MASTER OF ARTS PROGRAM IN THE HUMANITIES

Director

- Malynne Sternstein, Associate Professor of Russian and East European Studies, Associate in Cinema and Media Studies, Affiliate in Germanic Studies and Chair of the Fundamentals Program in the College

Deputy Director

- Hilary Strang, Lecturer, English Language and Literature

The Master of Arts Program in the Humanities (MAPH) is an intensive one-year interdisciplinary program leading to the A.M. degree. MAPH is designed to address the diverse needs and interests of intellectual generalists and specialists who may benefit from a year of intensive work in the humanities. Many MAPH students are recent college graduates. Others are professionals at mid-career, freelance writers, or performers. They hold undergraduate degrees from public and private institutions throughout the world in disciplines ranging from biology to English to marketing. Others come with extensive experience in non-academic fields, including independent film-making, politics, science, non-profit work, and business.

Many students in MAPH plan to continue their studies at the doctoral level in preparation for a career in university teaching and research. For these students, MAPH provides an ideal setting for clarifying their academic and professional goals and offers a year of intensive preparation for competitive Ph.D. programs.

For students interested in careers at cultural institutions and in cultural policy, publishing, journalism, business, politics, or secondary school or community college teaching and the full spectrum of the nonprofit sector, MAPH’s emphasis on critical writing, analytical thinking, scholarly research, and flexible cultural perspectives is invaluable.

DEGREE REQUIREMENTS

Requirements for the A.M. degree include:

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

- Seven elective courses chosen from the Division of the Humanities, Social Sciences, or the other divisions and professional schools. The choice of these courses is left largely to the student, although a program of study will be designed in consultation with and approved by the student’s preceptor and other faculty advisers. Some students concentrate their courses in one field of
study; others take a wide-ranging variety of courses in multiple disciplines. Most
programs of study fall somewhere in between these two extremes.

- A master’s thesis of 25 to 35 pages, produced under the supervision of a faculty
thesis adviser and a preceptor, and completed toward the end of the spring
quarter. In conjunction with thesis preparation, students take a thesis workshop,
which involves small group meetings focused on the development of thesis
topics and the writing of the thesis. MAPH thesis projects range from traditional
research papers to creative works accompanied by a critical assessment.

PRECEPTORS

Preceptors are advanced graduate students or recent Ph.D. graduates who oversee
the progress of 10-12 MAPH students. Each student is assigned a preceptor for the
academic year. In addition to serving as a general adviser, the preceptor leads small
discussion groups in connection with the Core course and leads the winter and
spring thesis workshops. Preceptors also may teach courses in the winter and spring
quarters specially designed for MAPH students.

ADMISSION

Applicants to MAPH must meet the general divisional requirements for admission
and must submit a critical writing sample of no more than 15 pages. Students
applying to the MAPH Creative Writing Option must also submit a substantial
creative writing sample in their chosen genre (e.g., several poems, a short story, a
chapter from a work of longer fiction in progress, a play, or a 10-15 page work of
creative nonfiction).

To apply, click here (https://humanities.uchicago.edu/students/admissions/apply-
now).

CONTACT

MA PH Website: http://maph.uchicago.edu/
Email: ma-humanities@uchicago.edu
Phone: (773) 834-1201

MASTER OF ARTS PROGRAM IN THE HUMANITIES COURSES

MA PH 30100. Foundations of Interpretive Theory. 100 Units.
No description available.

MA PH 30200. Thesis Writing Workshop. 000 Units.
No description available.

