Chair
- Deborah Nelson

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

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

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

The Degree of Doctor of Philosophy

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

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

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

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

The Degree of Master of Arts

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

Inquiries

For more information on the department’s programs and requirements, please see the Department of English website at http://english.uchicago.edu or contact the departmental staff at englishsupport@uchicago.edu.

Information on how to apply

The application process for admission and financial aid for all graduate programs in the Humanities is administered through the divisional Office of the Dean of Students. Please visit http://humanities.uchicago.edu/students/admissions (http://humanities.uchicago.edu/students/admissions/) for further information and instructions on how to apply.

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

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

ENGL 30100. Introduction to Religion and Literature. 100 Units.
TBD
Instructor(s): R. Rosengarten, S. Hammerschlag Terms Offered: Winter
Equivalent Course(s): RLIT 30000, RLST 28210

ENGL 30375. Emancipation in Literature and History. 100 Units.
This course explores 19th-century slave emancipation in the United States as conceived in imaginative literature and in the post World War II historical imagination. (1830-1940; 18th/19th)
Instructor(s): Ken Warren Terms Offered: Autumn
Equivalent Course(s): ENGL 20375, CRES 20375

ENGL 30430. American Fiction of the Gilded Age and Progressive Era. 100 Units.
This course offers an introduction to fiction from the Gilded Age and Progressive Era in the US. We’ll ask how short stories and novels intervene in the period’s debates about US imperialism, immigration, corporate capitalism, eugenics, racism, and democracy; we’ll also examine fiction’s role in writing the history of the Civil War, sectional reconciliation, and the racial violence attending Reconstruction and its aftermath. Paying close attention to how and where our texts were first published and read, we’ll consider the usefulness of the categories that have described them (such as regionalism, realism, and naturalism). Authors may include: Charles Chesnutt, Kate Chopin, Stephen Crane, Pauline Hopkins, Upton Sinclair, Mark Twain, and Edith Wharton. (18th/19th)
Instructor(s): Emily Coit Terms Offered: Winter

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 32123. Ecopoetics: Literature and Ecology. 100 Units.
This course will introduce students to recent debates in the environmental humanities and simultaneously to a range of creative responses across fiction, documentary, poetry, and the visual arts spurred by the effects of what has come to be called the Anthropocene epoch (despite substantive challenges to the term that we will address) - in a period of perceived grave environmental crisis. Students will be asked to respond critically to the works at hand, but also to conduct their own research and on-site fieldwork in Chicago on an environmental issue of their choosing. Students must be available for several field trips. (20th/21st)
Instructor(s): Jennifer Scappettone Terms Offered: Winter
Equivalent Course(s): ARTH 32123, ARTH 22123, ARCH 22123

ENGL 32250. The Printed Book in the West: Evidence & Interference from Bibliography and Book History. 100 Units.
This hands-on seminar, conducted in the Hanna Holborn Gray Special Collections Research Center, will teach graduate students and advanced undergraduates how to read the whole book (viz. paper, type, illustrations, bindings, mise-en-page) in order to understand the relationships between materiality and the making of culturally instantiated meanings. Understanding the book as a coalescence of human intentions, we will learn about the processes of making books from incunabula through the early C20, with particular emphasis on the hand-press period (c.1450-1830). Students will learn the elements of bibliography (the formal analysis of printed artifacts) and be equipped to undertake bibliographical and book-historical research projects of their own. We will consider the central importance of such investigations for literary and historical scholarship, for the critical editing of texts, and for thinking about how we interrogate the past in a digital age.
Instructor(s): Michael Suarez Terms Offered: Winter
Equivalent Course(s): ARTH 32123, ARTH 22123, ARCH 22123

ENGL 32270. The Atlantic and Indian Ocean Worlds. 100 Units.
It has been nearly fifteen years since Isabel Hofmeyr urged thinking across geographies in her essay "The Black Atlantic Meets the Indian Ocean." The Atlantic Ocean and Indian Ocean are not newly connected, but rather have been connected through the circulation of labor and goods since antiquity. How does our understanding of regimes like slavery and contract labor, and concepts like diaspora and migration, change when we think betwixt and between? This interdisciplinary seminar takes up this mantle, looking to literature, art, theory, and history that provide new accounts and imaginaries of the Caribbean, Southern and East Africa, and the Indian
subcontinent—and the waters that reach their shores. Readings may include Andrew Liu and Anna Arabindan-Kesson on goods like tea and cotton, Jazmin Graves on the African Indian Sidi community, Neelofer Qadir on narratives of South Asian labor migration to East Africa, among others. Writers and artists may include Gaiutra Bahadur, Amitav Ghosh, Anidil Gosine, and Sharlene Khan. In addition, we may look to scholarship that conceptually crosses these ocean worlds, such as Durba Mitra and Jordache Ellapan on South-South and Afro-Asian feminisms. While this course will be conducted in English, participants are encouraged to bring materials and expertise that move beyond an Anglophone frame. (18th/19th, 20th/21st)
Instructor(s): Kaneesha Parsard Terms Offered: Spring

ENGL 32300. Marxism and Modern Culture. 100 Units.
Designed for graduate students in the humanities, this course begins with fundamental texts on ideology and the critique of capitalist culture by Marx, Engels, Lenin, Gramsci, Althusser, Wilhelm Reich, and Raymond Williams, before moving to Marxist aesthetics, from the orthodox Lukács to the Frankfurt School (Adorno, Benjamin) to the heterodox (Brecht), and concludes with contemporary debates around Marxism and imperialism (Lenin, Fanon, and others), and Marxism and media, including the internet.
Instructor(s): Loren Kruger Terms Offered: Winter
Prerequisite(s): MA and PhD students in humanities disciplines only. Not suitable for the MAPSS program or for Social Science PhDs
Note(s): Graduate students interested in this course should email Loren Kruger (lkruger@uchicago.edu) by Thursday, November 12th 5pm with a brief note of interest, student number, and their program and year of study, copying the department administrator, Ingrid Sagar (isagar@uchicago.edu) and will be notified of their admittance to the course by Monday, November 16th. After registration week ends on November 20th, through the start of winter quarter the instructor will have limited access to email, so please write the administrator (isagar@uchicago.edu) as course requires consent after add/drop begins, or to be added to the wait list.
Equivalent Course(s): MAPH 31600, CMLT 31600

ENGL 32705. Composing Composition: Writing Pedagogy. 100 Units.
Composing Composition is a course for graduate students who plan to work as teachers or who are entering the academic job market. This course provides a scholarly context and practical exercises that will prepare graduate students for the challenges of writing-related jobs in institutional contexts ranging from large research universities to small liberal arts schools. The course will prepare you to discuss the teaching of writing in applications to and interviews for academic jobs and fellowships.
Instructor(s): Tracy Weiner, Linda Smith-Brecheisen Terms Offered: Autumn
Prerequisite(s): None
Note(s): Graduate students ONLY - limit 12.

