OVERVIEW

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 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.

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

DEGREE REQUIREMENTS

Requirements for the 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 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. With good reason, students can instead take eight courses and complete an additional assignment rather than writing a thesis.

TWO-YEAR LANGUAGE OPTION

MAPH offers students the option to intensively study language over the course of two academic years and three summers through the Two-Year Language Option (TLO). TLO students complete the traditional MAPH curriculum during their first academic year, but must also take one language course at the intermediate or advanced level each quarter. During the second year, students take nine courses, six of which must be continued language study. Students have the option to take courses through the Summer Language Institute or to study abroad for three summers -- the summer before the program begins, the summer between the first and second academic year, and the summer following the second academic year.

PRECEPTORS

Preceptors are post-doctoral instructors or doctoral candidates 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 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).

**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. The Application for Admission and Financial Aid, with instructions, deadlines, and department specific information is available online at: http://humaritie.uchicago.edu/students/admissions.

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

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

**CONTACT INFORMATION**

maph.uchicago.edu (http://maph.uchicago.edu/)
ma-humanities@uchicago.edu
(773) 834-1201

**MAPH COURSES**

**MAPH 30100. 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): ENGL 34100

**MAPH 30200. Thesis Writing Workshop A. 000 Units.**
MAPH students begin work on their MA thesis.
Terms Offered: Autumn Spring Summer Winter

**MAPH 30400. Thesis Writing Workshop B. 100 Units.**
MAPH students complete their MA thesis.
Terms Offered: Autumn Spring Summer Winter

**MAPH 30300. Prep of M.A. Thesis: MAPH. 100 Units.**
Preparation of MA thesis is a course only offered if a student has a special research component related to the thesis. It is very rarely used and there is no standing course description because it will vary with the student.

**MAPH 30667. Ecological Imagination in Modern Chinese Short Fiction. 100 Units.**
In this class, we will explore a variety of environments and ecological systems portrayed in Chinese short stories in the 20th and 21st centuries, ranging from forests to media ecology. What do fictional tales tell us about the relationship between human beings and nature and the interaction between people inhabiting different types of environment (e.g. the urban versus the rural)? How is ecocriticism entangled with literary criticism? How can we gain a new perspective on the genre of short fiction by considering techniques for storytelling in ecological terms? We will read stories written by famous Chinese writers including Lu Xun, Yu Hua, and Mo Yan (the recipient of the Nobel Prize for Literature in 2012) in conjunction with a selection of theoretical texts. This class welcomes EALC majors and minors, MAPH students, and other students who are interested in this topic. No prior knowledge of Chinese is needed.

Instructor(s): Y. Zheng Terms Offered: Autumn
Equivalent Course(s): EALC 30667, EALC 20667

**MAPH 30677. Topics in EALC: Race, Media, and Translingual Practice. 100 Units.**
In this class, we will discuss the role that comparison plays as a key method for studying East Asian cultures. We will explore ways of making comparison and reflect on our own habits of comparative thinking. What is comparable and what is not? How can comparison reveal otherwise hidden connections? How might comparison inflict violence on the subjects that we study? How can we compare responsibly, sensitively, and creatively? We will focus on three themes: race, media, and language. We will explore how their interconnections present new opportunities and challenges for comparative thinking when studying Japan, Korea, and China from a global perspective. In lieu of a final paper, each student will develop a critical reflection journal responding to these questions by examining selected cases in a medium of choice (such as handwritten pages, podcast, short film, blog, poetry). All classes will be divided into seminar sessions and workshop sessions. In a seminar session, we will discuss a selection of literary materials, films, and recent theoretical texts produced in interdisciplinary fields including cultural studies, media studies, and postcolonial studies in East Asian contexts in the premodern and
modern eras. In a workshop session, we will discuss new portions of students' journal-in-progress (which will be circulated beforehand). The goal is to help each student develop and modify their own approach to drawing insightful comparison.