MA PH 30400. Thesis Writing Workshop. 100 Units.
No description available.
MAPH 33000. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): ENGL 48000,CMST 40000

MAPH 33700. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600,ARTH 38600,ARTV 26600,CMLT 22500,CMLT 32500,CMST 48600,ENGL 29600,ENGL 48900,CMST 28600

MAPH 34550. Literature and Critical Debates at Midcentury. 100 Units.
This course serves as an introduction to three different critical fields in the United States between 1930 and 1960: the black literary-political debate, the New Critical movement, and the New York Intellectuals. It tracks the canonization of American modernism as well as renewed interest in literary figures of the 19th century. In this class, we will ask important critical questions like, under what circumstances is a text taken to be part of a significant movement or historical moment? How do novels and short fiction come to be seen as “dominant” or “minor”? How do critical communities make sense of a novel's politics? What is the relationship between institutional intellectuals and the creation of modes of reading? Primary texts will include novels by William Faulkner, James Baldwin, and Mary McCarthy and short fiction by Carson McCullers, Flannery O’Connor, and Jean Toomer. Secondary texts will include works by Ralph Ellison, Lionel Trilling, Leslie Fiedler, John Crowe Ransom, and Robert Penn Warren.
Instructor(s): M. Tusler Terms Offered: Winter
Prerequisite(s): Open to MAPH students; Third- and Fourth-years by consent of instructor.
Equivalent Course(s): ENGL 26912
MAPH 34750. Imperialism and the Intimate Self. 100 Units.
To what extent is our experience of the self shaped through residual imperial formations? This course looks at how literary and filmic texts register certain shifts in imperial governmentality, as well as to reflect on their own conditions of circulation within the “world republic of letters” of the twentieth century. We consider the intimacy of the colonial relation, and the promise of justice and self-determination in the Anglophone Bildungsroman, as well as the terms of other genre experiments with the conventions of intimacy. To reflect on this, we also read critical work on different ways of holding communities of political affect in view, drawing on some work in anthropology, political theory, and literary studies.
Instructor(s): D. Chia Terms Offered: Spring

MAPH 34950. Animal Studies: A Theoretical Introduction. 100 Units.
In this course, we examine the theoretical underpinnings of Animal Studies, one of the most productive outgrowths of the so-called “posthuman turn” in the humanities and social sciences. In the last twenty years, Animal Studies has put increasing pressure on the manifold lines of the division between humans and their species others, presented formidable challenges to the very notion of a unified human subject apart from the animal, and consistently questioned the assumed divide between nature and culture that widely grounds humanistic scholarship. This body of work also asks us to reconsider human difference and otherness by examining the way that discourses of animality construct categories of “the human” and “the inhuman” in relation to structures of race, gender, and class power. In reading through the canonical texts of Animal Studies theory, we not only consider our relationship to animals and animality, but also ask after the very possibility of representing or accessing “The Animal,” whether by theoretical, literary, political, or visual means. Along the way, we consider works by Carol Adams, Giorgio Agamben, John Berger, Colin Dayan, Deleuze and Guattari, Jacques Derrida, Cora Diamond, Michael Foucault, Donna Haraway, Peter Singer, and Cary Wolfe, among others.
Instructor(s): A. Malinowska Terms Offered: Spring
MAPH 35514. Cowboy Modernity. 100 Units.
The topic of this course is the Hollywood western during the period from about 1946 to about 1964, alternately called the postwar era or the long-1950's. Where some scholars have sought to understand why the genre was popular during this period, this course takes its popularity as a given in an effort to investigate its status as a cinematic product during a period in which the cinema was reinventing itself in almost every conceivable manner - as an art form, an industry, a cultural institution, and a set of practices of production, exhibition, and reception. In other words, this course asks how a close look at the western can inform our understanding of the relationship between cinema and experience, particularly in an American context. How did the western (and, secondarily, the cinema) stay relevant in an increasingly affluent society with more and more diversions and entertainments to choose from? How did it keep its audience's attention in an age of increasing distraction? How did the mode of its production adapt to the circumstances in which it found itself? How did the western (and the cinema) stay in modern America? Terms Offered: Spring
Equivalent Course(s): CMST 34514, CMST 24531