ENGL 33000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.
Academics and professionals need advanced writing skills if they are to communicate effectively and efficiently. In this intensive, pragmatic course, students master the writing skills they need by first studying and then applying fundamental structures of effective writing. Each week, students meet in a synchronous small-group seminars to discuss each other’s papers and then watch asynchronous lecture videos on a new principle. Discussion, editing, critiques, and rewrites ensure that all students sharpen their ability to write with clarity and power.
Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Spring Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee $20.
Equivalent Course(s): ENGL 13000

ENGL 33390. British Romantic Fiction and the Historical Novel. 100 Units.
As critics have rediscovered the fiction of the Romantic period in recent years, they have found not only neglected literary texts worthy of recovery but also signs of the emergence of many qualities that we take to mark the modernity of the British novel: investment in deep interiority, altered forms of narrative authority, allegiance to a national canon, and cognizance of a publishing marketplace that was newly saturated with choices, structures by serials, and segmented into subgenres. We will particularly organize this course around one further sign of the Romantic novel’s modernity: an unprecedented preoccupation with the representation of cultural-historical specificity.
Instructor(s): Timothy Campbell Terms Offered: Spring

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

Instructor(s): Erin Galgay Walsh
Terms Offered: Spring

Note(s): Open to undergraduate and graduate students; Graduate students may choose to attend weekly translation group

Equivalent Course(s): RLVC 33000, CLAS 36119, CLCV 26119, HCHR 33000, MDVL 23000, GNSE 24104, BIBL 33000, RLST 23000, GNSE 34104

ENGL 34002. Joyce’s Ulysses: An Introduction. 100 Units.

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

Instructor(s): Maud Ellmann
Terms Offered: Autumn

Equivalent Course(s): ENGL 24002, FNDL 24004

ENGL 34100. Foundations of Interpretive Theory. 100 Units.

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

Instructor(s): Strang, Hilary Bayne, Rowan Carloy, Chris Chia, Darrel Hutchison, Bill Kunjummen, Sarah Malinowska, Agnes Schweiger, Tristan Tusler, Megan

Note(s): Required for MAPH students. Others by consent only. Register by Preceptor Section.

Equivalent Course(s): MAPH 30100

ENGL 34220. New York, Capital of the Twentieth Century. 100 Units.

From the late 1950s New York became a world center for innovative poetry, painting, jazz and dance. This course explores the networks that linked uptown and downtown, black and white, queer and straight and other scenes, with the tensions both productive and destructive these created. (20th/21st)

Instructor(s): John Wilkinson
Terms Offered: Spring

Equivalent Course(s): ARCH 34220, GNSE 34221

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): MAPH 34255, ENGL 24255

ENGL 34407. Critique of Humanism. 100 Units.

This course will provide a rapid-fire survey of the philosophical sources of contemporary literary and critical theory. We will begin with a brief discussion of the sort of humanism at issue in the critique-accounts of human life and thought that treat the individual human being as the primary unit for work in the humanities and the humanistic social sciences. This kind of humanism is at the core of contemporary common sense. It is, to that extent, indispensable in our understanding of how to move around in the world and get along with one another.

That is why we will conduct critique, rather than plain criticism, in this course: in critique, one remains indebted to the system under critical scrutiny, even while working to understand its failings and limitations. Our tour of thought produced in the service of critique will involve work by Hegel, Marx, Gramsci, Freud, Fanon, Lacan, and Althusser. We will conclude with a couple of pieces of recent work that draws from these sources. The aim of the course is to provide students with an opportunity to engage with some extraordinarily influential work that continues to inform humanistic inquiry. (A) (I)

Instructor(s): C. Vogler
Terms Offered: Spring

Equivalent Course(s): PHIL 21225, PHIL 31225, ENGL 12002
ENGL 34526. Forms of Autobiography in the Twentieth and Twenty-First Centuries. 100 Units.
This course examines the innovative, creative forms autobiography has taken in the last one hundred years in literature. We will study closely works written between 1933 and 2013 that are exceptional for the way they challenge, subvert and invigorate the autobiographical genre. From unpublished sketches to magazine essays and full-length books, we will see autobiography take many forms and engage with multiple genres and media. These include biography, memoir, fiction, literary criticism, travel literature, the graphic novel and photography. Producing various mutations of the autobiographical genre, these works address some of the same concerns: the self, truth, memory, authenticity, agency and testimony. We will complement discussions of these universal issues with material and historical considerations, examining how the works first appeared and were received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics and public personas. The main authors studied are Virginia Woolf, Gertrude Stein, James Baldwin, Vladimir Nabokov, Roland Barthes, Paul Auster, Doris Lessing, Marjane Satrapi and W.G. Sebald.
Instructor(s): Christine Fourniaies Terms Offered: Winter
Equivalent Course(s): ENGL 24526

ENGL 34540. Islands and Otherness. 100 Units.
The island as a space of possibility - of discovery, of (re)imagination, and of otherness - is a concept with a very long history in Anglophone literature. Indeed, Britain's own archipelagic geography (a landscape unique among Europe's imperial powers) has often been invoked for a range of rhetorical ends. John of Gaunt's famous speech in Richard II uses the idea of Britain as the "scepter'd isle" as both a source of comfort (England as especially favored) and the foundation of critique (favor squandered). With the rise of transoceanic empires, writers throughout Great Britain, its colonial dominions, and other literary traditions imbued the symbol of the island with ever-increasing layers of meaning. Yet the island was also always already a location of anxiety, hostility, and liminality - of alternate cultural practices and systems of 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): ENGL 24540, MAPH 34540

ENGL 34561. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, monsters, psychological horror, thrillers, killer/slasher, and gore/body-horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, terrors, phobias and paranoia that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Instructor(s): Hoda El Shakry Terms Offered: Autumn
Note(s): Content warning: multimedia works will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): GNSE 32823, GNSE 22823, ENGL 24651, CRES 23100, CMLT 24651, CMLT 34651

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

ENGL 34850. T.S. Eliot. 100 Units.
With the major new edition of Eliot's poems by Jim McCue and Christopher Ricks, the new volumes of Eliot's letters, and two separate new editions of Eliot's complete prose, we are in a position to rethink the meanings and force of Eliot's life work. The class will be devoted to careful reading of his poems, essays, plays, and correspondence, with attention to his literary, cultural, and political contexts.
Instructor(s): Rosanna Warren Terms Offered: Spring. Course will be taught spring 2021
Equivalent Course(s): ENGL 26614, SCTH 36014, FNDL 26614

ENGL 34960. California Fictions: Literature and Cinema 1945-2018. 100 Units.
This course uses the cases of the Los Angeles and San Francisco areas to track the entanglement of literature and critical space studies. We will engage with critical geography studies, considerations of everyday life, and cultural studies of urbanism to interrogate the relationship of literature and cinema to the politics of space.
Students will learn to read contemporary literature through the political construction of the lived world, and to think with current scholarship on race, space, gender, sexuality, and ordinary life. Includes fiction by Chester Himes, Michelle Tea, and Oscar Zeta Acosta, and theoretical and critical works by Karen Tongson, Sara Ahmed, Michel de Certeau, and Nigel Thrift.