Instructor(s): Y. Zheng
Equivalent Course(s): EALC 10677, CRES 10677, EALC 30677

MAPH 31414. MAPH Core Course: Contemporary Analytic Philosophy. 100 Units.
This course is designed to provide MAPH students - especially those interested in pursuing a Ph.D. in Philosophy - with an introduction to some recent debates between philosophers working in the analytic tradition. The course is, however, neither a history of analytic philosophy nor an overview of the discipline as it currently stands. The point of the course is primarily to introduce the distinctive style and method - or styles and methods - of philosophizing in the analytic tradition, through brief explorations of some currently hotly debated topics in the field.

Instructor(s): M. Willer
Terms Offered: Autumn
Prerequisite(s): This course is open only to MAPH students. MAPH students who wish to apply to Ph.D. programs in Philosophy are strongly urged to take this course.
Equivalent Course(s): PHIL 31414

MAPS 31507. Gig Work & Emotional Labor in Services. 100 Units.
In this course, we will understand work organization and labor practices in the informal as well as the gig (or the platform) economy. We would particularly examine issues of labor recruitment and control in the informal and the gig economy using the lens of gender, race, social class and other identities. The course is open to undergraduates and graduate students, and would be of particular use for students planning to write a senior honors thesis or a master's thesis proposal or a dissertation research proposal. This course also serves as one of the approved electives for the Inequality, Social Problems and Change minor in the College, and for students in SSA's master program of study on Addressing Inequality: Innovations in Policy Practice.

Instructor(s): Amit Anshumali
Terms Offered: Autumn Winter
Equivalent Course(s): SOCI 30327, GNSE 21507, GNSE 31507

MAPS 31760. Conceptual Tools for Quantitative Research. 100 Units.
The main purpose for designing this course is to provide instruction on core principles of quantitative research methodology in the social sciences. This course will equip graduate students with the conceptual tools of quantitative research that form the foundation for data management, data analysis and inference. We will examine a series of topics related to measurement, sampling, hypothesis development, data structure and model interpretation which scholars would encounter when designing any project that uses quantitative data for empirical research. My main target audience is graduate students enrolled in the Masters Program in Social Sciences who will be using quantitative research techniques for their MS thesis project. Students enrolled in this course are expected to have taken at least one upper-level undergraduate course in multiple linear regression analysis. Students who are not planning to use quantitative methods in the future can also enroll in this course to develop proficiency in reading research publications and scholarly reports that use quantitative tools.

Instructor(s): Amit Anshumali
Terms Offered: Spring
Equivalent Course(s): SOCI 30320, GNSE 26010

MAPH 32840. Knowing the Good. 100 Units.
In this class we'll think about a family of problems that arise concerning moral knowledge. What is the nature of the connection - if indeed there is one - between knowing what you ought to do and actually doing it? Is moral knowledge sufficient, or necessary, for virtue? Was Socrates right to think that weakness of will ('akrasia') is impossible? How is moral knowledge acquired, and how can it be passed on between people? Are there such things as moral experts, and if so, should we defer to their judgments concerning what we ought to do? To support our thought about these topics, we'll read a range of texts from throughout the history of philosophy, beginning with Plato and continuing to authors from the present day.

Instructor(s): Claire Kirwin
Terms Offered: Spring
Equivalent Course(s): PHIL 22840, PHIL 32840

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): S. Skvirsky
Terms Offered: Autumn
Equivalent Course(s): ENGL 48000, CMST 40000, ARTH 39900

MAPH 33600. 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): CMST 48500, ENGL 29300, CMLT 32400, MAAD 18500, ENGL 48700, ARTH 38500, CMLT 22400, ARTH 28500, CMST 28500, ARTV 20002

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): 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): MAAD 18600, ARTV 20003, REES 25005, CMLT 32500, ARTH 28600, ENGL 48900, CMST 48600, REES 45005, CMST 28600, CMLT 22500, ENGL 29600, ARTH 38600

MAPH 34516. 1990s Videogame History. 100 Units.

