

ENGLISH LANGUAGE AND LITERATURE

Department Website: <http://english.uchicago.edu>

Dig and Discover

All prospective and current English Majors should subscribe to the undergraduate newsletter, "The Dirt" (<http://tinyurl.com/dig-in-dirt>). "The Dirt" is the main way the department communicates important information on the undergraduate program, events, news, course announcements, and student opportunities.

PROGRAM OF STUDY

The undergraduate program in English Language and Literature provides students with the opportunity to study works of literature and other expressive media. Courses address fundamental questions about topics such as the status of literature within culture, literary history, the achievements of a major author, the defining characteristics of a genre, the politics of interpretation, the formal subtleties of individual works, and the methods of literary scholarship and research.

The study of English may be pursued as preparation for professional disciplines (law, medicine, business, etc.) and for graduate work in literature. Students in the Department of English Language and Literature learn how to ask probing questions about a large body of material; how to formulate, analyze, and judge questions and their answers; and how to write in clear, cogent prose. These skills are essential to virtually all careers, and they are cultivated in every course offered by the English Department.

Although the main focus of the English Major is to develop reading, writing, and research skills through literary study, the Department also recognizes the value of bringing a range of disciplinary perspectives to bear on the works studied. Besides offering a wide variety of courses in English, the English Department encourages students to integrate the intellectual concerns of other fields into their study of literature. The program therefore permits one or two courses (for the Standard and Intensive Track, respectively) outside the English Department to be counted as part of the major if the student can demonstrate the relevance of these courses to their scholarly agenda. Those interested in creative writing should see Creative Writing (<http://collegecatalog.uchicago.edu/thecollege/englishlanguageandliterature/#Creative%20Writing>) below.

PROGRAM REQUIREMENTS

There are two tracks through the English Major. The Standard Track requires 12 courses, one of which may be taken outside the English Department. The Intensive Track qualifies students for Departmental Honors and requires 14 courses, two of which can be taken outside the English Department. Students on the Intensive Track may complete the major by either taking two advanced seminars or writing a BA Project (Thesis). Students writing a BA Project will enroll in ENGL 21312 Research Methods and ENGL 29900 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2029900>) Independent Paper Preparation.

Students in both the Standard Track and the Intensive Track will write a statement of academic concentration within the major to be submitted by the end of the third week of Spring Quarter of a student's third year. The program presupposes the completion of the general education requirement in the humanities (or its equivalent), in which basic training is provided in the methods, problems, and disciplines of humanistic study.

The Standard Track

Twelve English courses meeting the following distribution requirements (a single course may satisfy no more than one genre requirement and one historical period requirement):

One Introductory genre course (Poetry, Fiction, Drama, or Literary Criticism)	
One English Course in Fiction	
One English Course in Poetry	
One English course in Drama	
One English course in Literary or Critical Theory	
One English Course in Medieval/Early Modern Literature	
One English course in 18th/19th-century Literature	
One English course in 20th/21st-century Literature	
Four to eight English electives*	
Statement of Concentration in the Major**	000
Total Units	1200

*Generally, per student no more than one petition for non-ENGL courses will be approved.

**The Statement of Concentration in the Major must be submitted by the end of the third week of Spring Quarter of a student's third year. This requirement is worth 000 units. See the section Statement of Concentration in the Major for details.

The Intensive Track with Consideration for Departmental Honors

Twelve English courses meeting the following distribution requirements (a single course may satisfy no more than one genre requirement and one historical period requirement): 1200

One Introductory genre course (Poetry, Fiction, Drama, or Literary Criticism)	
One English Course in Fiction	
One English Course in Poetry	
One English Course in Drama	
One English Course in Literary or Critical Theory	
One English course in Medieval/Early Modern Literature	
One English course in 18th/19th-century Literature	
One English course in 20th/21st-century Literature	
Four to eight English electives*	
Statement of Concentration in the Major**	000
One of the following options:	200
Option A: BA Thesis	
One English Research Methods course (ENGL 21312)	
One BA Paper Preparation course (ENGL 29900)	
Option B: Seminars	
Two Advanced Seminars (ENGL 30000 level or above)	
Total Units	1400

*Generally, per student no more than one petition for non-ENGL courses will be approved.

**The Statement of Concentration in the Major must be submitted by the end of the third week of Spring Quarter of a student's third year. This requirement is worth 000 units. See the section Statement of Concentration in the Major for details.

Course Distribution Requirements

Introductory Genre Courses

As soon as possible after declaring their major students must take at least one introductory genre course (Introduction to Fiction, Introduction to Poetry, Introduction to Drama, or Introduction to Literary Criticism), all of which introduce students to techniques for formal analysis and close reading.

Alternatively, one course from the "Approaches to Theater" sequence (ENGL 10950 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2010950>) Approaches to Theater I: Ancient to Renaissance or ENGL 10951 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2010951>) Approaches to Theater II: Late 17th Century to the Present) may be taken to fulfill this requirement. ENGL 10800 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2010800>) Introduction to Film Analysis does NOT satisfy the introduction to a genre requirement and may only be used as an elective.

NOTE: The introductory genre course requirement was previously referred to as the "genre fundamentals" or "gateway" requirement in earlier editions of the program's College Catalog page.

Genre Distribution Requirements

Because an understanding of literature demands sensitivity to various conventions and genres, students are required to take at least one course in each of the genres of fiction, poetry, and drama (one of these courses may be one of the genre fundamentals courses above) and in literary or critical theory. Courses fulfilling this requirement are designated in our course listings.

- One English course in fiction
- One English course in poetry
- One English course in drama
- One English course in literary or critical theory

Historical Period Distribution Requirements

Reading and understanding works written in different historical periods requires skills and historical information that contemporary works do not require. Students are accordingly asked to study a variety of historical periods in order to develop their abilities as readers, to discover areas of literature that they might not otherwise explore, and to develop their knowledge of literary history. Courses fulfilling this

requirement are designated in our course listings. To meet the period requirement in English, students should take at least one course in each of the following:

- One English course in Medieval/Early Modern literature
- One English course in 18th/19th-century literature
- One English course in 20th/21st-century literature

NOTE: Many courses satisfy several requirements. For example, Introduction to Poetry can satisfy both the introductory genre course requirement and the poetry requirement, or a course on Chaucer could satisfy both the genre requirement for poetry and the Medieval/Early Modern historical period requirement. The description for each English course includes the distribution areas the course is eligible to satisfy. A single course is allowed to count for at most one genre distribution requirement and one historical period distribution requirement. For details about the requirements met by specific courses, students should consult the Student Affairs Administrator.

Statement of Concentration in the Major

The purpose of the Statement of Concentration in the Major is to help students organize and give coherence to their individual program of study. By the end of the third week in Spring Quarter of their third year, students should submit their one-to-two-page statement to their departmental advisor and the Student Affairs Assistant outlining their emerging scholarly interests. Current majors should please visit the English Department website (<http://english.uchicago.edu/undergrad/undergrad-requirements/#Cluster>) for more information regarding this requirement.

BA Thesis

The BA Thesis is one option for students wishing to complete the Intensive Track of the English Major. To support the writing of the BA Thesis, students enroll in a Research Methods course ideally in their third year (ENGL 21312) and the independent BA Project Preparation course (ENGL 29900) by their fourth year for one quarter credit. Note that the grade for ENGL 29900 is given for work toward the BA Project and is normally submitted in Spring Quarter even when the course has been taken in an earlier quarter. See Reading Courses (<http://collegecatalog.uchicago.edu/thecollege/englishlanguageliterature/#Reading%20Courses>) for other information.

The BA Thesis may develop from a paper written in an earlier course, from an independent research project, or from work done in the English Research labs (<https://english.uchicago.edu/english-research-labs/>). Students who wish to complete a BA Thesis must submit a proposal (available on the English Department website (<https://english.uchicago.edu/undergraduate/current-students/>)) by the end of Spring Quarter of their third year. On this form, they identify a faculty member who will serve as their project advisor.

Students who write a joint BA Thesis in English and another major should discuss their proposals with the Directors of Undergraduate Studies from both departments no later than the end of their third year. A consent form, to be signed by both departments, is available from the College advising office. It must be completed and returned to the student's College adviser by the end of Autumn Quarter of the student's year of graduation.

All BA Thesis writers must attend a mandatory research info session held towards the end of Spring Quarter of their third year. The session prepares students for the preliminary research and conceptual work they will complete for the thesis during the summer before their fourth year.

Students work on their BA Thesis throughout their fourth year. Prior to the Autumn Quarter of their fourth year, students begin to work with an assigned Writing and Research Associate (WARA) who meets with them regularly to discuss the thesis and provide feedback. Over Autumn and Winter Quarters, students will attend a series of mandatory peer-critique workshops led by the WARAs to develop their writing in a space of intellectual community.

Students will submit a near-final draft of their thesis by the end of week two of Spring Quarter. In the fourth week, students will submit a final version to the WARA, faculty advisors, and Student Affairs Administrator. Students celebrate their work and read from their theses at the year-end BA Thesis Reception.

Honors

Completion of an Intensive Major (with either a BA Project or Advanced Seminars) does not alone guarantee a recommendation for departmental honors. For honors candidacy, a student must have at least a 3.25 grade point average overall and a 3.6 GPA in the major (grades received for transfer credit courses are not included into this calculation).

To be eligible for honors, a student's BA Project must be judged to be of the highest quality by the WARA, faculty advisor, and Director of Undergraduate Studies. Honors recommendations are made to the Master of the Humanities Collegiate Division by the Department, and it is the Master of the Humanities Collegiate Division who makes the final decision.

Courses Outside the Department Taken for Program Credit

The student must meet with the Student Affairs Administrator, who will advise on petitioning the Director of Undergraduate Studies for course approval. This meeting should ideally take place before the student enrolls in courses outside the English Department for credit toward the major. Such courses may be selected from related areas in the University (Philosophy, Art History, Comparative Literature, Romance Languages and Literatures, advanced language courses, etc.) or they may be taken from a study abroad program.

Four total Creative Writing (CRWR) courses may be counted toward the elective requirement without a petition. However, students double majoring in English and Creative Writing must adhere to a different policy. Please see the Double Majors in English Language and Literature and Creative Writing section below for further details.

Transfer credits for courses taken at another institution are subject to approval by the Director of Undergraduate Studies and are limited to a maximum of three courses. Transferred courses do not contribute to the student's University of Chicago grade point average for the purpose of computing an overall GPA, dean's list, or honors. NOTE: The Office of the Dean of Students in the College must approve the transfer of all courses taken at other institutions, with the exception of courses taken as part of a University-sponsored study abroad program. For details, visit the Transfer Credit (<http://collegecatalog.uchicago.edu/thecollege/transfercredit/>) page.

CREATIVE WRITING

Students who are not majoring in English Language and Literature or Creative Writing may declare the minor in English and Creative Writing. Students interested in pursuing these options should contact the Student Affairs Administrator for Creative Writing (<http://collegecatalog.uchicago.edu/thecollege/creativewriting/>) for further information. Please note that there is no minor solely in English. The minor in English and Creative Writing for non-English majors is the only minor available through the Department of English Language and Literature.

For more information, visit the Creative Writing website (<https://creativewriting.uchicago.edu/academic-programs/major-creative-writing/>).

Double Majors in English Language and Literature and Creative Writing

Students pursuing double majors may double-count *four courses maximum* between the English and Creative Writing majors.

MINOR IN ENGLISH AND CREATIVE WRITING

Students who are not English language and literature or creative writing majors may complete a minor in English and Creative Writing. The minor requires six courses (600 units). At least three of the required courses must be creative writing courses, with at least one being a beginning workshop, at least one being an advanced workshop, and at least one being a fundamentals course. Three of the remaining required courses may be taken in either the Department of English Language and Literature or the Program in Creative Writing; these courses may include technical seminars or arts general education courses. General education courses cannot be used for the minor if they are already counted toward the general education requirement in the arts. In some cases, literature courses outside of English language and literature and creative writing may count towards the minor, subject to the director of undergraduate studies' approval.

Students who elect the minor program in English and Creative Writing must meet with the Student Affairs Administrator for Creative Writing before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the administrator. The administrator's approval for the minor program should be submitted to a student's academic advisor on the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, available from the College adviser or online, by the deadline above.

Students completing the minor will be given enrollment preference for advanced workshops and some priority for technical seminars. They must follow all relevant admission procedures described at the Creative Writing (<https://creativewriting.uchicago.edu/>) website. For details, see Enrolling in Creative Writing Courses (<http://collegecatalog.uchicago.edu/thecollege/creativewriting/>).

Courses in the minor (1) may not be double-counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades (not Pass/Fail) and bear University of Chicago course numbers.