Instructor(s): Megan Tusler Terms Offered: Winter
Note(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.
Equivalent Course(s): ENGL 24960, MAPH 34960

**ENGL 35008. Changing Worlds: J.G. Ballard’s Apocalyptic Quartet. 100 Units.**
Between 1961 and 1966, the English novelist and short story writer J.G. Ballard produced four novels (THE WIND FROM NOWHERE, THE DROWNED WORLD, THE BURNING WORLD, and THE CRYSTAL WORLD) that depict, poetically and concretely, global changes to the earth and its human inhabitants, n particular their imaginations. The relation of these lyrical apocalypses to science fiction, visual art, ecology and the philosophy of time, as well as their awkward coordination into a cycle, will concern us. We will conclude the course by reading Anna Kavan’s 1967 ICE, which in a way complements and completes Ballard’s cycle.

Instructor(s): Andrei Pop
Equivalent Course(s): FNDL 25008, SCTH 35008

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

Instructor(s): Mark Miller Terms Offered: Autumn

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

Instructor(s): Lawrence Rothfield Terms Offered: Autumn

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

Instructor(s): Maud Ellmann Terms Offered: Winter

**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
Equivalent Course(s): CMLT 35902, SCTH 35902, CLAS 44512

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

Instructor(s): John Muse Terms Offered: Autumn
Equivalent Course(s): TAPS 35950

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
Equivalent Course(s): FREN 26019, SCTR 36012, FREN 36019, CMLT 36012, SCTR 26012

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

ENGL 36077. Literary Biography. 100 Units.
Literary Biography: A Workshop. We will study four major literary biographies: Elizabeth Gaskell’s The Life of Charlotte Brontë (1857), Lytton Strachey’s Eminent Victorians (1918), Walter Jackson Bate’s John Keats (1964), and Hermione Lee’s Virginia Woolf (1996). While analyzing the arts of literary biography, students will compose a biographical sketch of their own (20 pages), using primary materials from the Special Collections in the Regenstein Library and elsewhere, as appropriate. The course combines literary criticism and creative writing.
Instructor(s): Rosanna Warren Terms Offered: Autumn. Course will be taught Autumn 2021.
Equivalent Course(s): ENGL 26017, SCTR 36017

ENGL 36183. Migrations, Refugees, Races. 100 Units.
This MA/BA-level course introduces students to globalization theory, with particular attention to readings that showcase the displacements and migrations that characterize the era of advanced global capitalism. Fleeing economic, social, and climatological collapse, migrants hardly find a second home; they become refugees without refuge. The limits on their flourishing extend far beyond the national borders that they cross in search of livable life. Wherever they go, they are discriminated and psychologically segregated by discourses of race nationalism, discourses in which migrations give rise to racism. This course will focus on this process of migrant racialization— all the more pressing in light of current world events—with a curriculum that includes works by Weber, Simmel, Smohalla, Benedict Anderson, Anzaldúa, Appadurai, Brathwaite, Walter Benjamin, Celan, Derrida, Eggers, Ghosh, Le Guin, Grisant, Vine Deloria Jr., Woody Guthrie, Mbembe, Haraway, Tsing, Giddens, Negri and Hardt, Jason Moore, Bhabha, August Wilson, Sterling Brown, Big Bill Broonzy, Jacob Lawrence, Miguel Méndez, Mary Louise Pratt, Momaday, Silko, Canclini, Karen Tei Yamashita, Heise, Gikandi, Schmidt-Camacho, Fields and Fields, Bonilla-Silva, and Massey, in addition to film screenings and field exercises. (H)
Instructor(s): Edgar Garcia Terms Offered: Spring
Equivalent Course(s): ENGL 25011, CRES 25011, LACS 26183, CRES 36183

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

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.
Instructor(s): Rosanna Warren Terms Offered: Not offered in 21-22.
Equivalent Course(s): SCTR 36002

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

Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): ARTV 36215, TAPS 36215

ENGL 36590. The Pleasure of Hating: Satire Now and Then. 100 Units.
Satire exposes human folly to ridicule in order,” as Jonathan Swift claimed, “to mend the world.” This course will examine the protean mode of satire-its history, its forms, its pleasures and its politics-beginning with the origins of satire in Ancient Greece and Rome and extending through the literary satire of the 17th-19th centuries, with some consideration of these works in relation to popular contemporary forms like news satire and sketch comedy. We will supplement our reading with theoretical and critical discussions of satire by John Dryden, William Hazlitt, Mikhail Bakhtin, Northrop Frye, Linda Hutcheon, and others. (18th/19th)
Instructor(s): Alexis Chema Terms Offered: Autumn

ENGL 36710. Eccentric Moderns. 100 Units.
Instructor(s): Rosanna Warren Terms Offered: Autumn
Prerequisite(s): Open to advanced undergraduates.
Equivalent Course(s): ENGL 26710, SCTH 36710

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

ENGL 37803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
TBD
Equivalent Course(s): CMST 27803, CMST 47803

ENGL 37815. Appropriations and Impostures. 100 Units.
What are the different aesthetic and literary uses of appropriation? The editor of a Canadian magazine who set up the Appropriation Prize in 2017, defended the practice of cultural appropriation by insisting that “anyone, anywhere, should be encouraged to imagine other peoples, other cultures, other identities.” This case underscores the continuing tension between narrative as a vehicle for imagining and empathizing with distant others, and notions of cultural property. In this course, we look at a selection of literary works that speak to these themes including Diderot, Ern Malley, Patricia Highsmith, Peter Carey, Kenneth Goldsmith, and Sherman Alexie, with particular attention to the work of appropriation in postcolonial contexts. We also touch on appropriation in other media, such as for instance, Richard Prince’s “New Portraits,” Sherrie Levine’s “After Walker Evans”, and Ni Haifeng’s installations.
Instructor(s): Darrell Chia Terms Offered: Spring
Note(s): Open to MAPH students and 3rd and 4th years in the College
Equivalent Course(s): MAPH 37815, ENGL 27815

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

ENGL 38290. Samuel Richardson’s Clarissa. 100 Units.
This course will examine the very long and possibly-very probably-the greatest novel in the English language. We’ll consider the effect of Richardson’s decision to conduct his novel as a series of letters, and we’ll pay
ENGL 38500. Mythologies of America: 19th Century Novels. 100 Units.
Hawthorne, Melville, Stowe, Alcott, and Twain wrote fiction that, in individual novels and also read comparatively, offers a civic template of mythologies of America: its genesis, its composition, its deities, its ritual life. The course considers this writing as both distinctively American, and as engaging central themes of modern novels, e.g. time, history, and memory, the relation of private to civic life, and the shifting role of religious authority.
Instructor(s): Richard Rosengarten Terms Offered: Spring
Equivalent Course(s): FNDL 28290, ENGL 28290

ENGL 38619. Postcolonial Openings: World Literature after 1955. 100 Units.