In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of "freedom," "realism," and other concepts that dominated videogame press coverage - and how were they connected to broader cultural discourses? How did understandings of what it meant to play videogames and the types of experiences that videogames could offer change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and re-packaged in subsequent decades? How do we go about doing history of a still-young medium, operating in multiple national and cultural contexts, and focused on such a recent decade? This course will take advantage of the University of Chicago's videogame collection and the Media Arts, Data, and Design Center's hardware collection to provide as comprehensive a view as possible of the videogame medium in this period.

Instructor(s): Chris Carloy

Terms Offered: Spring

Equivalent Course(s): CMST 27867, MAAD 25416, CMST 37867

MAPH 34800. Poetics. 100 Units.

In this course, we will study poetry ‘in the abstract’. We will study various efforts on the part of philosophers, literary critics, and poets themselves to formulate theories of poetic discourse. We will examine a range of historical attempts to conceptualize poetry as a particular kind of language practice, from Greek and Chinese antiquity to the present. (18th/19th, 20th/21st)

Instructor(s): Haun Saussy

Terms Offered: Autumn

Equivalent Course(s): ENGL 34800

MAPH 36703. Interiority, Modernity, Domesticity, Decoration. 100 Units.

The domestic interior emerged with modernity itself. “Interiorization,” Walter Benjamin claimed, was a defining characteristic of nineteenth-century culture, and the interior came to be understood as the physical space of the home in addition to an image of mental life. While often figured as refuge from modernity’s more spectacular developments, this seminar establishes the interior as a complex historical construct, a tool, with which to read the shifting texture of the world outside its walls. At the same time, we will examine how artists, writers, and designers employed the interior as a platform upon which to experiment with new tactics of representation, often borrowing from one another's toolbox, in attempts to represent that world and imagine possible futures.

Case studies will consider paintings, decorative schemes, prints, décor samples, and architectural media-many from local collections and environments-alongside literary and critical writings. We will interrogate these objects to pursue the interior’s entanglement with the following themes: subjectivity, the senses, and the built environment; privacy, publicity, and revolution; space, text, and image; art, decoration, and fashion; craft, race, and globalization; modernism, gender, and domesticity. Students need not be specialists to register but should be invested in working together to activate the overlooked interface between intimate, "feminine," or private aesthetic experience and broad historical change.

Instructor(s): A. Fraser

Terms Offered: Spring

Note(s): Consent of the instructor is required for registration. This course will include two museum/collections visits in the Chicago area.

Equivalent Course(s): GNSE 36703, ARTH 26703, ARTH 36703, GNSE 26703
MAPH 36798. Animals on Display. 100 Units.
Animals on Display looks at the history and visual politics of collecting and exhibiting the nonhuman world in the United States from the 19th century through the present. Taking an interdisciplinary approach drawn from the environmental humanities and decolonial studies, this course thinks critically about the intersections of art, science, and history in public displays of living, dead, and symbolic animals in museums, zoos, public parks, and other institutions. Objects studied include taxidermy, photography, film, painting, and museum dioramas, among other fine arts and material culture. Through this interdisciplinary approach, the course looks at the display of animals not as mere representation, but considers the very material conditions of the living or once living animal depicted alongside more traditional art historical interpretations. While thinking about the broader cultural imaginary of the United States, we will use local case studies and think closely with the display of nonhuman animals in the Chicagoland area, including objects in local collections and site visits, such as the Tsavo Lions at the Field Museum, or bison at the Brookfield Zoo alongside restoration herds at Fermi Lab or Midewin National Tallgrass Prairie. Animals on Display is of interest to art historians working on American visual and material culture and ecocritical methods, as well as students invested in the Environmental Humanities, Museum Studies, and/or Animal Studies.
Instructor(s): Landau, Jessica Terms Offered: Spring
Note(s): Registration is permitted by consent, only.
Equivalent Course(s): ARTH 26798, ARTH 36798