Summary of Requirements for the Minor Program in English and Creative Writing

One (1) Fundamental Course *	100
One (1) Beginning Workshop +	100
One (1) Advanced Workshop	100

Three (3) CRWR or ENGL electives*	300
Total Units	600

*Exceptions are subject to the Director of Undergraduate Studies' approval

Minor to Major and Major to Minor

Student circumstances change, and a transfer between the major and minor programs may be desirable to students who begin a course of study in either program. Workshop courses and a fundamentals course may count toward the minor. Students should consult with their academic advisor if considering such a transfer and must update their planned program of study with the Student Affairs Administrator or Director of Undergraduate Studies in Creative Writing.

Sample Plan of Study for the Minor

CRWR 17013	Fundamentals in Creative Writing: Touchstones	100
CRWR 10206	Beginning Fiction Workshop	100
CRWR 22110	Advanced Fiction Workshop: Exploring Your Boundaries	100
ENGL 10706	Introduction to Fiction	100
ENGL 16500	Shakespeare: Histories and Comedies	100
ENGL 11200	Literary Criticism	100
Total Units		600

READING COURSES

ENGL 29700	Reading Course	100
ENGL 29900	Independent BA Paper Preparation	100

Enrollment in ENGL 29700 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2029700>) Reading Course or ENGL 29900 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2029900>) Independent BA Paper Preparation requires approval from the Director of Undergraduate Studies. These courses may count as requirements for the major if they are taken for a quality grade (not Pass/Fail) and include a final paper assignment. A student may only take one Independent BA Paper Preparation course. No student may use more than two reading courses in the major, with the Independent BA Paper Preparation course counting as one of the two.

Intensive-Track BA Project writers will register for ENGL 29900 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2029900>) Independent BA Paper Preparation after arranging with the department for appropriate faculty supervision. ENGL 29900 (<http://collegecatalog.uchicago.edu/search/?P=ENGL%2029900>) Independent BA Paper Preparation counts as an English elective but not as one of the courses fulfilling distribution requirements for the major.

NOTE: Reading courses are special research opportunities that must be justified by the quality of the proposed plan of study; they also depend upon the availability of faculty supervision. No student can expect a reading course to be arranged automatically.

GRADING

Students majoring in English must receive quality grades (not Pass/Fail) in all courses (12 for the Standard Track and 14 for the Intensive Track) taken to meet the requirements of the program. Non-majors may take English courses for Pass/Fail grading with consent of instructor.

ADVISING

Students are encouraged to declare a major in English as early as possible, ideally before the end of their second year. Students who declare the major after their second year should contact the Student Affairs Administrator who will make departmental advising arrangements.

After declaring the major, students should arrange a meeting with the Student Affairs Administrator. Students should also immediately subscribe to the departmental newsletter (www.tinyurl.com/dig-in-dirt) (<http://www.tinyurl.com/dig-in-dirt/>) to ensure that they do not miss important communications from the Undergraduate Office.

Third-year students will be assigned a departmental faculty advisor. Students should meet with their faculty advisor at least twice a year to discuss their academic interests, progress in the major, and long-term career goals. The Student Affairs Administrator and Director of Undergraduate Studies are also available to assist students. Students should meet with the Student Affairs Administrator early in their final quarter to be sure they have fulfilled all requirements.

THE LONDON PROGRAM

This program, offered in Autumn Quarter, provides students with an opportunity to study British literature and history in the cultural and political capital of England in the Autumn Quarter. In the ten-week program,

students take four courses, three of which are each compressed into approximately three weeks and taught in succession by Chicago faculty. The fourth, project-oriented course is conducted at a less intensive pace. The program includes a number of field trips (e.g., Cornwall, Bath, Canterbury, Cambridge). The London program is designed for third- and fourth-year students with a strong interest and some course work in British literature and history. Applications are available on the University of Chicago's Study Abroad home page (study-abroad.uchicago.edu) and typically are due in mid-Winter Quarter.

ENGLISH LANGUAGE AND LITERATURE COURSES

ENGL 10104. Reading Nonfiction Genres. 100 Units.

This course offers an introduction to reading literary nonfiction - or rather, to reading texts that have only sometimes been considered "literary," with literary methods. We'll read nonfiction genres while thinking about "nonfiction" as a category, one we use and read in every day and yet rarely think about: what do we use this category for? Why did it emerge, in the late 19th century in English, and did it describe something new about nonfictional genres that became part of the Western literary tradition much earlier? We will read key texts in central genres like the essay, the autobiography, history, and journalism, asking what these genres share and whether the fact that texts in these genres make a claim to being true in some way influences how we read them. We will also read examples of texts that challenge our notions about what these genres do and how we define them: from documentary poetry to commercial self-help. Readings may include: Henry Adams, *The Education of Henry Adams*, WEB DuBois' *The Souls of Black Folk*, Zora Neale Hurston's *Of Mules and Men*, Walker Evans and James Agee's *Let Us Now Praise Famous Men*, Joan Didion's *Slouching Toward Bethlehem*, Dr. Spock's *The Common Sense Manual of Baby and Childcare* and Irma S. Rombauer's *The Joy of Cooking*, Robert Lowell's *Life Studies* and Claudia Rankine's *Citizen*. (Theory)

Instructor(s): Dana Glaser Terms Offered: Autumn

ENGL 10110. Intro to Porn Studies. 100 Units.

This course is a multi-media introduction to the Western history and study of the mode/label/genre of aesthetic production called pornography and its other appearances as "obscenity," "erotic," "porn," "filth," "art," "adult," "hardcore," "softcore," "trash," and "extremity." We will study how others have approached this form, how they have sought to control it, uplift it, analyze it, destroy it, take it seriously, or learn to live with it. This course is both an introduction to the academic field of "porn studies" and to its equal and opposite: the endless repository of historical and current attempts to get pornography out of the way, to keep it somewhere else out of sight, to destroy it, or to deem it unworthy of study. We begin with a conversation about what the stakes are and have been in studying porn and how we might go about doing it, and then move through history and media technologies beginning with the category of pornography's invention with regards to drawings from Pompeii. The course is meant to introduce students to various forms pornography has taken, various historical moments in its sociocultural existence, and various themes that have continued to trouble or enchant looking at pornography. The goal of this course is not to make an argument for or against porn wholesale, but to give students the ability to take this contentious form and its continued life seriously, intelligently, and ethically. Course consent from the instructor is required. (Theory)

Instructor(s): Gabriel Ojeda-Sague Terms Offered: Autumn

Prerequisite(s): Course consent from the instructor is required.

Equivalent Course(s): GNSE 23143, CMST 20110, MADD 10110

ENGL 10124. Poverty, Crime, and Character: 18th Century and Now. 100 Units.

From highwaymen and vagrants to thieves and murderers, this course will look at fictional representations of crime and criminology from the 18th century and the present. We will ask how changing concepts of character, literary and legal, shape a society's understanding of what criminality is and how it should be managed. Looking first at how the early British novel asks us to think about literary and personal character by way of crime and confession, we will then turn to the 20th- and 21st-century afterlives of these 18th-century crime narratives, attending to how configurations of moral constitution and personal identity—especially relating to class, gender, and race—become intertwined in more recent fiction and film. Syllabus may include fiction by Daniel Defoe, Henry Fielding, William Godwin, James Hogg, Richard Wright, Patricia Highsmith, Philip K. Dick, and Jordy Rosenberg; films by Steven Spielberg, Bong Joon-ho, Horace Ové, Hirokazu Koreeda, and Richard Linklater; and theoretical texts by David Hume, Jeremy Bentham, Patrick Colquhoun, and recent criminologists. (Fiction, 1650-1830)

Instructor(s): Jacob Biel Terms Offered: Spring

Equivalent Course(s): GNSE 18124

ENGL 10134. Gertrude Stein. 100 Units.

The singular modernist writer Gertrude Stein once claimed that she invented 20th century English by reinventing the sentence, a reinvention that sounds like her famous quip "A rose is a rose is a rose." This course starts from that claim as a provocation: what kind of prose style can Stein claim to have "invented," who followed her in using these new sentences, and what kinds of political, philosophical, and literary changes revolved around the English sentence? We'll ask these questions as we read across Stein's idiosyncratic body of writing and its complex relationship to her modernist contemporaries and the later 20th century writers she influenced. Stein was neither strictly novelist nor poet nor critic, but sometimes all three, other times none of the above; she was in a long term, open-secret lesbian partnership at the turn of the 20th century, a lifelong American expat to Paris, ambivalently Jewish, a fascinated and problematic critic of race relations. She was also a prolific art collector and, more importantly, people collector. In addition to reading key works by Stein, other writers and artists we might

look at include William James, Bertrand Russell, Alfred North Whitehead, Pablo Picasso, Henri Matisse, Richard Wright, Ernest Hemingway, Sherwood Anderson, Jill Johnston, and Lydia Davis. (Fiction, 1830-1990, 20th/21st)
 Instructor(s): Dana Glaser Terms Offered: Spring
 Equivalent Course(s): GNSE 10134, FNLD 20134, ENGL 30134, GNSE 30134

ENGL 10144. Jane Austen and Literary Style. 100 Units.

Jane Austen was a master stylist. This is one of many reasons why her novels have had such a lasting cultural impact. But what specifically are we talking about when we refer to Austen's "style"? This course attempts to answer this question by exploring the development of Austen's style across three of her major novels: the early Northanger Abbey (1803), the middle-period *Sense and Sensibility* (1811), and the late *Persuasion* (1818). Throughout, we will learn to describe, analyze, and interpret one of her trademark formal techniques, free indirect discourse. We will also address the question of literary style alongside a host of related topics: narration, characterization, focalization, and voice. Select secondary readings may include works by narratologists, philosophers, and literary critics. (Fiction, 1650-1830)
 Instructor(s): Will Thompson Terms Offered: Winter
 Equivalent Course(s): FNLD 20144, GNSE 10144

ENGL 10158. Modern Horror. 100 Units.

This course explores the origins of the genre that we would today call "horror" by examining its foundational roots in the literature of the Romantic era. We will read novels, short stories, poems and essays concerned with the supernatural, with hauntings and ghosts, with ruins and lost worlds, and much else. We will consider the socioeconomic and historical conditions that helped give rise to this kind of writing. Our readings will likely extend into the 20th and 21st centuries as we consider the uses and purposes of the horror genre today.
 Instructor(s): Will Thompson Terms Offered: Spring

ENGL 10402. Reading the Rom-Com: Renaissance and Modern. 100 Units.

This course challenges the common assumption that modern romantic comedies are not worthy of academic study by examining early modern iterations of the genre—from William Shakespeare's *Taming of the Shrew* (1590) to Aphra Behn's *The Rover* (1677). In turning to these sixteenth- and seventeenth-century texts, we will consider how this often trivialized genre encodes, theorizes, and problematizes issues of gender, sex, class, race, and desire through its familiar formula of "simply" getting some people to fall in love. (Drama, Medieval/Early Modern)
 Instructor(s): Sarah-Gray Lesley Terms Offered: Autumn
 Equivalent Course(s): GNSE 12135

ENGL 10404. Poetry. 100 Units.

This course is an introduction to poetry by way of attention to poetry's arts of condensation, its techniques for producing complexities of meaning in small spaces. While our readings are drawn from a wide historical range, they do not aim to provide a representative survey of English-language poetry. Rather, they serve as a series of explorations of the ways poetic signification works. We will practice slowing down our attention, noticing where things get dense or strange, engaging with the play of poetic language and form, and articulating the questions provoked by that engagement. Our aim is to become better at thinking through poetry: that is, both thinking through the questions we articulate as we grapple with poetic language and form, and thinking about the topics poetry grapples with by way of its peculiar modes of encounter with those problems. To give some focus to our explorations, we will turn throughout the course to questions of gender, sexuality, race, and class, and ask how poetry functions as a distinctive medium for exploring the intersections of subjectivity, desire, power, and social form. (Poetry)
 Instructor(s): Edgar Garcia Terms Offered: Winter

ENGL 10405. Fantastical London: Literature, Film, Psychogeography. 100 Units.

In a series of classic essays, Walter Benjamin describes Paris as the dreamworld of modernity, crowning it the "capital of the nineteenth century." This course follows Benjamin's critique of the modern city as a "phantasmagoria," but shifts the terrain of his argument to ask: what if London were seen as the center of a distinctly dreamlike modernity? What purchase do literature and art afford in the elaboration of this thought-experiment? In this class we will approach London as a city of utopian wishes and Gothic nightmares, exploring the real social conditions and mapping the built environments that mark the Big Smoke as an enduring site of collective fantasy. We will read writings by British authors like Charles Dickens, J.G. Ballard, Iain Sinclair, and China Miéville, alongside works of popular and avant-garde film, comics, and critical theory, to accompany our sojourn through the dream-geography of a fantastical London. This course may also involve site-specific field visits to archetypal London locations and an experimental research/ psychogeography final project. (Fiction, 1830-1990, Theory)
 Instructor(s): Cassandra Lerer Terms Offered: Autumn
 Prerequisite(s): Admission to London Program (study abroad) required.