This course familiarizes students with the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with critical attention to how its interdisciplinary formation contributes to reading literary works. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experiences of displacement under global capitalism? To better answer these questions, we read recent scholarship that engages the field in conversations around gender, affect, climate change, and democracy, to think about the impulses that animate the field, and to sketch new directions. We survey the trajectories and self-criticisms within the field, looking at canonical critics (Fanon, Said, Bhabha, Spivak), as well as readings from a range of literary and cinematic works by Jean Rhys, Mahasweta Devi, Nahguib Mahfouz, Tayeb Salih, J.M. Coetzee, Deepa Mehta, and Amitav Ghosh).
Instructor(s): Darrel Chia Terms Offered: Autumn
Equivalent Course(s): GNSE 24520, ENGL 28619, GNSE 34520, MAPH 34520, HMRT 34520, CRES 28619

ENGL 38647. Trauma and Narrative. 100 Units.

This graduate seminar invites students to engage with literary trauma studies, a field that first emerged in the 1990s, and that has more recently been undergoing decolonization processes. Following calls by scholars such as Stef Craps in Postcolonial Witnessing (2013), we will examine foundational and current literary theory by questioning its validity and applicability across different cultural contexts and languages. We will read select fictional trauma narratives, in English translation or in the original language when possible. Readings will include select psychological and psychoanalytical theoretical literature from Judith L. Herman and Cathy Caruth to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, largely from non-Euro-Anglo-American contexts. Students working on trauma-related literary projects are welcome to contribute materials in their respective research languages. We will end the course by bridging discussions of literary trauma studies with recent debates around a pedagogy of trauma, especially as applicable to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, in English translation or in the original language when possible. Readings will include select psychological and psychoanalytical theoretical literature from Judith L. Herman and Cathy Caruth to Bessel van der Kolk; (literary) theory by Ruth Leys, Lauren Berlant and Stef Craps, as well as fictional texts, largely from non-Euro-Anglo-American contexts. Students working on trauma-related literary projects are welcome to contribute materials in their respective research languages. We will end the course by bridging discussions of literary trauma studies with recent debates around a pedagogy of trauma, especially as applicable to the context of higher education. Students need to be available for 2 synchronous online meetings per week.
Instructor(s): Nisha Kommattam Terms Offered: Autumn
Equivalent Course(s): CMLT 38647

ENGL 38710. On Fear and Loathing: Negative Affect and the American Novel. 100 Units.

This course will familiarize students with the perspectives, debates, and attitudes that characterize the contemporary field of postcolonial theory, with critical attention to how its interdisciplinary formation contributes to reading literary works. What are the claims made on behalf of literary texts in orienting us to other lives and possibilities, and in registering the experiences of displacement under global capitalism? To better answer these questions, we read recent scholarship that engages the field in conversations around gender, affect, climate change, and democracy, to think about the impulses that animate the field, and to sketch new directions. We survey the trajectories and self-criticisms within the field, looking at canonical critics (Fanon, Said, Bhabha, Spivak), as well as readings from a range of literary and cinematic works by Jean Rhys, Mahasweta Devi, Nahguib Mahfouz, Tayeb Salih, J.M. Coetzee, Deepa Mehta, and Amitav Ghosh).
Instructor(s): Darrel Chia Terms Offered: Autumn
Equivalent Course(s): GNSE 24520, ENGL 28619, GNSE 34520, MAPH 34520, HMRT 34520, CRES 28619

ENGL 39100. Black Studies Research Methods. 100 Units.

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

ENGL 39120. Renaissance Epic: Vida, Tasso, and Milton. 100 Units.

This course will focus upon the two most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (1581) and John Milton's Paradise Lost (1667), as well as selections from Marco Girolamo Vida’s influential Biblical epic, the Christiad (1535). We will examine these Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources; seek to forge an elevated and appropriate language for epic; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.
Instructor(s): Joshua Sctel Terms Offered: Summer
Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
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
Equivalent Course(s): GNSE 45140

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

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

Instructor(s): Sarah Kunjummen
Terms Offered: Winter
Equivalent Course(s): ENGL 22140, GNSE 24440, MAPH 40140, GNSE 44440

ENGL 40141. Structural -isms. 100 Units.

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

Instructor(s): Rowan Bayne
Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): MAPH 40141, GNSE 45141, GNSE 25141, CRES 22141, ENGL 20242, CRES 40141

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

The question of “race” and racial others in US fiction has troubled the form since its emergence, but in the 21st century fiction has tackled particularly thorny issues. The debates in contemporary literary studies have both criticized and maintained the categories of race and ethnicity in novels and short fiction, and longstanding debates in canonization have demanded rethinking what “ethnic” fiction is capable of achieving. This class will read US novels and short stories by African-American, American Indian, Asian-American, and Latinx writers from the last twenty years to conceptualize the shifting categories of race and ethnicity, paired with critical and theoretical works in critical cultural race studies.

Instructor(s): Megan Tusler
Terms Offered: Autumn
Equivalent Course(s): ENGL 20161, CRES 22161, MAPH 40161, CRES 40161, AMER 40161
ENGL 40170. Experiments in Kinship and Care. 100 Units.
In this class, we’ll examine the notions of kinship and care, analyzing them both as conceptual frameworks and as concrete forms of being-together in human and more-than-human relations. Kinship and care are uncertain territories, fluctuating and dynamic; sites of possibility and futurity. Kin-making and care-giving practices reveal existing structures of oppression as well as the utopian possibilities within relation. We’ll spend much of our time engaging with a set of ‘experiments’ or case studies-historical, science fictional, and critical accounts of community-to see how connection appears as a mode of resistance or survival. Throughout, our collective goal will be to think together about living together. Readings may include SF from Octavia Butler, Claire Coleman, Ursula Le Guin, Wu Ming-Yi; theoretical and critical work from: Sara Ahmed, Leela Gandhi, Donna Haraway, Laura Harjo, Saidiya Hartman, Kara Keeling, Audre Lorde, José Esteban Muñoz, Maria Puig de la Bellacasa, Dean Spade, Kim Tallbear, Anna Tsing.
Instructor(s): William Hutchison Terms Offered: Winter
Equivalent Course(s): GNSE 41170, ENGL 20170, MAPH 40170, GNSE 22170