MAPH 39162. Masquerade as Critique. 100 Units.
Critique is most often figured as an act that reveals a reality that was previously hidden, as though one were pulling back a curtain or lifting a veil. But, as the critic Craig Owens points out, "in a culture in which visibility is always on the side of the male, invisibility on the side of the female...are not the activities of unveiling, stripping, laying bare...unmistakably male prerogatives'? This interdisciplinary seminar develops an alternate genealogy of critique informed by feminist, queer, and Black studies perspectives. It eschews the modernist drive toward transparency, instead examining tactics of resistance such as masquerade, disidentification, appropriation, drag, fugitivity, and critical fabulation. This course pairs readings by authors including Eve Sedgwick, bell hooks, José Muñoz, and Saidiya Hartman with art, performance, and films by figures like Claude Cahun, Carrie Mae Weems, Jack Smith, the Karrabing Film Collective, Cheryl Dunye, David Hammons, and Jennie Livingston. Together, we will ask: What is critique, and how does it relate to power? How have artists engaged strategically with visibility and invisibility, and what can their work teach us today? This course will incorporate guest lectures and fieldwork in museums and archives. Culminating in a creative final project, it aims to develop a toolkit for critique that thinks past the timeworn imperative to render the invisible visible.
Instructor(s): L. Pires Terms Offered: Spring
Note(s): Registration by consent, only.
Equivalent Course(s): ARTH 29162, ARTH 29162, GNSE 29162, GNSE 39162

MAPH 39800. Approaches To Art History. 100 Units.
This seminar will examine a range of methodological approaches to doing the work of art history. Through close reading of key texts, we will interrogate how various authors have constructed novel ways of seeing and understanding visual and material objects. Crucially, this course doesn’t assume “theory” or “methodology” to be a set of texts we use to explicate or read works of art in specific ways. Rather, we investigate how each of our authors forges new concepts in response to an object’s specific exigencies. Students need not self-identify as art historians to enroll in this seminar—it will be helpful for all students who want to think deeply and in self-reflexive ways about their own approaches to visual and material objects (still or moving images, sculpture, performance, architecture, etc.), particularly if those objects feel genre-bending, difficult to theorize, or recalcitrant in any way.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.
Equivalent Course(s): ARTH 39800

MAPH 39900. Independent Study: MAPH. 100 Units.
Independent reading and research course; regular meetings with a faculty supervisor required.

MAPH 40130. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.
Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the two hundred years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving "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): ENGL 41360, GNSE 21303, ENGL 21360, GNSE 41303

MAPH 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): GNSE 24440, ENGL 40140, ENGL 22140, GNSE 44440

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

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

MAPH 42002. Human Rights: Philosophical Foundations. 100 Units.
In this class we explore the philosophical foundations of human rights, investigating theories of how our shared humanity in the context of an interdependent world gives rise to obligations of justice. We begin by asking what rights are, how they are distinguished from other part of morality, and what role they play in our social and political life. But rights come in many varieties, and we are interested in human rights in particular. In later weeks, we will ask what makes something a human right, and how are human rights different from other kinds of rights. We will consider a number of contemporary philosophers (and one historian) who attempt to answer this question, including James Griffin, Joseph Raz, John Rawls, John Tasioulas, Samuel Moyn, Jiewuh Song, and Martha Nussbaum. Throughout we will be asking questions such as, “What makes something a human right?” “What role does human dignity play in grounding our human rights?” “Are human rights historical?” “What role does the nation and the individual play in our account of human rights?” “When can one nation legitimately intervene in the affairs of another nation?” “How can we respect the demands of justice while also respecting cultural difference?” “How do human rights relate to global inequality and markets?” (A) (I)
Instructor(s): B. Laurence
Terms Offered: Autumn
Equivalent Course(s): HIST 29319, INRE 31602, HIST 39319, PHIL 21002, LLSO 21002, HMRT 21002, HMRT 31002, PHIL 31002