ENGL 10411. Survival Guides: Apocalypse, Dystopia, and the End of the World. 100 Units.

Stories of apocalypse invite readers into worlds in ruin. Issues surrounding housing, energy, class, and race permeate these narratives as authors seek to both reflect and critique the shortcomings of our current world. But do these narratives serve as mere pessimistic takes on the future of human society, or can they be read as cautionary tales invested in a future that does not have to end in disaster? If so, what arguments do they make for different ways of societal being? Could apocalyptic narratives even be considered survival guides? These are

the questions that frame this seminar, which features 20th and 21st century dystopian, apocalyptic, and end of the world stories by authors such as W.E.B. DuBois, Octavia Butler, Nalo Hopkinson, and Rita Indiana. By the end of the course, students will be able to identify and analyze speculative literary conventions, situate assigned primary and secondary works within a larger context of contemporary dystopian writing, and come up with their own arguments about how these narratives may or may not teach us how to survive--and even prevent--the end of the world.

Instructor(s): Misha McDaniel Terms Offered: Spring

Equivalent Course(s): RDIN 10411

ENGL 10412. Climate Fiction, Modernism, and the Future. 100 Units.

What does it mean to think of climate change as a problem for the art of storytelling? Fiction writers have long explored how environmental crises also demand new ways of crafting artful narratives. Before climate change was widely recognized as a civilizational threat, early-twentieth-century writers like E. M. Forster and H.G. Wells imagined this threat in their early science fiction and linked it to the dynamics of capitalism. And as the modernist writer Virginia Woolf elevated fiction to a high art form, she developed narrative techniques that probed the growing estrangement between modern subjects and the natural world. This course reads these groundbreaking writers as forebears of contemporary "climate fiction"-fiction about climate change. Tracing a trajectory of Anglo-American climate fiction from the late nineteenth century to the present, we read Forster, Wells, and Woolf alongside contemporary writers such as Ben Lerner, Jeff VanderMeer, and Kim Stanley Robinson. As we examine how these novels render environmental crises intelligible-through stories that range from the despairing to hopeful, the surreal to realist-we consider how contemporary literary fiction and genre fiction can take up the modernist imperative to "make it new." Readings include critical theory, modernist aesthetics, and ecocriticism by thinkers like Karl Marx, Marshall Berman, Perry Anderson, Amitav Ghosh, Darko Suvin, and Dipesh Chakrabarty.

Instructor(s): Christopher Gortmaker Terms Offered: Spring

Equivalent Course(s): CEGU 20412

ENGL 10415. The Arts of Enchantment: Occultism and Modern Culture. 100 Units.

Tarot cards, incantations, healing charms, constellations. These have in common not just their purported magic properties, but aesthetic expressiveness: their appearance and perceptible form are linked to their supernatural power. In this course, we will explore the relationship between art and magic, tracing the reciprocal pathways of influence and inspiration between the occult as a domain of oppositional religion, and cultural developments in modern poetry, fiction, visual art, and film (often spurred by occult practitioners themselves.) How has occultism functioned as an aesthetically productive source of contradiction, conflict, and questioning, even as multiple occult traditions seek to consolidate meaning in a world of changing values? We will map the myriad ways that the hidden, discredited, and rejected traditions that constitute occultism continue to exercise a powerful fascination upon modern society despite its supposed "disenchantment"; likewise, the ways that art has been used as a vehicle for contesting the disenchanted world and voicing its discontents. Readings may include work by Leonora Carrington, H.D., Robert Duncan, Dion Fortune, Maya Deren, and Kenneth Anger.

Instructor(s): Cassandra Lerer Terms Offered: Autumn

ENGL 10418. The Invention of Lesbian Literature. 100 Units.

What is lesbian literature? Should any text produced by a self-identified lesbian be considered part of its canon, or are there identifiable lesbian styles, forms, conventions, or other parameters through which we might define it? What is the relationship between modernism and the explosion of literary works taking up lesbian themes in the 20th century? In this course, we will tackle these questions and more while reading lesbian literature across the 20th century, beginning with queer(ed) works from writers of modernist period-Virginia Woolf, Radclyffe Hall, and Nella Larsen, before moving on to think about lesbian pulp novels of the 1950s, radical feminist science-fiction of the 1970s, and Leslie Feinberg's 1993 transgender novel *Stone Butch Blues*, among others. (Fiction, 20th/21st)

Instructor(s): R.L. Willis Terms Offered: Autumn

Equivalent Course(s): GNSE 12144

ENGL 10422. Body Problems: Theorizing Fat and Thin in Early Modern English Literature. 100 Units.

Whether in the doctor's office or in our TikTok algorithm, messages about body weight, size, and shape are ubiquitous in our current moment. This class tracks the history of this phenomenon through early modern English literary representations of fatness, thinness, and everything in between. Thinking with critical race, trans, and queer theory, we will read widely from Geoffrey Chaucer's *Canterbury Tales* through William Shakespeare's *Merry Wives of Windsor* to Margaret Cavendish's *Blazing World* to unpack how sixteenth- and seventeenth-century England theorized fatness and thinness through and with theories of race, gender, sexuality, and class. (Pre-1650, Medieval/Early Modern)

Instructor(s): Sarah-Gray Lesley Terms Offered: Winter

Equivalent Course(s): GNSE 10422

ENGL 10426. Literature vs. AI. 100 Units.

Was this written by a human? So what? As we enter the so-called "age of AI," we find ourselves asking questions like this, perhaps more than ever before. This course explores how works of fiction and film from the late nineteenth century to the present have engaged with and anticipated ideas about art, mindedness, emotion, and agency at the heart of contemporary debates about the cultural impact of generative AI. If generative AI

poses a challenge to literature and art, what is this challenge? What are literature and art that AI-generated text and images are not? Moving from modernist explorations of automatic writing and the unconscious to sci-fi speculations about robots and mind uploading, we'll analyze how literature has reflected on what sets its meaning apart from the products of machines, and what sets its artistry apart from mere algorithms and marketing. Readings in literary and critical theory will attune us to the relationship between abstract questions like "what is meaning?" and historical processes like capitalist automation-machines replacing human labor for profit. Our readings and screenings may include a Kazuo Ishiguro novel; the prescient short stories of Jorge Luis Borges, Roald Dahl, Edgar Allan Poe, and Henry James; modernist poetry by Gertrude Stein, Marianne Moore, and André Breton; science fiction tales by Ted Chiang, Philip K. Dick, and William Gibson; and recent films by Spike Jonze and Bertrand Bonello. (Fiction, Theory, 1830-1990, 20th/21st)

Instructor(s): Chris Gortmaker Terms Offered: Winter
Equivalent Course(s): MADD 10426, COGS 26500

ENGL 10432. Literature and the Law. 100 Units.

This course explores what literature can teach us about the law, and vice-versa. Through fiction, films, statutes, and court cases drawn from the legal and literary history of the United States, students will ask questions such as: How do legal concepts rely on literary techniques such as storytelling? What laws shape literature, both in its writing and in its reception in society? And how do we interpret the language of both literary and legal texts? Course topics will be organized roughly around major practice areas of the law—such as contracts, torts, property, constitutional, and criminal law—as well as cases presently before the Supreme Court. Students interested in legal and non-legal careers alike will explore the history, context, and unfolding present of the laws and literature of the United States. Likely readings include work by authors Charles Chesnutt, Herman Melville, and Toni Morrison as well as landmark court cases *Plessy v. Ferguson*, *Griswold v. Connecticut*, and *Obergefell v. Hodges*.

Instructor(s): Adam Fales Terms Offered: Autumn
Equivalent Course(s): LLSO 10432

ENGL 10433. Chicago's World Fairs: Memory Work and the Archive. 100 Units.

Chicago asserted its status as a world-class city through spectacles like the 1893 Columbian Exposition and 1933 World's Fair. This course engages physical and digital collections across the Windy City, critically examining the ethics of preservation, access, and curation. Working directly with 19th and 20th-century texts and ephemera, students will answer the following questions: Who decides what information is saved? What are best practices for handling culturally sensitive materials? How have narratives around the World's Fairs shifted since their debut a century ago?

Instructor(s): Samantha Maza Terms Offered: Spring
Equivalent Course(s): CHST 10433

ENGL 10434. Moby-Dick. 100 Units.

In this course, students will read Herman Melville's 1851 *Moby-Dick*; or, *the Whale*. Through this text, we will explore a variety of issues still relevant to our contemporary moment, including questions of racial prejudice, environmental destruction, violence against both human and nonhuman beings, and threats to democracy. Students will engage with a variety of critical perspectives, including those from queer theory, Black studies, ecocriticism, Marxism, feminism, and book history. In addition to a thorough understanding of this one text, students will gain a deeper understanding of Melville's career, his historical context, and creative adaptations of his work since its nineteenth-century publication.

Instructor(s): Adam Fales Terms Offered: Spring

ENGL 10435. Black Noise: Music, Media, Literature. 100 Units.

How has race been "instrumentalized" throughout sonic modernity, and what has it been instrumentalized in service of? And how have Black diasporic writers, artists, and performers, resisted processes of instrumentalization, while simultaneously mobilizing the aesthetic devices of noise and sound to do so—using "the masters tools to dismantle the masters house," so to speak, to borrow from Audre Lorde? In this course, we begin to answer these very questions by orienting our gaze towards various genres of non-canonical Black sound and its manifestations in Black diasporic literature and performance, representations of "noise" and indeterminacy in the visual and poetic field, and philosophical precepts and questions about Blackness' instrumentality in Black Studies from theorists spanning Frank B. Wilderson, Calvin Warren, Zakkiah Iman Jackson, Alexander Weheliye, Daphne Brooks, and Fred Moten. Bringing into focus texts and disciplinary debates around Aunt Hester's scream in Frederick Douglass' *Narrative of a Life*, lynching phonographies, contemporary genres and experiments in non-canonical Black music (such as Classical, electronic, and avant-garde repertoires), sound and assemblage poetry, as well as media ecologies of telecommunications infrastructure on the African continent, we will begin to conceive of provisional answers to these questions about sonic modernity and instrumentality in Black diasporic literature and performance from the 19th century to present.

Instructor(s): Gasira Timir Terms Offered: Spring
Equivalent Course(s): RDIN 10435, TAPS 20205, MUSI 10435

ENGL 10438. Lies, Mess, Gossip. 100 Units.

What happens when we take seriously stories that can't be verified? In this course, we'll explore how bodies and the stories told about them are often assumed to track truth. Rooted in Black Studies and Trans and Queer Studies, we'll examine how bodies-through rumor, gossip, and even lies-become sites where power and identity

are made and unmade. Rather than dismissing these untidy truths, we'll learn to read them as responsive disruptions to the historical moments in which they took place, as approaches to reconsider belonging, power, and knowledge. Drawing on the work of scholars like Stephen Best, we'll explore how rumor and gossip function as strategies of self-making, challenging dominant narratives and revealing the messy realities that shape the world around us. We will engage with the works of scholars such as C. Riley Snorton, Jayna Brown, Zakkiyah Iman Jackson, Édouard Glissant as well as the autobiographical writings of Harriet Jacobs. This course encourages a collaborative approach, where students will be invited to bring in their own "messy" objects of study that reflect their engagement with specific inscriptions of race, gender, sexuality, and body politics. Central to our study will be genealogies of refusal-how Black feminist thought, queer critique, and minoritarian theory not only confront but actively reimagine dominant structures of power.

Instructor(s): Jennifer Williams Terms Offered: Winter

Equivalent Course(s): GNSE 10438

ENGL 10440. Black Noise. 100 Units.

TBD

Instructor(s): Gasira Timir

ENGL 10455. Madwomen. 100 Units.

What is madness? What does it mean to go crazy? What does it mean to be driven crazy? This course examines different forms of madness, probes the relationship between race, gender, and disability, and explores the potential wisdom found in madness by looking to madwomen in twentieth and twenty-first century literature.

We will both consider madness as an object within literary studies and the lived experience of the madwomen characters and authors through the lens of Mad studies and activism. Tentative readings include *The Bell Jar* (Plath, 1963), *The Bluest Eye* (Morrison, 1970), *Freshwater* (Emezi, 2018), excerpts from *The Collected Schizophrenias* (Wang, 2019), and others. Students will also be asked to engage spaces that center the Mad such as the Center for Mad Culture and Project LETS. This course will include writing components that ask students to read literary texts and/or cultural moments through mad methodology and a final essay in lieu of an exam.