ENGL 40171. Robots, animals, technologies: Science fiction and the more-than-human. 100 Units.
Science fiction allows encounters with other beings that variously encourage or strain the bonds of kinship, and many of those beings are related to entities with whom we already share a world. From companion animals and modified humans to starfish and androids, estrangement from familiar categories allows us to trouble assumptions about the certainty of species, the superiority of consciousness, and what care looks like in relation with those who may not respond to, recognize, or return care in familiar ways. In this class, we’ll look at relations with the more-than-human in the context of urgent and emergent lived experience, in which social, political, and environmental realities require a response that thinks beyond entrenched approaches and takes wild and revolutionary imagination as a reparative possibility. We’ll explore these and other questions through science fiction novels, poetry, graphic novels, music, and video (by Octavia Butler, Ursula Le Guin, Vonda McIntyre, Janelle Monae, Grant Morrison, Margaret Rhee, and others). We’ll engage with theoretical work on topics including multispecies kinship, race and technology, and non-conscious/non-biological life (by Karen Barad, Beth Coleman, Wendy Chun, Donna Haraway, N. Katherine Hayles, Shannon Mattern, Sophia Roosth, Alan Turing, and others). [Note: this class pairs well with "Rocks, plants, ecologies: science fiction and the more-than-human" offered in Spring, and may also be taken as a stand-alone course.]
Instructor(s): William Hutchison Terms Offered: Winter
Equivalent Course(s): MAAD 25171, MAPH 40171, ENGL 20171

ENGL 40180. Women Writing God. 100 Units.
This course examines imaginative works by women that take on the task of representing divine or supernatural being from the medieval era to the present. Drawing on the work of theorists such as Luce Irigaray, Julia Kristeva, and Judith Butler, we will explore what strategies these writers employ to depict an entity understood to be unrepresentable. What kind of authority is required to present a representation of gods or God to readers, and how do women writers, in particular, establish such authority or manage its absence? What theories of embodiment or spirituality do we find presented in these writings? Is it possible or desirable to articulate a distinctively feminine relation to the body or transcendence across such varied texts? Readings may include Julian of Norwich’s fourteenth-century Revelations of Divine Love, the philosophical writings of Anne Conway, the poems of ‘A’ishah al-Ba’uniyah, and novels by Marilynne Robinson and Leslie Marmon Silko.
Instructor(s): Sarah Kunjummen Terms Offered: Winter
Note(s): Instructor consent required for first and second year undergraduates.
Equivalent Course(s): ENGL 20180, GNSE 25180, GNSE 45180, MAPH 40180

ENGL 40190. The Gender of Modernity. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize American modernity. Together, we will read literary texts by women and queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider modernist revisions of these concepts for their effect on America’s broader social and political terrain and explore the intimate histories they made possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? This class doubles as an advanced introduction to gender and sexuality studies, with a particular emphasis on literary criticism. As we map the contours of a feminist and queer modernity, we will also be staging a series of encounters between our literary objects and influential theoretical texts. In so doing, we will consider a range of methodological orientations - psychoanalytic, queer, Black feminist, Marxist, postcolonial, historicist, and so on - as themselves telling divergent stories about what it means to be a sexed and gendered body in American modernity. Readings may include works by Djuna Barnes, Gwendolyn Brooks, H.D., Charlotte Perkins Gilman, Henry James, Nella Larsen, Gertrude Stein; theoretical and critical work from Lauren Berlant, Leo Bersani, Judith Butler, Hélène Cixous, Lee Edelman, Rita Felski, Jack Halberstam, Saidiya Hartman, Eve Sedgwick, Hortense Spillers, Gayatri Spivak, Alys Weinbaum.
Instructor(s): Agnes Malinowska Terms Offered: Winter
Equivalent Course(s): GNSE 45190, AMER 40190, MAPH 40190, GNSE 25190, ENGL 20190

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

Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): ENGL 21212, MAPH 40202

ENGL 40203. Biopolitics & Posthumanism. 100 Units.
Much has been written about the possibility (or impossibility) of creating an integrated political schema that incorporates living status, not species boundary, as the salient distinction between person and thing. In this course, we will explore how biopolitical and 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): CMLT 40203, KNOW 40203, CHSS 40203

ENGL 40305. The Archive of Early English Literature: Manuscripts, Books, and Canon. 100 Units.
This course will introduce students to early English literature through manuscript studies and book history. Throughout the course we will reflect on archival research as a critical practice: how do the material histories of early texts invite us to rethink the fundamental categories that organize literary history, like authorship or canonicity? The course will be both a practicum (teaching the basics of paleography, codicology, and textual editing) and an ongoing conversation about the archives of literary history, as sites of interpretation, memory, and erasure. We will meet in the Special Collections Research Center, and use the collections of the University of Chicago. We will first focus on the archives of Chicago’s Chaucer Research Project and its principals, John Matthews Manly and Edith Rickert, who tried to establish an authoritative text of the Canterbury Tales in the early twentieth century. The second half of the course will focus on print culture and reading practice, with a focus on Chicago’s collection of early modern commonplace books. Students will propose and pursue a research project in the U of C or Newberry Library collections, on a topic of their choosing. Students will produce a piece of scholarship that reflects both careful research in those collections and thoughtfulness about the place of that research in critical practice.

Instructor(s): J. Stadolnik Terms Offered: Spring
Note(s): This course fulfills part of the KNOW Core Seminar requirement to be eligible to apply for the SIFK Dissertation Research Fellowship. No instructor consent is required, but registration is not final until after the 1st week in order to give Ph.D. students priority.
Equivalent Course(s): 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, CHSS 40305

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): GRMN 41219, CMLT 41219, FREN 41219, SCTH 41219

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. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent
bourgeoisie on the eve of industrialization. And students of the "rise of the novel" in English are often drawn to Austen as a landmark case - an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include pieces by Shoshana Felman, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. Open to 3rd and 4th years with consent.

Instructor(s): Tristan Schweiger Terms Offered: Autumn
Prerequisite(s): Open to 3rd and 4th years with consent of the instructor.
Equivalent Course(s): MAPH 40130, ENGL 21360, GNSE 41303, GNSE 21303

ENGL 41420. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.
Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, 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, Ruyman, Jones; theoretical and critical readings by Bloch, Jameson, Suvin, Munoz, Murphy, and others.