MAPH 41600. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.
This seminar examines the genre of American “muckraking,” a form of journalism and fiction intended to expose social and economic injustices. We attend, in particular, to writers active in the years surrounding 1900, when muckraking narratives enjoyed great social influence, and then turn to the new crop of prominent muckrakers that emerged around 2000. In coining the term “muck-rake” in a 1906 speech, President Theodore Roosevelt linked the genre’s aesthetic deficiencies to a potentially dangerous political impact: Its tendency towards “hysterical sensationalism” threatened to provoke a “morbid and vicious public sentiment” marked by cynical apathy. Though we may not end up agreeing with Roosevelt, the seminar picks up his emphasis on the
relationship between the aesthetics and politics of exposed in our examination of muckraking media. We will discuss the narrative strategies of a genre often designated as "bad" literature, focusing, in particular, on the link between its purported aesthetic deficiencies-populism, sentimentalism, melodrama, sensationalism-and its political mission. Last but certainly not least, this seminar situates muckraking narratives in their historical contexts-what they hoped to expose, why, and what impact they ended up having. Texts in this course may include the work of: Upton Sinclair, Ida Tarbell, Jacob Riis, Ray Stannard Baker, Frank Norris, Lincoln Steffens, Barbara Ehrenreich, Eric Schlosser, Naomi Klein, Michael Moore, and Laurie Garrett.

Instructor(s): Agnes Malinowska Terms Offered: Spring
Equivalent Course(s): ENGL 45150, ENGL 40150

MAPH 40150. 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 impregnated with the development of photographic technologies and methods, and how racial groups such as American Indians are invented and reinvented in the advent of the mobile camera. Primary texts include fiction by Stephen Crane, Ella Cara Deloria, and Ralph Ellison and secondary texts include works from Roland Barthes, Walter Benjamin, Judith Butler, Susan Sontag, and Gerald Vizenor.

Instructor(s): Megan Tusler Terms Offered: Spring
Note(s): Instructor consent required for undergraduates.
Equivalent Course(s): ENGL 45150, ENGL 26150, AMER 25150, AMER 40150

MAPH 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): ENGL 21710, ENGL 41710

MAPH 42021. Music, Colonialism, and Nationalism. 100 Units.
In this seminar we examine and disentangle the triangulated historical and cultural spaces that form through the complex interaction of the three larger subject areas: music, colonialism, and nationalism. Colonial encounter because audible to the extreme when sound is unleashed as the language of control and resistance by the colonizer and colonized alike. Music, as the amalgam of sonic difference, opens the metaphorical and material spaces in which the struggle for power is also articulated as the aesthetic expression of sovereignty. Song articulates the counterpoint between colonialism and nationalism, yielding one of the most forceful narratives for understanding the history of the present. We shall draw upon diverse resources and approaches throughout the seminar. We shall devote attention to specific repertories and genres that have the power to represent the colonial and national interests. In addition to reading critically important works on colonialism and nationalism, we shall also listen widely and to different types of sound material, ethnographic and commercial, classical and popular, in literature and in film. It will be our goal to bear witness to the shape of the music-colonialism-triangle in as many shapes as possible.

Instructor(s): Phil Bohlman Terms Offered: Winter
Note(s): Students from many departments and centers are welcome in this seminar. Extensive analytical work with music is not required.
MAPH 42920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.
This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th-century autobiography and the Bildungsroman through to modern memoir, in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked as we learn about how childhood, adolescence, and development, along with ideas around education and trauma, took on new significance in the nineteenth century, setting generic terms that have been continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charles Dickens, George Orwell, Kathryn Harrison, Jamaica Kincaid, and Alison Bechdel, among others. This course will be of particular interest to those working on autobiographical narrative and will ask you to deepen your understanding of the past and present of this ever-developing form through critical and creative responses and projects.
Instructor(s): Elaine Hadley and William Boast Terms Offered: Winter
Equivalent Course(s): ENGL 22920, ENGL 42920, CRWR 40500, CRWR 20500

MAPH 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): ENGL 27701, ENGL 47701, GNSE 44441, GNSE 24441

MAPH 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 modernists 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): AMER 27703, ENGL 47703, GNSE 23138, ENGL 27703, AMER 47703, GNSE 47702

MAPH 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 efficac, 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 European 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 27706, GNSE 47706, ENGL 27706, ENGL 47706

MAPH 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 27708, CRES 20030, ENGL 47708, AMER 47708

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

MAPH 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): ENGL 27711, ENGL 47711