Instructor(s): Rhya Moffitt Terms Offered: Winter

Equivalent Course(s): COGS 26501, GNSE 10455

ENGL 10600. Drama. 100 Units.

This course explores the unique challenges of experiencing performance through the page. Students will read plays and performances closely, taking into account not only form, character, plot, and genre, but also theatrical considerations like staging, acting, spectatorship, and historical conventions. We will also consider how various agents-playwrights, readers, directors, actors, and audiences-generate plays and give them meaning. While the course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of essential plays from across the dramatic tradition. The course culminates in a scene project assignment that allows students put their skills of interpretation and adaptation into practice. No experience with theater is expected. (Gateway, Drama)

Instructor(s): John Muse Terms Offered: Winter

Equivalent Course(s): TAPS 19300, CMLT 20601

ENGL 10620. Literature, Medicine, and Embodiment. 100 Units.

This class explores the connections between imaginative writing and embodiment, especially as bodies have been understood, cared for, and experienced in the framework of medicine. We'll read texts that address sickness, healing, diagnosis, disability, and expertise. The class also introduces a number of related theoretical approaches, including the medical humanities, disability studies, narrative medicine, the history of the body, and the history of science. (Theory)

Instructor(s): Fabien Maltais-Bayda Terms Offered: Autumn

Equivalent Course(s): GNSE 20620, HLTH 26020

ENGL 10709. Fiction. 100 Units.

Through the present, we'll consider the various genres and material forms through which fiction has found audiences. We'll ask: what have those audiences wanted from fiction? What functions has fiction served? What work can stories do, and what pleasures do they provide? If fiction isn't true, what kind of knowledge or understanding can it offer? From the printing press to generative AI, how do fiction and technology interact? Focusing on the short story and the novel, we'll consider fictions and theories of fiction from authors including George Eliot, Henry James, Virginia Woolf, and Toni Morrison. Our discussions will take up topics including point of view, the relationship between narrative and time, the powers of realism and its contraries, and the experience of suspense. (Genre Fundamentals, Fiction)

Instructor(s): Christopher Taylor Terms Offered: Spring

ENGL 10800. Introduction to Film Analysis. 100 Units.

This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: *mise-en-scène*, cinematography, editing, and sound, and learn how filmmakers design their works. Nicolas Rueda-Sabater, Clint Froehlich 2025-2026 Winter

Instructor(s): Clint Froehlich, Nicolas Rueda-Sabater Terms Offered: Autumn Spring Winter

Note(s): Required of students taking a major or minor in Cinema and Media Studies.
Equivalent Course(s): ARTV 20300, CMST 10100

ENGL 11004. History of the Novel. 100 Units.

This course will provide an introduction to the history of the novel by examining novels from the last four centuries, including our own 21st, and from all parts of the world (some in translation). We will think about various novel forms that develop over time, including, for instance, epistolary novels, the gothic, bildungsromans and the picaresque. We will also consider the afterlife of these novels in other media, especially in film, and discuss how and why they have proved so adaptable to cultural change. Additional material (fiction, theory, and criticism) will be assigned to complement discussion of the set texts. Discussions sections will take place in Special Collections in the Regenstein Library. The novels will include *Dangerous Liaisons*, *Pride and Prejudice*, *Rajmohan's Wife*, *Wuthering Heights*, *Caryl Phillips' The Lost Child*, and *Paul Lynch's Prophet Song*.
Instructor(s): Jo McDonagh Terms Offered: Spring

ENGL 11200. Literary Criticism. 100 Units.

An introduction to the practice of literary and cultural criticism over the centuries, with a particular emphasis on theoretical debates about meaning and interpretation in the late 20th century and present. (Introductory Genre, Theory)

Instructor(s): Sianne Ngai Terms Offered: Autumn
Equivalent Course(s): CCCT 11200

ENGL 12125. Living Queer: Experiences, Encounter, Affinities. 100 Units.

In this interdisciplinary seminar, we will explore representations and expressions of queer and trans lives across the twentieth and twenty-first centuries. Assembling a diverse archive of artistic works and cultural artifacts (fiction, memoir, film, lyric poetry, anthology, activist ephemera) together with foundational works in the study of sexuality and gender, we will ask: How do hegemonic institutions, discourses, and definitions - from medical models of pathology to hostile bureaucratic infrastructure - shape the expressive forms available to queer and trans people? And how does the literary, artistic, and activist work of queer and trans people work in turn to reshape those very expressive possibilities? How can individual experiences of isolation and marginalization form the basis of a community or subculture? How are erotic creativity, imaginative life, and political action linked? Our readings will introduce a range of critical and creative methods - such as oral history, ethnography, autobiography, performance - that scholars and artists have used to theorize and represent queer life. Through short "micro-assignments," we will try out these methods for ourselves. By interweaving the creative work of queer and trans people and communities with practical experiments in research and making, we will aim to broaden our collective understanding of what it might mean to "live queer." (Previous experience in gender and sexuality studies is not required for this course.)

Instructor(s): Sarah McDaniel Terms Offered: Spring
Note(s): This course counts as a Foundations course for GNSE majors
Equivalent Course(s): GNSE 12125

ENGL 12143. Trans Literature in the United States. 100 Units.

This course focuses on the American history and aesthetics of trans literature. How has American literature changed through the innovations of trans writers? How has trans identity been shaped by literary narrative and form? And how has trans literature responded to or been shaped by American politics and culture, up to and including the executive declaration against the category of "gender" entirely? In this class, we will read together through major works by trans authors to gain a sense of the relationship between transgender life, narrative/poetic form, and the culture of the United States. Our syllabus thinks comparatively about trans literature across time periods, genres, and genders, including taking other forms of difference like sexuality, race, and ability as active analytical questions which modify and are modified by gender.

Instructor(s): Gabriel Ojeda-Sague Terms Offered: Autumn
Equivalent Course(s): RDIN 12143, GNSE 12143

ENGL 12320. Critical Videogame Studies. 100 Units.

Since the 1960s, games have arguably blossomed into the world's most profitable and experimental medium. This course attends specifically to video games, including popular arcade and console games, experimental art games, and educational serious games. Students will analyze both the formal properties and sociopolitical dynamics of video games. Readings by theorists such as Ian Bogost, Roger Caillois, Alenda Chang, Nick Dyer-Witford, Mary Flanagan, Jane McGonigal, Soraya Murray, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russworm will help us think about the growing field of video game studies. Students will have opportunities to learn about game analysis and apply these lessons to a collaborative game design project. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in digital media or game cultures will make for a more exciting quarter. This is a 2021-22 Signature Course in the College. (Literary/Critical Theory)

Instructor(s): Patrick Jagoda, Ashlyn Sparrow Terms Offered: Autumn Summer
Equivalent Course(s): SIGN 26038, CMST 27916, GNSE 22320, MADD 12320

ENGL 13000. Academic and Professional Writing (The Little Red Schoolhouse) 100 Units.

Academic and Professional Writing, a.k.a. "The Little Red Schoolhouse" or "LRS" (English 13000/33000) is an advanced writing course for third- and fourth-year undergraduates who are taking courses in their majors or concentrations, as well as graduate students in all of the divisions and university professional programs. LRS helps writers communicate complex and difficult material clearly to a wide variety of expert and non-expert

readers. It is designed to prepare students for the demands of academic writing at various levels, from the B.A. thesis to the academic article or book--and for the tasks of writing in professional contexts.

Instructor(s): L. McEnerney, K. Cochran, T. Weiner Terms Offered: Spring Winter

Prerequisite(s): Third- or fourth-year standing

Note(s): This course does not count towards the ISHU program requirements. May be taken for P/F grading by students who are not majoring in English. Materials fee \$20.

Equivalent Course(s): WRIT 13000, WRIT 33000, ENGL 33000

ENGL 13404. From Serving to Sex Work: Fictions of Unproductive Labor. 100 Units.

In this course, we will look at fictional representations of ways of life that don't fit neatly into accounts of productive labor (or work that is understood to create economic value) from the eighteenth century to the present. Moving across economic theory, poetry, drama, novels, and film, we will examine how depictions of so-called unproductive labor--from butlers and nurses to beggars and sex workers--challenge orthodox understandings of what it means to participate in the economy and contribute to society. Readings may include literary texts by Alexander Pope, William Wordsworth, Charlotte Brontë, George Bernard Shaw, John Osborne, Margaret Atwood, and Kazuo Ishiguro; films from *The Full Monty* to *Nomadland*; and writings by economists and sociologists from the eighteenth century to the present. (Fiction)

Instructor(s): Jacob Biel Terms Offered: Winter

Equivalent Course(s): GNSE 23404

ENGL 13512. The Future. 100 Units.

How did American science fiction imagine the future? While paying some attention to the scientific, political, and cultural contexts from which particular visions of the future emerged, we will work above all to develop an overarching sense of science fiction as a genre. The course will provide different analytical paradigms (Formalist, Marxist, Feminist, &c.) to explore the stakes and the strategies for imagining future worlds. After some initial attention to the magazine and pulp culture that helped to establish the genre, we will spotlight major SF movements (Afro Futurism, Cyberpunk, Biopunk, etc.) and major authors (including Philip K. Dick, Ursula K. Le Guin, Samuel R. Delaney, and Octavia Butler). Finally, we will use this 20th-century history to think about 21st-century SF work across different media, and to think about how we ourselves imagine the future. (Theory, 20th/21st)

Instructor(s): Bill Brown Terms Offered: Winter

Equivalent Course(s): SIGN 26088, CCCT 13512

ENGL 13580. Introduction to Asian American Literatures. 100 Units.

This is a survey course that introduces students to the complex and uneven history of Asians in American from within a transnational context. As a class, we will look at Asian American texts and films while working together to create a lexicon of multilingual, immigrant realities. Through theoretical works that will help us define keywords in the field and a wide range of genres (novels, films, plays, and graphic novels), we will examine how Asia and Asians have been represented in the literatures and popular medias of America. Some of the assigned authors include, but are not limited to, Carlos Bulosan's *America is In the Heart*, Maxine Hong Kingston's *Woman Warrior*, Nora Okja Keller's *Comfort Woman*, Shani Mootoo's *Cereus Blooms at Night*, and Viet Thanh Nguyen's *The Sympathizer*. (Fiction)

Instructor(s): Mee-Ju Ro Terms Offered: Spring

Equivalent Course(s): RDIN 13580

ENGL 13582. Crime in Fiction. 100 Units.

What is the relationship between plotting a crime and plotting a narrative? In this course, we will examine the genre of crime fiction but work to push against the borders of the category to include works on and discussions about the politics and poetics of confession, the affinities between testimony and fiction, and the racialization of crime. Through a focused query into the relationship between narrative form and content, we will work our way through a syllabus that takes its point of departure from the conventions of the crime fiction genre but migrate outside of it. Some of the assigned authors/filmmakers include, but are not limited to, Foucault's *I, Pierre*, Young Ha Kim's *Diaries of a Murderer*, Octavia Butler's *Kindred*, and Park Chan Wook's *Decision to Leave*. (Fiction)

Instructor(s): Mee-Ju Ro Terms Offered: Spring

ENGL 15600. Medieval English Literature. 100 Units.

A course on experimental poetry of the late 14th century, with special attention to how formal techniques of disorientation and discontinuity are related to the philosophical, ethical, and political ambitions of poetry. (Poetry, Medieval/Early Modern, Pre-1650)

Instructor(s): Mark Miller Terms Offered: Winter

Equivalent Course(s): MDVL 15600

ENGL 16500. Shakespeare: Histories and Comedies. 100 Units.

This course explores some of Shakespeare's hits from the first half of his professional career, when the genres in which he primarily worked were comedies and histories. Plays to be studied are likely to include *The Comedy of Errors*, *The Taming of the Shrew*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Twelfth Night*, *Richard III*, *Richard II*, *Henry V*, and *Henry VI Part 1*. Together, we will read Shakespeare's queerest and and quaintest comedies in conversation with darker, more troubling plays that revolve around sexual violence, racism, nationalism, and political theory, to see how he puts generic boundaries to the test. In the process, we will consider what it means to take comedy and history seriously.

Instructor(s): Ellen MacKay Terms Offered: Spring
 Prerequisite(s): General education requirement in the humanities.
 Note(s): Course includes a weekly discussion section.
 Equivalent Course(s): TAPS 28405, FNLD 21403

ENGL 16600. Shakespeare: Tragedies and Romances. 100 Units.