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

ENGL 41644. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.
This seminar examines the genre of American "muckraking," a form of journalism and fiction intended to expose social and economic injustices. We attend, in particular, to writers active in the years surrounding 1900, when muckraking narratives enjoyed great social influence, and then turn to the new crop of prominent muckrakers that emerged around 2000. In coining the term "muck-rake" in a 1906 speech, President Theodore Roosevelt linked the genre's aesthetic deficiencies to a potentially dangerous political impact: Its tendency towards "hysteric sensationalism" threatened to provoke a "morbid and vicious public sentiment" marked by cynical apathy. Though we may not end up agreeing with Roosevelt, the seminar picks up his emphasis on the relationship between the aesthetics and politics of expose in our examination of muckraking media. We will discuss the narrative strategies of a genre often designated as "bad" literature, focusing, in particular, on the link between its purported aesthetic deficiencies-populism, sentimentalism, melodrama, sensationalism-and its political mission. Last but certainly not least, this seminar situates muckraking narratives in their historical contexts-what they hoped to expose, why, and what impact they ended up having. Texts in this course may include the work of: Upton Sinclair, Ida Tarbell, Jacob Riis, Ray Stannard Baker, Frank Norris, Lincoln Steffens, Barbara Ehrenreich, Eric Schlosser, Naomi Klein, Michael Moore, and Laurie Garrett.

Instructor(s): Agnes Malinowska Terms Offered: Spring

ENGL 41710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.
Science fictional worlds are full of entities more familiar and perhaps less noticeable than the aliens that are often thought to typify the genre. Rock formations, plants, fungal expanses, metallic seams, crystalline structures and oozing seepages are among the entities that allow SF to form estranging questions about what it means to be in relation to others, what it means to live in and through an environment, and perhaps especially, what it means to form relations of care, sustenance, and even kinship with those who do not or cannot return that care, or even recognition. Such questions about relations with the more-than-human are urgent ones for thinking about climate catastrophe, extractive capital, settler colonialism and endemic pandemics, as well as for thinking substantively about what life and livable worlds beyond these bleak horizons might be. This class will engage science fiction authors may include Ursula Le Guin, Vonda McIntyre, Nalo Hopkinson, Kim Stanley Robinson, Jeff Vandermeer and more) and theories of care, environment, the vegetal and the lithic, among other things (authors may include Donna Haraway, Andreas Malm, Mel Chen, Anna Tsing, James C. Scott and more). [Note: This class pairs well with Robots, animals, technologies: science fiction and the more-than-human offered in Winter, but may also be taken as a stand-alone course.]

Instructor(s): Hilary Strang Terms Offered: Spring
Equivalent Course(s): MAPH 41710, ENGL 21710

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.
ENGL 42200. Marxist Literary Criticism: Fredric Jameson. 100 Units.
2021 marks the 40th anniversary of the publication of The Political Unconscious. This seminar will provide students with an overview of Marxist literary criticism via the career of one of its most innovative living practitioners. (20th/21st)
Instructor(s): Sianne Ngai Terms Offered: Spring

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 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 42918. Exploratory Translation. 100 Units.
Translation is one of the central mechanisms of literary creativity across the world. This course will offer opportunities to think through both the theory and practice of this art form and means of cultural transmission, focusing on the problems of translation of and by poets in a variety of languages: it will emphasize precisely the genre most easily "lost in translation," as the truism goes. Topics to be discussed will include semantic and grammatical interference, loss and gain, the production of difference, pidgin, translationese, bilingualism, self-translation, code-switching, translation as metaphor, foreignization vs. nativization, and distinct histories of translation. Alongside seminar sessions for discussion of readings, workshop sessions patterned on Creative Writing pedagogy will offer students a chance to try their hands at a range of tactics of translation. We also hope to invite a few poets and translators to engage in dialogues about the art (these visits conditioned on funding that we are currently seeking). The course therefore engages with such fields as linguistics, literary study, creative writing, psychology, and anthropology. Its thematic and methodological implications reach across the humanities and social sciences.
Instructor(s): Jennifer Scappettone, Haun Saussy Terms Offered: Winter
Equivalent Course(s): SCTR 42918, MAPH 42918, CMLT 42918, CRWR 42918, RLLT 42918

ENGL 42920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.
This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th century autobiography and the Bildungsroman through to modern memoir in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked in this course as we learn about how childhood, adolescence and development took on new significance in the nineteenth century, setting generic terms that were continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charlotte Bronte, George Orwell, Blake Morrison, Helen McDonald, and Jan Morris.
Instructor(s): Elaine Hadley and William Boast Terms Offered: Winter
Equivalent Course(s): MAPH 42920, CRWR 20500, ENGL 22920, CRWR 42918, RLLT 42918

ENGL 43121. Translation Theory and Practice. 100 Units.
This course introduces students to the field of Translation Studies and its key concepts, including fidelity, equivalence, and untranslatability, as well as the ethics and politics of translation. We will investigate the metaphors and models that have been used to think about translation and will consider translation as a transnational practice, exploring how "world histories" may be hidden within "word histories," as Emily Apter puts it. In the process, we will assess theories of translation and poetry from classical antiquity to the present; compare multiple translations of the same text; and examine notable recent translations. Students will carry out translation exercises and create a final translation project of their own.
Instructor(s): Rachel Galvin Terms Offered: Autumn
Equivalent Course(s): CRWR 51503, CRWR 43121, CMLT 43121
ENGL 43250. The New Criticism. 100 Units.
An examination of primary works of The New Criticism, British and American. We will consider the theoretical variety and different critical practices of these loosely allied critics, who were often not allies at all. Authors to be studied: I.A. Richards, T.S. Eliot, F.R. Leavis, Kenneth Burke, John Crowe Ransom, Ckeanlh Brooks, Robert Penn Warren, W.K. Wimsatt, Yvor Winters, R. P. Blackmur, William Empson.
Equivalent Course(s): SCTH 36015, CMLT 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.
Note(s): For graduate students and advanced undergraduates.
Equivalent Course(s): ENGL 23708, FNDL 26011, SCTH 46011

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

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

ENGL 44813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the "rhetoric of urgency" (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CMST 34813, CMST 24813, CMLT 44813, CRES 24813, ENGL 24813, CMLT 24813

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

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 46202. Performance Theory: Action, Affect, Archive. 100 Units.
This seminar offers a critical introduction to performance theory and its applications to theatre and other practices. We will discuss three key conceptual clusters: a) action, acting, and forms of production or play, from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarrilli, others); b) affect, and its intersections with emotion and feeling: in addition to contemporary theories, we will read earlier texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley, others), as well as writing about the absence of affect and the performance of failure (Sara Bailes etc); c) archives and related institutions and theories, including audience formation (Susan Bennett) and challenges of recording ephemeral acts: theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Daphne Brookes, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor). Requires active and complete participation; two oral presentations and final paper. Final paper could be a review article (ca 5000 words) using two recent books in your field to examine key concepts that define the field and controversies they may engender.
Instructor(s): Loren Kruger Terms Offered: Winter
Equivalent Course(s): CMLT 46202, TAPS 46202, CMST 38346

ENGL 46751. Of Whiteness. 100 Units.
In his essay "The Souls of White Folk," WEB Du Bois asks, "But what on earth is whiteness that one should so desire it?" This course will explore a multiethnic cultural and theoretical archive that grapples with the patterned and partial irrationality of this excessive racial desire. How does whiteness structure the racial/social field? What mechanisms regulate-or have regulated-populations' access to and desire for it? (18th/19th)
Instructor(s): Christopher Taylor Terms Offered: Spring
Equivalent Course(s): CRES 46751