MAPH 36000. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, CMST 28500

MAPH 36500. Advanced Theories of Sex/Gender: Ideology, Culture, and Sexuality. 100 Units.
Beginning with the extension of the democratic revolution in the breakup of the New Left, this seminar will explore the key debates (foundations, psychoanalysis, sexual difference, universalism, multiculturalism) around which gender and sexuality came to be articulated as politically significant categories in the late 1980s and the 1990s. (A)
Instructor(s): L. Zerilli Terms Offered: Autumn
Prerequisite(s): Completion of GNSE 10100-10200 and GNSE 28505 or 28605 or permission of instructor.
Equivalent Course(s): ARTH 21400, ARTH 31400, ENGL 21401, ENGL 30201, GNSE 31400, PLSC 31410, PLSC 21410
MAFH 40000. Human Rights I: Philosophical Foundations of Human Rights. 100 Units.
Human rights are claims of justice that hold merely in virtue of our shared humanity. In this course we will explore philosophical theories of this elementary and crucial form of justice. Among topics to be considered are the role that dignity and humanity play in grounding such rights, their relation to political and economic institutions, and the distinction between duties of justice and claims of charity or humanitarian aid. Finally we will consider the application of such theories to concrete, problematic and pressing problems, such as global poverty, torture and genocide. (A) (I)
Instructor(s): B. Laurence Terms Offered: Spring
Equivalent Course(s): HMRT 30100, PHIL 21700, PHIL 31600, HIST 29301, HIST 39301, INRE 31600, LAWS 41200, LLSO 25100, HMRT 20100

MAFH 40200. Case Studies on the Formation of Knowledge-I. 100 Units.
MODULE 1: APPROACHES TO KNOWLEDGE (SBZ, JG) The goal of this module is to identify central issues/debates in the theory of knowledge over the past century. Students will be introduced to issues in the sociology of knowledge, to arguments for against constructivist perspectives and to 21st century scientific standards for knowledge production. MODULE 2: DEMOCRATIC KNOWLEDGE (SBZ, WH) This module offers a variation on studies of the epistemic powers of democracy. Instead of asking questions such as how effective democracies are at gathering the knowledge they need to function, the module looks at what forms of knowledge democracies need to assume—for example, the validity of decisions taken by the many—in order to justify their own existence as a (“superior”) form of government. MODULE 3: PROGRESS BACKWARDNESS (CA, JP) Developmental thinking has been central to the European study of society. In the wake of the encounter with the New World increasing global commercial and imperial connections, the concepts of civilization and progress have been twinned with accounts of savagery, barbarism, backwardness. Much of modern social science originated in efforts in the late 19th century to understand what had made western Europe’s path of economic development unique. This module explores theories of progress modernization from Scottish Enlightenment stadial theories through liberal and Marxist developmental accounts in the 19th century to modernization theories in the 20th.
Instructor(s): S. Bartsch-Zimmer, J. Gilbert, W. Howell, C. Ando, J. Pitts Terms Offered: Winter
Prerequisite(s): Undergraduates may enroll with instructor consent.
Equivalent Course(s): HIST 40200, CHSS 40200, CLAS 41616, PLSC 40202, SCTR 40200, SOCI 40209, CMLT 41802, MAPS 40201, KNOW 40200
MAPH 41100. Wretchedness and the Early Nineteenth Century Novel. 100 Units.
Romantic period novels teem with disconcerting life-forms having trouble with the business of living – outcasts, prisoners, madwomen, paupers, immortals, wretches, sufferers of many kinds. The most famous of these is the creature in Mary Shelley’s Frankenstein, but he is only one of many figures that test the limits of sympathy, sociality, the biopolitical imagination and the boundaries of being alive. This course will investigate such creatures in British novels from the 1790s through the 1830s, asking what their function is in the development of the novel form; why they are often linked to the uncanny, the supernatural and the irrational; and how feeling, suffering and wretchedness work in relation to revolution, optimism and biopolitical rationality. Readings will include novels (Shelley, Godwin, Edgeworth among them), political philosophy and poetry of the period, and theoretical and critical work.
Instructor(s): H. Strang Terms Offered: Winter
Prerequisite(s): Open to current MAPH students and 3rd and 4th year students in the College. All others only with consent of the instructor.
Equivalent Course(s): ENGL 41101, ENGL 21101