This course explores mainly major plays representing the genres of tragedy and romance; most (but not all) date from the latter half of Shakespeare's career. After having examined how Shakespeare develops and deepens the conventions of tragedy in Hamlet, Othello, Macbeth, King Lear, and Antony and Cleopatra, we will turn our attention to how he complicates and even subverts these conventions in The Winter's Tale and Cymbeline. Throughout, we will treat the plays as literary texts, performance prompts, and historical documents. Section attendance is required. (Medieval/Early Modern, Drama)
 Instructor(s): Timothy Harrison Terms Offered: Autumn
 Equivalent Course(s): TAPS 28406, FNLD 21404

ENGL 17001. Shakespeare's Sonnets. 100 Units.

TBD
 Equivalent Course(s): ENGL 37001, GNSE 17800

ENGL 17504. John Milton's Paradise Lost. 100 Units.

In this course, we will read Milton's Paradise Lost, paying close attention to questions of genre, style, and poetics as well as the theological, philosophical, anthropological, and political commitments that shape its verse. Although we will focus on the epic itself, we will also consider highlights from the history of criticism and scholarship dedicated to the poem. (Poetry, 1650-1830)
 Instructor(s): Timothy Harrison Terms Offered: Winter
 Equivalent Course(s): FNLD 17504, RLST 26400

ENGL 17768. American Literature: Fictions of National Identity. 100 Units.

This course provides an introduction to some important moments in the literary history of the United States. Rather than provide a survey of this literature from the nation's founding to the present, this course focuses on specific periods and movements—such as the American Renaissance, the literature of Reconstruction, modernism, and postmodernism—to understand the role that literature has played in the nation's history. In particular, students will understand how the meaning of the word "American" has changed over the past two and a half centuries and how literature has influenced the political, cultural, and artistic uses of that national identity. Readings may include works by Kathy Acker, Charles Chesnutt, Percival Everett, William Faulkner, Nathaniel Hawthorne, Zora Neale Hurston, Toni Morrison, Thomas Pynchon, John Steinbeck, and Kurt Vonnegut.

ENGL 17950. The Declaration of Independence. 100 Units.

This course offers an extended investigation of the origins, meanings, and legacies of one of the most consequential documents in world history: the Declaration of Independence. Primary and secondary readings provide a series of philosophical, political, economic, social, religious, literary, and legal perspectives on the text's sources and meanings; its drafting, circulation, and early reception in the age of the American Revolution; and its changing place in American culture and world politics over nearly 250 years. (1650-1830, 1830-1940) In addition to the noted class times, there will also be discussion sections to be scheduled once the class begins.
 Instructor(s): Eric Slauter Terms Offered: Winter
 Equivalent Course(s): FNLD 27950, HIST 17604, SIGN 26039, LLSO 27950, HMRT 17950

ENGL 18250. Irish Literature and Cinema. 100 Units.

Major works of poetry, fiction, drama, and film. In literature, the course ranges from Jonathan Swift and Maria Edgeworth to Seamus Heaney and Anna Burns, and, in cinema, from silent film to Neil Jordan and Lenny Abramson. Literature and cinema are intertwined through all the weeks of the quarter in various connections (including Hitchcock's adaptation of O'Casey's JUNO AND THE PAYCOCK). (Fiction, Poetry, Drama, 1650-1830, 1830-1990)
 Instructor(s): Jim Chandler Terms Offered: Autumn
 Equivalent Course(s): CMST 21650

ENGL 18252. British and Irish Cinema Since 1930. 100 Units.

We will be screening and discussing key films from almost a century's worth of cinema on the British-Irish archipelago, including works of the early Alfred Hitchcock, Alexander McKendrick, David Lean, Frank Launder, Michael Powell/Emeric Pressburger, Joseph Losey, Ken Loach, Mike Leigh, Stephen Frears, Neil Jordan, Amma Asante, Steve McQueen, and Lenny Abramson. Some priority will be given to films with London settings and locations, such as Frears's My Beautiful Launderette. We may also look at London-based films by non-British directors. Sylvio Narrizaon's George Girl, for example, or Antonioni's Blow-up. Possible field trips include Ealing Studios, site of British cinema for much of the twentieth century, and Hitchcock's studios in Islington, not far from our London Campus, where he worked before his departure for America.
 Instructor(s): James Chandler Terms Offered: Autumn
 Prerequisite(s): Admission to the London Study Abroad Program

ENGL 18600. Zizek on Film. 100 Units.

Slavoj Zizek has used film as the great expositor of his theories of ideology, perversion, sexuality, politics, nostalgia, and otherness. In this discussion-heavy course we will watch a lot of film from the directorial subjects

of his main discussions (Chaplin, Rossellini, Lynch, Haneke, Kieslowski, Tarkovsky, von Trier, Hitchcock, and others) alongside Zizek's theoretical writings on their film. The course examines why for the man who has been called the "Elvis of cultural theory" film is such a perfect lens through which to examine social situatedness and intersubjective "aporia." There is no "paperwork" assigned for the course. The course is conducted seminar style and participants are expected to be vocal, prepared, and somewhat ornery.

Instructor(s): M. Sternstein

Equivalent Course(s): CMST 27201

ENGL 18660. The World's a Stage: Performance in Politics, Culture, and Everyday Life. 100 Units.

This course traces the history of the idea that the world might resemble a stage from its ancient roots to its current relevance in politics, social media, and gender expression, among other areas. We will explore these questions by reading performance texts and performance theory from classical to contemporary, by attending plays and watching films, and by considering non-theatrical events as occasions for performance. #Students will gain a grounding in performance studies as a discipline and will learn how that critical lens can fundamentally alter how we understand social life and identity. (Drama, Theory)

Instructor(s): John Muse Terms Offered: Autumn

Equivalent Course(s): TAPS 20060, SIGN 26049

ENGL 18860. Black Shakespeare. 100 Units.

This course explores the role played by the Shakespearean canon in the shaping of Western ideas about Blackness, in long-term processes of racial formation, and in global racial struggles from the early modern period to the present. Students will read Shakespearean plays portraying Black characters (Othello, Titus Andronicus, The Tempest, and Antony and Cleopatra) in conversation with African-American, Caribbean, and Post-colonial rewritings of those plays by playwrights Toni Morrison, Amiri Baraka, Bernard Jackson, Djanet Sears, Keith Hamilton Cobb, Aimé Césaire, Derek Walcott, Lolita Chakrabarti, and film-makers Max Julien and Jordan Peele. This course is open to MAPH students and to PhD students upon request. (Drama, Medieval/Early Modern)

Instructor(s): Noémie Ndiaye Terms Offered: Autumn

Equivalent Course(s): TAPS 20040, RDIN 38860, ENGL 38860, RDIN 18860, TAPS 30040

ENGL 19205. Poetry in the Land of Childhood. 100 Units.

Cupboards and attics, nests and shells, the inside of a bush, the bottom of a rowboat: for the 20th-century philosopher Gaston Bachelard, intimate "fibred" spaces like these have a special relation to childhood—both as it is experienced and as it is remembered. Taking the lead from Bachelard this course investigates the construction, beginning in the eighteenth century, of childhood as a particular kind of place, one that might be imaginatively accessed through poetic images, rhythm, and rhyme. Our readings will come from the eighteenth and nineteenth centuries—that is, from the birth of children's literature to its "golden age"—and will take us from the nursery rhymes and cradle songs of early children's poetry collections, through William Blake's "forests of the night," and to the wonderland of Lewis Carroll's Alice books. (Poetry, 1650-1830, 1830-1990)

Instructor(s): Alexis Chema Terms Offered: Spring

Equivalent Course(s): GNSE 19205

ENGL 19500. Mary Wollstonecraft and Mary Shelley. 100 Units.

This course examines the major works—novels, political treatises, letters, travel essays—of two of Romanticism's most influential women writers. We will attend to historical, intellectual, and cultural contexts as well as matters of literary concern, such as their pioneering development of modes like gothic and science/speculative fiction, Wollstonecraft's stylistic theories, and Shelley's scenes of imaginative sympathy. (Fiction, 1650-1830).

Instructor(s): Alexis Chema Terms Offered: Spring

Equivalent Course(s): GNSE 19500, FNLD 29501

ENGL 20000. History of the English Language. 100 Units.

If you have ever wondered why we say, "one mouse" and "two mice," but not "one house" and "two hice," this course will offer some answers. We will study the historical development of the English language, from its Proto-Indo-European roots through its earliest recorded forms (Old English, Middle English, and Early Modern English) up to its current status as a world language. Now spoken by more than 1.5 billion people, English is a language that is constantly evolving, and students will gain basic linguistic skills necessary for analyzing the features of its evolution. We will study variations in the language (including variations in morphology, phonology, syntax, grammar, and vocabulary) and its development over time and across regions. We will also examine sociological, political, and literary phenomena that accompany and shape these changes in the language. (Pre-1650, 1650-1830, 1830-1990)

Instructor(s): Benjamin Saltzman Terms Offered: Spring

Equivalent Course(s): LLSO 20000, MDVL 20000, COGS 26202, LING 21500, SIGN 20000

ENGL 20030. Short Russian Novels. 100 Units.

In 19th century Russia, the printed book was an emergent technology offering a new form of shared intelligence, challenging the Bible (which at that time was still primarily experienced liturgically) as the authoritative Book of life. In this course we begin by thinking about the book as a new medium and read some of the best examples of the short novel in 19th and 20th century Russia, considering how they create explanatory and moral authority by reflecting reality and imagining new ways of being. We will observe traditions established at that time, reading books printed on paper and discussing them in a public forum, the classroom, as they were discussed then in coffeehouses, intellectual circles, and salons. We will consider the functions of literature and the roles played by

authors, printers, critics, and readers. And we will read some of the best works in the Russian tradition, finding throughlines from the golden age of Russian literature (Pushkin, Lermontov, Dostoevsky, Tolstoy) to 20th century socialist realist and science fiction dystopias (Platonov, Solzhenitsyn, Strugatsky Brothers), and considering how Panaeva and Chukovskaya chart a distinct path for women writers and express alternative perspectives on Russian realities and potentials. All readings are assigned in translation with an option (pending enrollment) to participate in a Russian-language section through Languages across the Curriculum (LxC).

Instructor(s): William Nickell Terms Offered: Autumn

Note(s): This course fulfills the GATEWAY requirement for REES majors matriculating in AY 2025-26.

Equivalent Course(s): REES 30030, FNDL 20030, ENGL 30030, REES 20030, CMLT 20030, CMLT 30030

ENGL 20035. Graphic Design and Social Movements. 100 Units.

Posters, publications, social media graphics, handbills, and other graphic materials have long played a role in sustaining and shaping social movements. In this course, which is part studio class and part discussion, we will discuss the role of graphic design in building collective identity for social movements, with a particular focus on the labor movement. Students will identify artifacts from contemporary or past social movements and use them as the basis for writing and designing a small publication.

Instructor(s): Danielle Aubert Terms Offered: Spring

Equivalent Course(s): HMRT 20035, ARTV 20036, ARTH 20035

ENGL 20072. Frankenstein. 100 Units.

Mary Shelley's *Frankenstein*, or the Modern Prometheus is arguably the most famous horror story ever written. *Frankenstein* is also a mythopoetic tour de force whose searching moral and ethical questions—at what cost should we pursue scientific advances, or seek to control nature? Where is the boundary between the drive to create and the desire for power? What are the effects of social marginalization and isolation?—are more relevant today than ever. In this seminar we will examine the novel both as it engaged earlier cultural works (including Plutarch's *Lives*, John Milton's *Paradise Lost*, and Mary Wollstonecraft's *Vindication of the Rights of Woman*), and as it morphed over the course of two centuries into a full-blown modern myth. We will consider some of the many afterlives of *Frankenstein* (including James Whale's classic films, *Frankenstein* and *Bride of Frankenstein*, Ahmed Saadawi's absurdist war novel *Frankenstein in Baghdad*, Victor LaValle's comic book series, *The Destroyer*, and Rachel Ingalls's suburban fairy tale, *Mrs. Caliban*) as a test case for better understanding processes of literary adaptation, remediation, and intertextuality more generally. Students will have the option of producing their own creative adaptation as their culminating project for the course.

Instructor(s): Alexis Chema Terms Offered: Spring

Equivalent Course(s): GNSE 20072, FNDL 20072

ENGL 20144. London Program: Institution and Revolution in Romantic Arts. 100 Units.