ENGL 47102. Dissident Lit. 100 Units.
This seminar will explore the literature and history of "the dissident," a central figure of late 20th-century and 21st-century human rights politics. Through our readings of novels, essays, and criticism drawn from a range of traditions (from the US and Latin America to Russia and East-Central Europe) we will consider both the possibilities and dilemmas of literary dissidence.
Equivalent Course(s): HMRT 37102, ENGL 27102, HMRT 27102

ENGL 47700. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism-hearing, taste, touch, and smell-to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city's foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure-all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.
Instructor(s): A. Ginsburg, J. Scappettone Terms Offered: Autumn
Prerequisite(s): Third or fourth-year standing.
Note(s): This intensive three-week course meets out of doors from September 27 through October 15. Graduate registration by Consent Only.
Equivalent Course(s): CHST 27200, ARCH 22322, ARTV 22322, BPRO 27200, ENGL 27700, ARTV 32322, ENST 27700

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

ENGL 47703. Queer Modernism. 100 Units.
This course examines the dramatic revisions in gender and sexuality that characterize Anglo-American modernity. Together, we will read literary texts by queer writers to investigate their role in shaping the period’s emergent regimes of sex and gender. We’ll consider queer revisions of these concepts for their effect on the broader social and political terrain of the early twentieth century and explore the intimate histories they made
possible: What new horizons for kinship, care, affect, and the everyday reproduction of life did modernist ideas about sex and gender enable? At the same time, we will seek to “queer” modernism by shifting our attention away from high literary modernism and towards modernism’s less-canonical margins. Our examination will center on queer lives relegated to the social and political margins—lives of exile or those cut short by various forms of dispossession. This class will double as an advanced introduction to queer theory, with a particular emphasis on literary criticism.

Instructor(s): Agnes Malinowska Terms Offered: Winter
Equivalent Course(s): GNSE 47702, AMER 27703, GNSE 23138, ENGL 27703, MAPH 47703, AMER 47703

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

Instructor(s): Tristan Schweiger Terms Offered: Winter
Note(s): 3rd/4th years by consent of instructor
Equivalent Course(s): GNSE 47706, MAPH 47706, GNSE 27706, ENGL 27706

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

Instructor(s): Megan Tusler Terms Offered: Winter
Equivalent Course(s): ENGL 27708, AMER 47708, CRES 20030, AMER 27708, MAPH 47708

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

Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): MAPH 47710, ENGL 27710, CRES 27710

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

Instructor(s): Sarah Kunjummen Terms Offered: Spring
Equivalent Course(s): MAPH 47711, ENGL 27711

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

Instructor(s): Agnes Malinowska
Terms Offered: Spring
Equivalent Course(s): AMER 47712, ENGL 27712, AMER 27712

ENGL 47714. Reproductive Modernism. 100 Units.
In this class, we focus on the centrality of debates around women's reproductive capacity in shaping the culture of modernity in the U.S. around 1900. We look at the way that feminist politics, in conjunction with broader developments in industrial capitalist society, disrupted traditional pathways of reproduction, as these have revolved around woman's crucial role in sustaining the biological family and the home. We will read fiction, essays, and political tracts around the birth control movement, free love, sex work, the figure of the "new woman," the politics of the home, the rise of consumer culture, and the demands placed on both Black and white women during this period in reproducing "the race." Most generally, we will focus on texts that both trouble and shore up bourgeois motherhood as the central means of reproducing the biological life and social fabric of American culture. And we will likewise be interested in writers and political figures that imagine and advocate for non-reproductive intimacies that would dismantle this social reproductive order altogether.

Instructor(s): Agnes Malinowska
Terms Offered: Spring
Equivalent Course(s): ENGL 27714, GNSE 27714, CRES 27714, GNSE 47714

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): MAPH 33000, CMST 40000, ARTH 39900

ENGL 48421. Stifter's Modernity. 100 Units.
Probably no other author has been written off as boring as frequently as Adalbert Stifter (1805-68); yet Thomas Mann recognized in this boredom, a compelling "sensationalism" and Stifter was admired by writers as diverse as Nietzsche, Benjamin, Handke, and Sebald. His work rewards closer attention today for readers interested in his extreme description, but also for its treatment of ecocritical themes and diagnosis of violence and modernity. In this seminar we will focus on reading his monumental Bildungsroman Der Nachsommer (1857). We will also consider shorter prose works ranging from his Viennese feuilleton essays to later stories from the collection Bunte Steine, as well as his output as a painter.

Instructor(s): S. Skvirsky
Terms Offered: Autumn
Equivalent Course(s): ENGL 27714, GNSE 27714

ENGL 48700. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ENGL 48700. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): A. Field
Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMLT 22400, ARTV 20002, CMLT 32400, MAPH 33600, ENGL 29300, CMST 28500, CMST 48500, ARTH 28500, MAAD 18500, ARTH 38500

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

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

ENGL 49992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores "pictures within pictures," images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on "dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-referential media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics core sequence in the fall term, which focuses on the question of the image.
Instructor(s): W. J. T. Mitchell
Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
Equivalent Course(s): CMST 27505, CMST 37505, ENGL 29992, ARTH 29992, MAAD 10992, ARTV 20022, ARTH 39992, ARTV 30022

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

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

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

ENGL 50205. Contemporary Critical Theory 1920-Present. 100 Units.
This course (the second half of the required Comparative Literature introductory sequence) roams the cultural landscape transformed by Freud, Saussure, Shklovsky, the First World War, and the Russian Revolution. Readings from psychoanalytic, formalist and Marxist criticism, from the corresponding heresies, and their successors. The aim throughout is to locate theoretical texts in the polemical situations to which they originally were addressed, and others in which they subsequently were invoked.
Instructor(s): Haun Saussy
Terms Offered: Winter
Equivalent Course(s): CMLT 50205
ENGL 50300. Principles of Teaching Writing. 100 Units.
Principles of Teaching Writing (offered in Autumn only) is for graduate students who have been hired to teach Academic and Professional Writing (The Little Red Schoolhouse).

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

ENGL 50400. Teaching Undergraduate English (Pedagogy) 100 Units.
This course seeks to provide a setting in which graduate students in English, prior to their first formal teaching assignment at this institution, can explore some of the elements of classroom teaching. With the recognition that not all our students will teach at the graduate level, the course is intended primarily as an introduction to teaching undergraduate English. While emphasizing the practical issues of classroom instruction, the class includes theoretical readings on pedagogy to help students reflect on and talk about their practice. Students will have significant opportunities to practice conceiving, designing, and running a college-level course in English, e.g., the opportunity to construct a sample syllabus, to lead a mock-classroom discussion, to grade a common paper.
Instructor(s): Ellen Mackay Terms Offered: Autumn
Prerequisite(s): This course is restricted to second- and third-year English Ph.D. students only; other students need consent of instructor.

