poems of seduction and poems to male and female patrons in two of the most influential seventeenth-century collections of intimate verse: William Shakespeare’s Sonnets and John Donne’s Songs and Sonnets. The course then turns to the poetry of devotion, taking up Richard Crashaw’s desire for closeness with the overflowing body of Christ, George Herbert’s poetic staging of conversations between himself and God, and Thomas Traherne’s memories of an ecstatic state of infant innocence and oneness with the world. We’ll conclude with works from the English Civil War and monarchical restoration.
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Equivalent Course(s): GNSE 44440, ENGL 22140, MAPH 40140, GNSE 24440

ENGL 40203. Biopolitics & Posthumanism. 100 Units.
Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and posthumanist scholars like Michel Foucault, Hannah Arendt, Giorgio Agamben, Jane Bennett, Cary Wolfe, and Donna Haraway have acknowledged (and advocated transcending) the anthropocentric umwelt, to borrow Jakob von Uexküll’s influential term. In parallel with our theoretical readings, we will explore how actual legal systems have incorporated the nonhuman, with a particular focus on Anglo-American and transnational law. Our goal is to develop our own sense of an applied biopolitics—whether to our own research, to future legislation and jurisprudence, or both.
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): KNOW 40203, CHSS 40203, CMLT 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 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): KNOW 40305, CHSS 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 41202. The Brontes 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 Brontes' 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 Brontes' 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): GNSE 41200, GNSE 21210, MAPH 41200, ENGL 41202

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 21310, MAPH 41300, GNSE 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 mini-series - not to mention a thriving "Janeite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include Shoshana Felman, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Sedgwick, and Raymond Williams.
Instructor(s): Tristan Schweiger Terms Offered: Autumn
Equivalent Course(s): MAPH 41300, GNSE 41303, GNSE 21303, ENGL 21360

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, Suviv, 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 4100

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

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 42351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell's renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan's commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of notication, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention 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): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ARTH 22351, MAAD 12351, CMLT 22351, ARTV 20351, ARTV 40351, ARTH 32351, TAPS 32351, TAPS 22351, ENGL 22351, CMLT 42351
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.
We will examine 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): FNDL 26011, ENGL 23708, 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 45327. Politics of Media: From the Culture Industry to Google Brain. 100 Units.
Media theory frequently focuses on issues of technology as opposed to, or at the cost of, politics and culture. This course reorients attention to the intersection of media and cultural theory. We begin by reviewing key media theories from the Frankfurt School and the Birmingham School. Following a historical introduction, we explore the contemporary field of cultural media theory as it has unfolded in both the humanities and the social sciences. Students will think through how the sites of race, class, gender, and sexuality might frame and always already influence the ways that we think of media - from the broadcast media of Adorno and Horkheimer's culture industry that included radio, film, and television to contemporary pointcasting that is made up of digital and networked technologies. Alongside readings in an expanded media theory, we will engage artistic and cultural works, including literature, films, television serials, smart phone apps, video games, social media, and algorithms. We also explore methodological differences in media studies between the humanities and the social sciences.
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): GNSE 45327, CMST 67827, 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 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 46901. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock's take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): HUMA 26901, REES 33137, CMST 25102, ENGL 26901, REES 23137, CMLT 22100, CMST 35102

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): ENGL 27102, HMRT 27102, HMRT 37102

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): ARTH 39900, CMST 40000, MAPH 33000

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 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): This is the first part of a two-quarter course.
Equivalent Course(s): CMLT 32400, ARTH 38500, ENGL 29300, ARTH 28500, MAAD 18500, ARTV 20002, CMST 48500, CMST 33600, CMLT 22400

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): MAPH 33700, ENGL 29600, REES 45005, ARTV 20003, CMST 28600, MAAD 18600, ARTH 38600, CMST 48600, CMLT 32500, REES 25005, ARTH 28600

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): MAPH 33700, ENGL 29600, REES 45005, ARTV 20003, CMST 28600, MAAD 18600, ARTH 38600, CMST 48600, CMLT 32500, REES 25005, ARTH 28600

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 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 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, prior to their first formal teaching assignment at this institution, can explore some of the elements of classroom teaching of English. The course, for purposes of focus and with the recognition that not all our students will teach at the graduate level, is intended primarily as an introduction to teaching undergraduate English. While emphasizing the practical issues of classroom instruction, the class includes theoretical readings on pedagogy, which help the students to reflect on and speak to their practice. The course will provide significant opportunities in conceptualizing, designing, and running a college-level course in English e.g., the opportunity to lead a mock-classroom discussion, to construct a sample syllabus, to grade a common paper.
Instructor(s): Benjamin Morgan 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.
Note(s): This course is restricted to second- and third-year English Ph.D. students only; other students need consent of instructor.

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): Adrienne Brown 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 Crip and Queer Studies. 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 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): Zachary Samalin 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 5202. 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. Evremont, 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
Equivalent Course(s): CMLT 50105

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): Deborah L. Nelson Terms Offered: Autumn Winter
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): GNSE 54104, CRES 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 resuscitation of political economy itself suggests Humanities may be reinserting itself into the inequality conversation. In this class, we will explore the shift from political economy to economics in the nineteenth century, the methodological revisions it occasioned and, inspired by new multidisciplinary thinking about economics, consider if this earlier moment can still help us think about inequality. We will read the fiction of Dickens, Hardy, Wells, Eliott, the political economy and economics of Smith, Mill, Jevons, Marshall, Veblen and modern theorists Orlean, Yuran, Fehrer, 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): Sianne Ngai 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 55603. The Global Plantation. 100 Units.
From its emergence in the late-medieval Mediterranean, to the slave societies of the New World, through its late colonial heritage in Africa, Asia, and the Pacific, the plantation has been a paradigmatic institution of racial-capitalist modernity. Through a range of texts that includes slave narratives, novels, political economy, sociological studies and recent histories of capitalism, this course explores how the plantation opened a vexed problem-space in which concepts central to the modern world (such as sovereignty, freedom, and labor) emerged, were debated, and continuously refigured. While the plantation is frequently figured as an institution of the past, this transnationally and transhistorically oriented course will examine a set of thinkers who argue for the aliveness of the plantation's present in the shaping of political, economic, and social trajectories in the postcolonial world.
Instructor(s): Christopher Taylor & Adam Getachew
Terms Offered: Spring
Equivalent Course(s): CDIN 56300, ANTH 50405, PLSC 56300, CRES 56300

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, Winter
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): ANTH 52510, CRES 56675, CDIN 56675, 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 revaluating the work of 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, CMST 67100, GRMN 43700, SCTH 59400, TAPS 59400

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

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

- Times was used instead of Trajan.
- Times was used instead of Palatino.

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