In the first part of the course, focusing on William Wordsworth and Samuel Taylor Coleridge's monumental poetic work *Lyrical Ballads* (1798), we will consider the implications of revolutions abroad and of institutionalizations of arts and culture at home for the rise of modern literary culture in Romantic-era Britain. Wordsworth famously envisioned a new role for the poet as that of a "man speaking to men" who could make "incidents and situations from common life" the proper matter of literature. As he did so, Wordsworth was confronting both the disappointed hope of the "blissful dawn" of the French Revolution and a cultural milieu reshaped by the emergence of institutions like the British Museum (1753), the Royal Academy of Art (1768), and the National Gallery (1824)—all of which continue to define British national culture. In the second part of the course, we will consider analogous developments of the present moment, including the institutionalization of new arts like fashion, to consider where (in what scenes, and in what forms of writing and media) we might look for *Lyrical Ballads* of our own time. (C, F)

Instructor(s): T. Campbell Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) required.

ENGL 20163. 9 Walks: Romantic London on Foot. 100 Units.

Students in this course will be invited to reflect on their journeys to and around the city of London alongside representations of walking from the Romantic literary tradition. For the Romantics—William and Dorothy Wordsworth, Samuel Taylor Coleridge, William Blake, Mary Wollstonecraft, John Keats, Leigh Hunt, William Hazlitt, and others—walking was a powerful source of creative inspiration as well as a means of self-fashioning, contemplation, and learning about the world. Our primary texts will be poems and essays that explore the confluence of walking, thinking, and writing, in London or its environs. Each of our meetings will be organized around a particular walk, route, or trajectory and the set of concerns it suggests: the relation of country to city, urbanization and industrialization, mobility and embodiment, cosmopolitanism, sociability and solitude, and aesthetics.

Instructor(s): Alexis Chema Terms Offered: Autumn

Prerequisite(s): Admission to the London Program (study abroad) is required.

ENGL 20164. Speculative Aesthetics in Black British Art and Literature. 100 Units.

This course explores Leone Ross's notion of coherence building through an examination of various Black British speculative aesthetics in literature, film and art. Primarily engaging with works by Black British creatives connected to the British metropole through Caribbean and West African migrant movements, students will review and discuss metamodernist literary and artistic speculative conventions including the uncanny, the strange, the otherworldly, and the weird from authors like Ben Okri, Jeda Pearl, and Courttia Newland.

Students will also analyze themes of dislocation, fragmentation, memory, and haunting in these works, as well as ruminations on a/the Black British future and continuous Black British life throughout space and time, both on and off the isle. Assigned readings will begin with the Windrush era, the mid-20th century mass migration movement from Caribbean British colonies to the metropole, thus outlining a trajectory of Black British speculative works from its inception into the 21st century. Throughout the quarter, students will also participate in field trips to the Black Cultural Archives and Black-owned bookstores New Beacon Books and Round Table Book. These visits will enable students to engage with historical materials on Black British cultural production while also learning about the process of sourcing, marketing, and curating Black British literature and art on the isle today.

Instructor(s): Misha McDaniel Terms Offered: Autumn

Prerequisite(s): London Program: Admission into the London study abroad program required.

ENGL 20242. 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 structure construed 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): GNSE 25141, MAPH 40141, GNSE 45141, ENGL 40141

ENGL 20250. Means of Production I: Contemporary Literary Publishing (Books) 100 Units.

This course will introduce students to the aesthetic criteria, cultural and institutional infrastructures, and collaborative practices of literary evaluation in the making of contemporary American poetry. How does a manuscript of poetry 'make it' onto the list of a literary publisher, and from there to the bookshelves of the Seminary Coop? How do individual readers and editorial collectives imagine the work of literary assessment and aesthetic judgment in our time? We will begin the course with a survey of new directions in Anglophone poetry as preparation for an intensive editorial practicum in the evaluation and assessment of literary manuscripts in the second half of the term. Visits with literary editors and authors will offer students opportunities to learn about the field of contemporary literary publishing. Course work will include reviewing and evaluating manuscript submissions to the Phoenix Poets book series at the University of Chicago Press. (Poetry)

Instructor(s): Srikanth (Chicu) Reddy Terms Offered: Autumn

Equivalent Course(s): CRWR 20250

ENGL 20252. Means of Production II: Contemporary Literary Publishing (Magazines) 100 Units.

How does a poem 'make it' into the pages of Chicago Review, or The Paris Review? How do individual readers and editorial collectives imagine the work of literary assessment and aesthetic judgment in our time? This course will introduce students to the aesthetic criteria, cultural and institutional infrastructures, and collaborative practices of literary evaluation in the making of contemporary American poetry. We will begin with a survey of new directions in Anglophone poetry and poetry in translation as preparation for an intensive editorial practicum in the production of literary magazines in the second half of the term. Visits with magazine editors will offer students opportunities to learn about the field of contemporary literary publishing. Course work will include researching and soliciting work from contemporary poets for The Paris Review. Note, "Means of Production I: Books" is not a prerequisite for this course. (Poetry)

Instructor(s): Srikanth Reddy Terms Offered: Winter

Note(s): "Means of Production I: Books" is *not* a prerequisite for this course.

ENGL 20305. The Form of the Book. 100 Units.

The book format has been shaped by developments in technology, materials, distribution, and reading habits. This course will focus on the form of printed books through the lens of graphic design. Students will develop the practical skills necessary to typeset, print, and bind a modest book. We'll discuss developments in printing technology (letterpress, offset), access to tools (movable type, paste up, desktop publishing), mass reproduction, distribution methods, and reading habits that have shaped the book form. No prior design/typesetting experience required.

Instructor(s): Danielle Aubert Terms Offered: Spring

Equivalent Course(s): ARTV 20305

ENGL 20306. Dostoevsky, Crime and Punishment. 100 Units.

A murder mystery where the riddle is not "Who?" but "Why?"---Why did the expelled student murder a pawnbroker? Why were innocents punished and exploiters vindicated? Why is justice out of reach, compassion rare, and even communication difficult? And, given these disappointments, why have readers and writers around the world been obsessed with Crime and Punishment since its publication over 150 years ago?

Dostoevsky's novels "claw their way into us" (Iser), "we are drawn in, whirled around, suffocated..." (Woolf). Although he was "a messenger" to James Baldwin, "more human, better than human" in Akira Kurosawa's estimation, and "the only psychologist" worth learning from according to Friedrich Nietzsche, the real-life Dostoevsky was a desperate gambler, cheater, and chauvinist, not unlike some of the worst characters in his novels. He was recently heralded as both an example of Russian humanism (by Pope Francis) and the "father of Russian fascism" (by a Russian intellectual). Reading *Crime and Punishment*, we will endeavor to make sense of Dostoevsky's--and the novel's--failures and triumphs. Topics we explore will include historical events and the reception of the novel; religion, race, class and gender; and questions of politics and ethics.

Instructor(s): Ania Aizman Terms Offered: Spring

Equivalent Course(s): FNDL 20201, REES 30205, ENGL 30306, REES 20205

ENGL 20308. Advanced Typography. 100 Units.

Typography generally refers to the arrangement of type on a surface. It often goes unnoticed, because the way words look - their shape and typographic form - is secondary to the meaning they carry. Typography is one of the richest areas for formal exploration in graphic design. This course explores major shifts in the reproduction of the written word: from type foundries and linotype to bitmap fonts, open type, and variable type. Working in Adobe Illustrator and InDesign, students will experiment with the layout and appearance of letterforms, words, and text in multiple scripts and languages. Typographic history and theory will be discussed in relation to course projects. (Theory)

Instructor(s): Danielle Aubert Terms Offered: Autumn

Equivalent Course(s): MADD 20308, ARTV 20312, ENGL 40308, ARTV 30812

ENGL 20360. Shrews! Unladylike Conduct on Stage and Page in Early Modern England. 100 Units.

By embedding a varied sample of shrew plays in early modern England's expressive environment, this class aims to identify and interrogate the 'battle of the breeches' (the fight over who, in a household, gets to wear the pants) as an engine of theatrical success. Our process has two sides to it. One is a kind of textual detective work, as we chase down the many obscure epithets, proverbs, and jokes that inform the plays that we read. The other requires imaginative enactment (though not exactly acting), as we search out the gestures and patterns of embodied life that keep the principles of precedence, dominance and supremacy at the center of early modern people's lives. While delving deep into the techniques of subordination that constitute early modern shrew-taming, we will also attend to its continued presence in the language and social scripts of the present. (Drama, Pre-1650)

Instructor(s): Ellen MacKay Terms Offered: Spring

Equivalent Course(s): GNSE 40126, TAPS 40360, ENGL 40360, TAPS 20360, GNSE 20126

ENGL 20464. The Lives of Others. 100 Units.

How much can you ever really know someone else?#In this course, we take up the inscrutability of others through a range of narratives about - politically, socially, and geographically - distant others from the early 20th century. Texts include fiction, documentary film, and critical theory around transnationalism, contact zones and ethnography).##Some of these texts meditate on the general problem of living with others. Others take on the limits of empathy, access, and friendship whether explicitly or in their formal arrangement. Specifically, we focus on works that engage with an ethics or "work on the self" as a preliminary to having knowledge of others.#We will be guided by primary readings that likely include Claude Levi-Strauss, Kazuo Ishiguro, Werner Herzog, Maggie Nelson, Amitav Ghosh, and J.M. Coetzee. (Fiction, Literary/Critical theory; 20th/21st)

Instructor(s): Darrel Chia Terms Offered: Winter

Equivalent Course(s): MAPH 40464, ENGL 40464

ENGL 20465. Derrida's History: Of Grammatology. 100 Units.

Jacques Derrida aimed to take thinking beyond philosophy's bounds; his best-known invention, deconstruction, transformed numerous fields, including literary studies, architecture, and legal theory, as well as laying the ground for postcolonial thought. This course studies in depth what is still considered Derrida's most important single work: his 1967 *Of Grammatology*. Grammatology's deconstruction of linguistics, and the notion of writing that emerges from it, is Derrida's work's central achievement. Grammatology's displacement of linguistics is framed by meditations on the future (including biology's and computer science's programs) and the past (societies said to be without writing and thus history), as well as the end or "closure" of history. Derrida unfolds these historically-related themes in Grammatology's second half. We will study both of *Of Grammatology*'s parts. Along with grasping Derrida's complex project and why it proved so powerful, our focus falls on Derrida's stance toward history and his thought's relation to our present.

Equivalent Course(s): ENGL 40265, FNDL 20465

ENGL 20565. Postcolonial Aesthetics. 100 Units.

What do we mean by the "postcolonial aesthetic"? In this course, we read and think through the literary and conceptual resources that might help us reconstruct this notion - from Deepika Bahri, to Theodor Adorno and Walter Benjamin. Our goal is to attend to "the aesthetic" as an experience that reshapes subjectivity in terms of our relation to ourselves and others. By engaging with twentieth-century novels, memoir, and film, we consider how this postcolonial aesthetic might function. What habituated forms of perception or common sense notions does it seek to interrupt? What ways of sensing and living does it offer? Readings will likely include Ashis Nandy, Deepika Bahri, Theodor Adorno, Derek Walcott, Frantz Fanon, Arundhati Roy, and Jean Rhys. (20th/21st)

Instructor(s): Darrel Chia Terms Offered: Spring

Equivalent Course(s): MAPH 40565, ENGL 40565

ENGL 20566. Performing Skateboard Poetics: Style, Motion, and Space. 100 Units.

This Gray Center Fellowship course considers the social poetics of skateboard culture, with special attention to style, motion, and physical space. Co-taught by Kyle Beachy, Tina Post, and Alexis Sablone, the course will feature film screenings and panels on embodied style, narrative, time, and the built environment, along with skateboarding's anti-scarcity and communal structures that both subvert and reframe capitalist competition. Students will produce a short performance work as the culminating project of the class.

Instructor(s): Tina Post, Kyle Beachy, and Alexis Sablone Terms Offered: Spring

Equivalent Course(s): AMER 20566, TAPS 20420

ENGL 20615. Aesthetic Encounters. 100 Units.

Ever find yourself getting emotional over a painting or a song? Or staring at a piece of art and thinking, "What on earth am I looking at?" What does art do to us? Is there a "right" way to experience it? Why do we feel the need to talk about artworks we have seen? In college classes and beyond, we spend a great deal of time engaging with and responding to literary texts and artworks. This course offers a chance to step back and reflect on the nature of those encounters-how and why we respond the way we do, why those responses might matter, and how we go about sharing them with others. While we will occasionally turn to aesthetic philosophy, our main focus will be on developing our own concepts and categories for understanding these encounters-the very event of experiencing art, how those experiences linger, and how they shape our social interactions. Readings will include fiction where characters are profoundly transformed by their encounters with art, essays on paintings and museums, poems drawn from music, travelogues that chronicle sustained exposure to art, ekphrastic dialogues between visual arts and poetry, and creative literary translations. Authors may include Ben Lerner, Fyodor Dostoevsky, Alice Oswald, Anne Carson, Rachel Cusk, Ciaran Carson, Natasha Trethewey, and Mary Jo Salter.