MAPH 41300. Our Biopolitics, Ourselves, Feminist Science Fiction. 100 Units.
1970s feminist theory made a significant conceptual move in provisionally bracketing off biological sex from the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s and early 80s, finds its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being and new bodies of a variety of kinds. This class will read science fiction, feminist theory and current critical work that concerns itself with bios, biology and biopolitics in order to ask questions about the divide between nature and culture, what’s entailed in imagining the future, what gender and genre have to do with each other, and just what science fiction is and does anyway. Authors may include: Le Guin, Russ, Butler, Piercy, McIntyre, Haraway, Malabou, Fortunati, James, Rubin, Firestone.
Instructor(s): H. Strang Terms Offered: Spring
MAPH 44319. Writing Images/Picturing Words. 100 Units.
What is the relationship between reading and looking? To what extent are all texts images, and all images texts? What are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial aspect of alphabetical characters? How do textual and visual images compare to our mental visualizations? In this arts studio course, students will construct original works of literary and visual art that "picture language" in order to investigate the overlapping functions of text and image. Studying works by contemporary visual artists like Alison Knowles and Jenny Holzer, and practicing poets such as Susan Howe and Tan Lin, we will frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. The course will feature visits to our studio by contemporary poets and visual artists, who will provide critiques of student work and discussion of their own ongoing projects. Faculty members working at the intersection of word and image will also visit the class to help us frame our creative practice within a critical, historical, and theoretical context. Students will submit a final project, which may be accompanied by a critical background essay, at the end of the term.
Instructor(s): S. Reddy and J. Stockholder Terms Offered: Spring
Prerequisite(s): Consent of instructor required. Interested students, please email faculty a paragraph about your background and interest in the material.
Equivalent Course(s): CDIN 44319, ENGL 44319, ARTV 24319, KNOW 47001, ARTV 44319

MAPH 45300. The Work of the Humanities: Crisis, Publics, and the Good Life. 100 Units.
What does it mean to do the work of a humanist? What counts as humanistic work? Critics argue that the humanities are in crisis, that they are vital to the education of a democratic public, that they help us live life to its fullest (whatever that means), or that they are utterly useless and that uselessness makes them essential. But what many of these defenses lack is self-awareness about the perspective from which they articulate a definition of humanistic value. Alternatively, they assume that the work of the humanities can-and maybe even should-be expressed as a static and discrete set of skills, ideas, or ethical positions. This course will examine the work of the humanities through prominent critical lenses; through readings of recent works by artists who question the value of literary and artistic production; and conversations with individuals engaged in humanistic work here in the city of Chicago. Our primary objective will be to produce flexible definitions of humanistic value that arise, not from reliance upon ethereal definitions of humanist knowledge, but rather from encounters with the many types of work that humanists (can) do.
Instructor(s): A. Aronstein Terms Offered: Spring
MAPH 46000. Teaching in the Community College. 100 Units.
Community colleges serve as an important entry point to higher education for many Americans. As open-access institutions, they take students regardless of their performance in high school or its equivalent and serve as a second educational chance for many. Because community colleges are often heavily subsidized by taxpayers, and because classes are relatively small and taught by credentialed faculty, students have an opportunity for a low-cost, high-quality education. Many MAPH students identify with the community college's academic mission and ideals of democratic access.

MAPH 47600, “Teaching in the Community College,” prepares students both for the teaching-job market and the classroom. Students examine the history and social location of the community college and the sometimes troubling contradictions embedded in its mission. The course raises some core questions of teaching and educational justice, introducing key figures in critical pedagogy and some important voices in recent debates in higher education. Students also prepare a teaching portfolio, including a sample syllabus, resume, and cover letter, and lead a teaching demonstration. MAPH students in this course can look forward to a reception with local community college administrators and faculty.
Instructor(s): Jason Evans Terms Offered: Winter
Note(s): Open only to MAPH students. Instructor consent required.

MAPH 47600. Teaching in the Community College. 100 Units.
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Instructor(s): J. Evans Terms Offered: Winter
Prerequisite(s): Open only to MAPH students. Consent of Instructor required.