ENGL 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): Sarah J Johnson Terms Offered: Autumn
Note(s): This course is intended for first-year English PhD students only; other interested students need consent of instructor.

ENGL 51023. Narrative in the Time of Queer and Crip. 100 Units.
This course focuses on Crip and Queer theories of time as ways to get at varied understandings of temporality that destabilize the wobbly formation of “normal” and produce non-linear forms of life as narratable. By focusing on narrative unfolding, circling back, slowing down, and the precarity of the future, the course proceeds by putting two distinct strands of Queer and Crip Theory in conversation. We begin with what theorists have conceptualized as a distinct queer temporality (e.g. Halberstam, Freeman) alongside its complement, criptime (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 criptime and queer temporalities in envisioning non-normative, non-heterosexual life.
Instructor(s): Sarah Pierce Taylor Terms Offered: Spring
Equivalent Course(s): RLVC 51000, GSNE 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): Eric Slauter Terms Offered: Spring
Prerequisite(s): English Ph.D. students only.
ENGL 52102. Hemispheric Studies. 100 Units.
This course examines the Hemispheric Studies approach to the literature of the Americas, which combines a commitment to comparativism with attention to the specificities of local contexts ranging from the Southern Cone to the Caribbean to North America. We’ll investigate debates about the theories and uses of a method that takes the American hemisphere as its primary frame, yet does not begin with the U.S. as the default point of departure; and the conceptual and political limitations of such a method. Theories drawn from American Studies, Canadian Studies, Caribbean Studies, Latin American Studies, Poetry and Poetics, Postcolonial Studies, and U.S. Latino 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 52502. Literary Theory: Auerbach’s Mimesis. 100 Units.
This seminar will explore Western literary criticism from Plato to the late eighteenth-century conceived of as a prehistory of comparative literature as a discipline. The course will take as its particular lens the critical treatment of epic in some of the following authors: Plato, Aristotle, Longinus, Horace, Montaigne, Tasso, Giraldi, Sidney, Boileau, Le Bossu, St. Evremond, Dryden, Addison, Voltaire, Fielding, and Burke. The course will also examine both eighteenth-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 52690. Racial Ecologies. 100 Units.
This course highlights theories of race that emphasize space, entanglement, and networks and poses questions like, how does race animate the anthropocene? How does race inflect climate change? What is the relationship between the turn to ontology and ecocriticism? (18th/19th, 20th/21st)
Instructor(s): Riley Snorton Terms Offered: Autumn

ENGL 53000. Dissertation Proposal Proseminar. 100 Units.
Required for students in their 4th year of the English Ph.D. program and all English Ph.D. students who have not yet entered candidacy.
Instructor(s): Heather Keenleyside Terms Offered: Spring
Prerequisite(s): English Ph.D. students only.

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

ENGL 53570. Slavery, Law, and Literature. 100 Units.
This course will explore the intersection of law, literature, and slavery in the United States. In part, this class will provide an introduction to the methods and animating questions of the “law and literature” mode of scholarship. More particularly, we will examine how law decisively structured the cultural imaginaries of abolitionist and pro-slavery writers, a structure that endures in many contemporary public debates on the histories of slavery and freedom. While attending to the atmospheric legalism of abolitionism, we will also consider anti-legalist and anarchist critiques of the abolitionist mainstream-critiques that put pressure upon construing slavery’s antitheses in the legal genres of personhood, citizenship, and so on. (18th/19th)
Instructor(s): Christopher Taylor Terms Offered: Winter

ENGL 54104. On Man: Sociogenesis and Subjectivation. 100 Units.
In this course, students will read and engage with how “Man” has been conceptualized and critiqued in certain areas of philosophy and critical theory. The class begins with Man’s emergence in colonial contexts, with readings from Frantz Fanon, Homi Bhabha, and Sylvia Wynter. Students will also contend with Man’s intersubjectivity with the “Subject” with readings from Michel Foucault, Judith Butler, Jose Munoz, and Hortense Spillers. Memoirs, novels, and auto-documentary films supplement this course’s exploration of the genealogies of “Man.” (20th/21st)
Instructor(s): C. Riley Snorton Terms Offered: Winter
Equivalent Course(s): CRES 54104, GNSE 54104

ENGL 54308. Economic Humanities: 19th C British Literature and Inequality. 100 Units.
Do the humanities have a role in thinking inequality? In the nineteenth century, political economy, the precursor to economics, was largely a humanistic method focused on questions of distribution rather than efficiency as is often true today. Recent new work in various fields as well as the resuscitation of political economy itself
suggests Humanities may be reinserting itself into the inequality conversation. In this class, we will explore the shift from political economy to economics in the nineteenth century, the methodological revisions it occasioned and, inspired by new multidisciplinary thinking about economics, consider if this earlier moment can still help us think about inequality. We will read the fiction of Dickens, Hardy, Wells, Eliot, the political economy and economics of Smith, Mill, Jevons, Marshall, Veblen and modern theorists Orlean, Yuran, Feher, Nussbaum, Piketty. (18th/19th)

Instructor(s): Elaine Hadley Terms Offered: Winter

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

ENGL 55000. Advanced Writing for Publication Proseminar. 100 Units.
Required for students in the 5th year of the English Ph.D. program or above, this course will be a venue for 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 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): Ben Saltzman Terms Offered: Autumn Winter
Prerequisite(s): English Ph.D. students only.

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

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

ENGL 57750. Race and Literature in the Twilight of Neoliberalism. 100 Units.
In this course we will explore the thesis that literary fiction published in the years of the 2010s participates in and signals the end of embedded neoliberalism as a governing consensus. (20th/21st)
Instructor(s): Ken Warren Terms Offered: Spring

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 60220. Hegel and the Transformation of Metaphysics in the Science of Logic. 100 Units.
In this class, I will propose a reading of Hegel’s Science of Logic articulated around the main issue of the becoming of metaphysics in dialectical thinking. In the preface, Hegel declares that logic has to replace traditional metaphysics in its dual structure: ontology (metaphysica generalis), and psychology, cosmology and theology (metaphysica specialis). Following the main steps of such a transformation, and opening a dialogue with Kant and Heidegger, I will try to bring to light the new status of a priori synthesis, as well as stakes for contemporary philosophy.
Instructor(s): Catherine Malabou Terms Offered: Winter
Prerequisite(s): Interested students must send a paragraph stating their interest to Hank Scotch, cisubmissions@gmail.com.
Note(s): The course meets twice a week Feb 1 to Mar 3.

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

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

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

ENGL 75000. Advanced Research. 300.00 Units.
TBD
Terms Offered: Autumn