Instructor(s): Levi, Melih Terms Offered: Autumn

Equivalent Course(s): FNDL 20615, CMLT 20615

ENGL 20707. Dramaturgy: Theory & Practice. 100 Units.

This course is a deep investigation into the possibility of dramaturgy as intrepid and curious storytelling and the role of the dramaturg in building worlds with playwrights, inhabiting worlds with productions, and cultivating worlds with audiences and institutions. We will think across discipline about the methodologies that make dramaturgy a heuristic knowledge practice. We will think critically about existing genealogies, best practices, and innovations in the theatre industry. Most importantly, we will engage in our own civic-minded dramaturgical practice and how engaged, thoughtful storytelling might have impacts beyond the walls of the classroom and the theatre. This course can fulfill the Drama requirement in the English major.

Instructor(s): G. Randle-Bent Terms Offered: Autumn

Equivalent Course(s): TAPS 30705, TAPS 20705

ENGL 20818. Female Complaint from Sappho to Aphra Behn. 100 Units.

Beginning with influential classical texts, including the poetry of Sappho and Ovid's *Heroides*, this class explores early modern articulations of female complaint, both in women's writing of the period and as depicted by male writers. The course takes up some works in the mode of gender apologetic and polemic, including excerpts from Christine de Pisan's *City of Ladies*, Chaucer's "Legend of Good Women" and Rachel Speght's "A Mouzell for Melastomus." It also tracks poetic complaint in the works of such writers as Aemilia Lanyer, John Donne ("Sappho to Philaenis"), Katherine Philips, and Aphra Behn, and excerpts of women's life-writing by Margaret Cavendish, Lucy Hutchinson, and Sor Juana Ines de la Cruz. The class turns to contemporary critical frameworks including affect and trauma studies in order to explore the dynamics of how these texts stage questions of suffering, sympathy and representability. (Medieval/Early Modern)

Instructor(s): Sarah Kunjummen Terms Offered: Autumn

Equivalent Course(s): MAPH 40818, GNSE 40156, GNSE 20156, ENGL 40818

ENGL 21213. Literature and Philosophy: Knowing, Being, Feeling. 100 Units.

Modern theories of the subject - theories that answer the questions of what we are, how we are, and how we relate to others - have their roots in the seventeenth and eighteenth centuries. Philosophers of the era, finding themselves free to diverge from classical accounts of the human and its world, pursued anew such questions as: What is the mind and how does it come by its ideas? How do we attain a sense of self? Are we fundamentally social creatures, or does the social (at best) represent a restriction on our animal drives and passions? Literature, meanwhile, examined these questions in its own distinct manner, and in doing so witnessed what many scholars recognize as the birth of the novel - a genre for which accounts of the subject are of central importance. This interdisciplinary course will read widely in Early Modern and "Enlightenment" literature and philosophy to better understand the roots of contemporary accounts of the subject and the social. Philosophical readings will include texts by John Locke, David Hume, Adam Smith, Mary Astell, Thomas Reid, Marya Schechtman, and Stephen Darwall. Literary readings will include Richard Steele, Alexander Pope, Horace Walpole, Eliza Haywood, John Cleland, Ignatius Sancho, Laurence Sterne, and Jane Austen. (A)

Instructor(s): Andrew Pitel; Tristan Schweiger Terms Offered: Winter

Prerequisite(s): Open to undergraduate and MA students, and all others with consent.

Equivalent Course(s): MAPH 41213, ENGL 41213, PHIL 41213, PHIL 21213

ENGL 21215. Hamlet: Adventures of a Text. 100 Units.

After a lifetime with Hamlet, I've become increasingly interested by the fluidity of the text: not only is there much too much of it, but there are also significant differences between the 2nd Quarto and the Folio-to say nothing of the 1st quarto. Nevertheless, there is (in my mind at least) no question that we have Hamlet! I intend with this class to explore the play in quest (as it were) of the essential Hamlet, reflecting on its contradictions, shifting perspectives, puzzles. For instance: why doesn't Hamlet go back to Wittenburg-is it his ambition, his mother, his sense that he has to deal with his uncle, or is it something else? Is Hamlet mad or feigning or something in between? Is he changed by his adventure with the pirates? Etc. We will use both volumes of the Arden 3rd edition. First, we'll spend some weeks going through the Folio text scene by scene, then we'll tackle the 1st Quarto, inquiring into Shakespeare's creative process and his relation to actual production. Some attention will be given also to the history of the reception of Hamlet. Instruction by discussion; final paper preceded by required submission of a project and opportunity to submit a draft for comments.

Instructor(s): J. Redfield Terms Offered: Spring

Prerequisite(s): Graduate Students by Consent Only

Equivalent Course(s): FNDL 21215

ENGL 21301. James Joyce: Ulysses. 100 Units.

This course considers themes that include the problems of exile, homelessness, and nationality; the mysteries of paternity and maternity; the meaning of the Return; Joyce's epistemology and his use of dream, fantasy, and hallucinations; and Joyce's experimentation with and use of language.

Instructor(s): S. Meredith Terms Offered: Spring

Equivalent Course(s): FNDL 21300

ENGL 21312. Research Methods. 100 Units.

This course trains students how to conduct research in the field of literary studies. We will learn and practice techniques of archival research, theoretical writing, close reading, literary history, digital methods, and other interdisciplinary approaches. We ask how and where do we do research? - in libraries, on computers, on field trips? What is an archive? Students will have the opportunity to begin to develop a new research project of their own design. This course is required for students who intend to write a BA Thesis in pursuit of the intensive track of the English major. However, it is open to all other students as well.

Instructor(s): Benjamin Saltzman (Autumn) & Josephine McDonagh (Spring) Terms Offered: Autumn Spring

ENGL 21370. Ships, Tyrants, and Mutineers. 100 Units.

Since the Renaissance beginnings of the "age of sail," the ship has been one of literature's most contested, exciting, fraught, and ominous concepts. Ships are, on the one hand, globe-traversing spaces of alterity and possibility that offer freedom from the repression of land-based systems of power. From Lord Byron to Herman Melville to Anita Loos, the ship has been conceived as a site of queerness and one that puts great pressure on normative constructions of gender. At the same time, the ship has been a primary mechanism for the brutality of empire and hegemony of capital, the conduit by which vast wealth has been expropriated from the colony, military domination projected around the world, and millions of people kidnapped and enslaved. Indeed, the horror of the "Middle Passage" of the Atlantic slave trade has been a major focus of inquiry for theorists like Paul Gilroy and Hortense Spillers, interrogating how concepts of racial identity and structures of racism emerge out of oceanic violence. In the 20th and 21st centuries, science-fiction writers have sent ships deep into outer space, reimagining human social relations and even humans-as-species navigating the stars. While focusing on the Enlightenment and 19th century, we will examine literary and filmic texts through the present that have centered on the ship, as well as theoretical texts that will help us to deepen our inquiries. Note: one session will be held at the Newberry Library's maps collections.(Fiction, 18/19)

Instructor(s): Tristan Schweiger Terms Offered: Autumn

Note(s): Open to open to 3rd and 4th years.

Equivalent Course(s): MAPH 41370, ENGL 41370, GNSE 41370, GNSE 21370

ENGL 21401. Advanced Theories of Gender and Sexuality. 100 Units.

Beginning with the fraught legacy of the New Left and the "new social movements" of the 60s and 70s, this seminar questions critically examines the theoretical histories that have determined how we think about gender and sex, as alternately something imposed on us externally, as 'structure,' and something identity-based, subjective, and internal. Since the 1990s, developments in queer, trans, feminist theory and Black studies have turned away from imagining politics and identity as structures in favor of thinking in terms of disruption, performativity, and fluid models of social construction and political action against it -- even as the movements they emerged out of relied heavily on critiques of Freud and Marx, refusing as well as using their theoretical imaginaries of politics as (materialist or psychic) structure. We will ask: what is a structural analysis? What is not a structural analysis, what is it opposed to? What do we mean when we enjoy ourselves to pay attention to structural conditions? How does thinking structure predispose us to think concepts like "sex," "sexuality," "race," and "gender" together or apart, as converging aspects of experience or as different epiphenomena of a single system? Starting from Afropessimism and the queer antisocial turn, readings will move backward in time to ask how notions of structure have informed theories of identity.

Instructor(s): Dana Glaser Terms Offered: Winter

Note(s): Undergraduates by Consent Only

Equivalent Course(s): PLSC 21410, CCCT 21400, CCCT 31400, GNSE 31400, PLSC 31410, ENGL 30201, GNSE 21400

ENGL 21420. 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): MAPH 41400, ENGL 41420

ENGL 21701. The Power and Politics of Description: Ethnography, Documentary and Modernist Literature. 100 Units.

The work of description—the way that writers convey the characteristic features and significant details of people and places in language—can contain and confirm biases and anchor stale tropes of identity, but can also refuse, exceed, play with, and subverting readerly expectations. Descriptions made for the purposes of political consciousness-raising, journalistic documenting, or narrative storytelling bring into sharp relief senses of ourselves in relation to perceptions of "otherness" along lines of place, race, class, and gender. In this class, we will read literary and photographic works by authors such as Zora Neale Hurston, Richard Wright, William Faulkner, James Agee and Walker Evans and focus on how they experiment with methodologies of description and representation of people borrowed from anthropology, photography, and documentary journalism, as well as literary techniques like stream-of-consciousness narration and first-personal disclosure—to productively account for the limitations of their individual perspectives and authorial voices as a narrative and poetic tool. Particular attention will be paid to how gender and sexuality, race and racialization, and embodiment impact these accounts of social worlds, relations, and cultures, and person.

Terms Offered: Spring

Equivalent Course(s): GNSE 31706, ENGL 31700, RDIN 21700, RDIN 31700, GNSE 21706

ENGL 21710. 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, metallic seams, plastics, crystalline structures, nuclear waste 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 what it means to form relations of sustenance and communal possibility with those who do not or cannot return human care and recognition. Such questions about are urgent ones for thinking about climate catastrophe, capital, settler colonialism and endemic pandemics, as well as for thinking substantively about resistance and what life and livable worlds beyond the bleak horizons of the present could be. This class will engage science fiction (authors may include Ursula Le Guin, Vonda McIntyre, Kim Stanley Robinson, Nalo Hopkinson, Jeff Vandermeer and more) and environmental and social theory of various kind (authors may include Elizabeth Povinelli, Andreas Malm, Eduardo Kohn, James C. Scott, David Graeber, Jasper Bernes and more)

Instructor(s): Hilary Strang Terms Offered: Spring

Equivalent Course(s): CEGU 21710, MAPH 41710, ENGL 41710

ENGL 21720. Science fiction against the state. 100 Units.

This course reads science fiction and other texts (including theory, essays and zines) that imagine what it might mean to live against, beyond or without the state, and thus beyond or against the law, the police and capitalism. We will engage with these other worlds in an attempt to formulate our own visions of other possible forms of communal life and relation. We will pay particular attention to questions of liberatory struggle; borders, policing and imprisonment; race, gender, family and social reproduction; and environment and ecological relations. We'll also spend some time thinking about actually existing forms of living against the state (including encampments, blockades, autonomous zones). SF authors may include Ursula Le Guin, Samuel Delany, Tade Thompson, Octavia Butler, and ME O'Brien and Eman Abdelhadi. Other authors may include Saidiya Hartman, Fredy Perlman, James Scott, Orisanmi Burton, Joy James and David Graeber.

Instructor(s): Hilary Strang Terms Offered: Winter

Equivalent Course(s): GNSE 41720, ENGL 41720, GNSE 21720, MAPH 41720

ENGL 21730. Rewild, repair, restore! Science fictions of life-making in the aftermath. 100 Units.

Science fiction has long imagined human relations persisting and transforming on the ruined earth. Indeed, science fiction imaginaries offered horizons for human, and more-than-human, environmental and social restoration long before most cultural forms began to grapple with what we sometimes still call "climate change." This class reads science fiction (mostly American, from the 1960s-2020s), alongside environmental and social theory to begin to ask what it might take to live toward and in conditions of repair, and what repair and restoration seem to mean in our current moment. We will be particularly interested in where and how environmental restoration intersects with conceptions of social repair, collective life-building and liberation.

What might repair require in scenes not only of environmental devastation, but of state violence, settler colonialism, racial capitalism and the uneven distribution of dispossession and loss? If restoration is a process and not a destination, what might the daily life under conditions of repair be? What possibilities for transformed collective life and relations might be opened up by processes of repair? What might not be repairable, or when and where might repair need to stop? We'll engage these questions and more by thinking and imagining with environmental theory, theories of settler colonialism and racial capital, feminist theories of reproduction, communication theory and science fiction.

Instructor(s): Hilary Strang Terms Offered: Spring

Note(s): Email the instructor directly for consent.

Equivalent Course(s): MAPH 41730, CEGU 21730, ENGL 41730, CEGU 41730

ENGL 21770. Ectogenes and others: science fiction, feminism, reproduction. 100 Units.

Recent work in feminist theory and feminist studies of science and technology has reopened and reconfigured questions around reproduction, embodiment, and social relations. Sophie Lewis's account of "uterine geographies" and Michelle Murphy's work on chemical latency and "distributed reproduction" stand as examples of this kind of work, which asks us to think about embodied life beyond the individual (and the human) and to see 'biological reproduction' in expansive and utopian ways. Social reproduction theory might be an example in a different key, as might recent Marxist and communist accounts of the gendering of labor under capital. Such investigations have a long (though sometimes quickly passed over) history in feminist thought (Shulamith Firestone's call for ectogenic reproduction is a famous example), and in the radical reimaginings of personhood, human/nature relations, and sexing and gendering of feminist science fiction. Indeed, the work of science fiction around these questions may be a whole other story than the one told by theory. This class will ask students to think between feminist science and technology studies, theoretical approaches to questions around social and biological reproduction, and the opening up of reproductive possibility found in feminist science fiction. SF authors may include Kate Wilhelm, Octavia Butler, Nalo Hopkinson, Naomi Mitchison, and M.E. O'Brien and Eman Abdelhadi, among others.

Instructor(s): Hilary Strang Terms Offered: Winter

Note(s): Email the instructor directly for consent.

Equivalent Course(s): ENGL 41700, MAPH 41700, GNSE 41700, GNSE 21705

ENGL 21785. Black in Colonial America: Three Women. 100 Units.

Through a survey of texts by and about Sally Hemings, Phillis Wheatley and Tituba, "the Indian," we will consider the lives of three black women in colonial America. In this period of expansion and contraction of the concepts of race and bondage, what kind of "tellings" were possible for these women? By reading texts written as early as 1692 and as late as 2008, we will also consider how representations of these women have changed over time. (18th/19th, Theory)

Instructor(s): SJ Zhang Terms Offered: Spring

Equivalent Course(s): GNSE 20162, RDIN 21785, SIGN 26076

ENGL 21822. Photography, Modern Literature, and the Archive. 100 Units.

This course, co-taught between English and Art History, considers the fertile cross-pollination between photography and literature in the United States from the late nineteenth century through the present. Tracing the reciprocal influence of text and image-based practices, we will look to photographs in social documentary tradition as a creative foundation for works of prose, poetry, and fiction, while also analyzing the integration of these literary modes into visual media like photobooks and exhibitions. Using archival theories as a critical frame, we will consider photographs as a basis for historical knowledge, as well as sites of creative intervention and revision. The aim of our comparative investigations will be to develop an interdisciplinary toolkit and critical vocabulary to bridge literature, art history, and cultural studies. The course will include multiple visits to museums and campus archives.

Instructor(s): Megan Tusler Terms Offered: Spring

Equivalent Course(s): ARTH 41822, ENGL 41822, MAPH 41822, ARTH 21822

ENGL 21854. Reading Capital. 100 Units.

Capital is frequently described as a difficult-to-categorize text: part satire, part history, part theory. Yet for all this ambiguity, there is a sense in which the subtitle makes its generic affiliation quite clear: it is a "critique of political economy." What exactly is "critique," and how, in light of recent debates in literary studies, might reading Capital sharpen our sense of what it can and cannot do? And to what extent can it be considered a creative or poetic practice, as much as one committed to truth? (Theory, 1830-1990, 18th/19th Century)

Instructor(s): Jonathan Flatley & Sianne Ngai Terms Offered: Winter

Equivalent Course(s): FNDL 21854, CCCT 21854

ENGL 21882. Virginia Woolf: Love, Life, Writing. 100 Units.

How to write a life? Virginia Woolf grappled with this question, and so will we in this course. How, indeed, does one write, not only one's own life, but the life of others, particularly when strong feelings are involved? We will study Woolf's reflections on how to capture a life along with her attempts to do so, delving into her essays, novels, and life-writing (letters, diaries, and auto/biographical works). With the different literary genres, along with Woolf's various engagements with other arts, we will see different approaches to re/creating personalities and inter-personal relationships emerge. To help us understand Woolf, we will examine her Victorian background, her Bloomsbury circle, and the Modernism with which she is associated. We will also

engage with relevant theories of selfhood, sexuality, and auto/biography. At stake in our investigations is the role and critical potential of the personal in literary production. We will discuss this while taking up subjects such as familial relationships, the meaning of friendship, and the complexities of love. Throughout, we will consider Woolf's relevance for today, and we will conclude with how Woolf's own life has been taken up by others. (Fiction, 20th/21st)

Instructor(s): Christine Fourinaies Terms Offered: Spring

Equivalent Course(s): GNSE 21882, FNLD 21882

ENGL 22011. Nabokov: Three Novels. 100 Units.

In this course, three novels by Vladimir Nabokov—*Invitation to a Beheading* (1935-6), *The Real Life of Sebastian Knight* (1941), and *Invitation to a Beheading* (1957)—are studied in depth with an eye toward their use of language, metanarrative, and the relationship between the author and reader relationship. The first novel is Nabokov's penultimate Russophone work, the second his first Anglophone work, and the third a work written at a time when Nabokov's concern with translation, from language to language, past to present, and cruelty to compassion are at their height.

Instructor(s): Malynne Sternstein Terms Offered: Winter

Note(s): This course fulfills the GATEWAY requirement for REES majors matriculating in AY 2025-26.

Equivalent Course(s): REES 32011, REES 22011, ENGL 32012, FNLD 22011

ENGL 22021. Collage Poetics. 100 Units.

Within this course, American poetry of the late 20th and the 21st centuries will serve as our primary textual/material object, but our conceptual object (or optic) will be derived, in the first instance, from work in visual media and various accounts of that work. Of course, distinctions between the visual and the verbal, the graphic and the discursive, often break down within collage practices. Writers will include Brion Gysin, John Ashbery, Ted Berrigan, Susan Howe, Robin Coste Lewis, and Tan Lin. Some of our time will be spent in the Regenstein's Special Collections, and in the Smart Museum.

Instructor(s): Bill Brown Terms Offered: Spring

Equivalent Course(s): ENGL 40001, CCCT 22021, CCCT 40001

ENGL 22048. Girlhood. 100 Units.

This course focuses on narratives in which the category of "girl" or "girlhood" is under construction, or called into question. We'll begin with a number of foundational works from the eighteenth and nineteenth centuries (Jane Austen, Mary Wollstonecraft, Louisa May Alcott, Harriet Jacobs), and will move into novels, films, comics, and memoirs from the twentieth and twenty-first centuries (likely to include texts by Zitkala-Sa, Carson McCullers, Toni Morrison, Myriam Gurba, and films by Peter Weir, Todd Solondz, Celine Sciamma). Throughout, the course will draw on work from fields like sociology, history, and feminist and queer theory to consider changing conceptions of childhood, adolescence, and development, as well as the way that intersections of race, class, gender, sexuality, and ability shape categories and narratives of "girlhood." (Fiction)

Instructor(s): Heather Keenleyside Terms Offered: Winter

Equivalent Course(s): GNSE 20161

ENGL 22212. Special Topics in Criticism and Theory: Gender and Sexuality. 100 Units.

An introduction to classic texts in feminist and queer literary criticism. (Theory, 1840-1990)

Instructor(s): Sianne Ngai Terms Offered: Spring

Equivalent Course(s): CCCT 22212, GNSE 20134

ENGL 22352. Black Game Theory. 100 Units.

This course explores games created by, for, or about the Black diaspora, though with particular emphasis on the United States. We will analyze mainstream "AAA" games, successful independent and art games, and educational games. Beyond video games, we will take a comparative media studies perspective that juxtaposes video games with novels, films, card games, board games, and tabletop roleplaying games. Readings will be drawn from writing by Frantz Fanon, Noah Wardrip-Fruin, Lindsay Grace, Saidiya Hartman, Sarah Juliet Lauro, Achille Mbembe, Fred Moten, Frank B. Wilderson, and others.

Instructor(s): Patrick Jagoda and Ashlyn Sparrow Terms Offered: Winter

Equivalent Course(s): CMST 22350, RDIN 22350, CMST 32350, ENGL 32352, MADD 12350, RDIN 32350, CDIN 32350

ENGL 22408. Trans Genres. 100 Units.

This course explores genres of writing and cultural production concerned with transgender life and politics. Students will engage genre's relationship to gender, as they will read across memoir, fiction, poetry, and criticism. (Theory).

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

Equivalent Course(s): RDIN 20408, GNSE 20133

ENGL 22434. Extinction, Disaster, Dystopia: Environment and Ecology in the Indian Subcontinent. 100 Units.

This course aims to provide students an overview of key environmental and ecological issues in the Indian subcontinent. How have the unique precolonial, colonial, regional and national histories of this region shaped the peculiar nature of environmental issues? We will consider three major concepts—"extinction", "disaster" and "dystopia" to see how they can be used to frame issues of environmental and ecological concern. Each concept will act as a framing device for issues such as conservation and preservation of wildlife, erasure of adivasi (first

dweller's) ways of life, environmental justice, water scarcity and climate change. The course will aim to develop students' ability to assess the specificity of these concepts in different disciplines. For example: What methods and sources will an environmental historian use to write about wildlife? How does this differ from the approach an ecologist or literary writer might take? Students will analyze various media: both literary and visual, such as autobiographies of shikaris (hunters), graphic novels, photographs, documentary films, ethnographic accounts and environmental history.

Instructor(s): Joya John Terms Offered: Spring

Equivalent Course(s): SALC 25310, GLST 25310, HIST 26806

ENGL 22505. Seeing Islam and the Politics of Visual Culture. 100 Units.

From terrorists to "good Muslims," standards in the racial, cultural, and religious representations surrounding Islam have fluctuated across U.S. media. How do we conceptualize the nature of visual perception and reception? The history of colonialism, secular modernity, gender, patriarchy, and the blurred distinctions between religion and racialization have all contributed to a milieu of visual cultures that stage visions of and arguments about Islam. Hostility towards Muslims has not abated as we venture well into the 21st century, and many remain quick to blame an amorphous media for fomenting animosity towards the "real" Islam. We use these terms of engagement as the start of our inquiry: what is the promise of a meaningful image? What processes of secular translation are at work in its creation and consumption? Is there room for resistance, legibility, and representation in U.S. popular culture, and what does representation buy you in this age? We will pair theoretical methods for thinking about imagery, optics, perception, and perspective alongside case studies from film, stage, comedy, streaming content, and television shows, among others. Students will critically engage and analyze these theories in the contexts from which these works emerge and meld into a mobile and diasporic U.S. context. Together, we will reflect on the moral, political, and categorical commitments vested in different forms of media against historical trends of the 20th and 21st century.

Instructor(s): Samah Choudhury Terms Offered: Spring

Note(s): Undergrad students register for Section 1; Grad students register for section 2

Equivalent Course(s): ENGL 32505, ISLM 37555, RDIN 32500, CMST 32500, RLST 27555, ARTV 20667, GNSE 32511, GNSE 22511, RDIN 22500, CMST 22500

ENGL 22560. Staging the University. 100 Units.

This course will cover the rich representation of university life in non-professional Renaissance drama (including student-written plays, hazing plays, moralities, and satirical pamphlets, as well as intriguing fragments from lost plays), and the tantalizing glimpses this subject that the public stage offer. Plays include Love's Labour's Lost, The Parnassus Plays, Michaelmas Term, The Marriage of Wit & Science, and several neo-Latin plays in English translation. It will also provide a deep dive into the student scrapbooks of the late 16th / early 17th centuries; students will assemble their own album amicorum based on this curious and compelling form of self-documentation. Half of the course meetings will be taking place in the Regenstein Library's Special Collections. (Medieval/Early Modern)

Instructor(s): Ellen Mackay Terms Offered: Winter

Equivalent Course(s): ENGL 42560, TAPS 20350, TAPS 40350

ENGL 22671. Orhan Pamuk. 100 Units.

What happens when postmodern fiction refuses to stay post? What if the most radical act of postmodernism is embracing history? Pamuk's novels reimagine the past in ways that refuse to settle for the fragmented, chaotic world we are told to expect. This course explores a selection of key works by Nobel Prize-winning author Pamuk, including his modernist novel *The New Life* and his postmodern masterpieces such as *The White Castle*, *My Name is Red*, and *A Strangeness in My Mind*. How does Pamuk use Istanbul in his work? Does it function merely as a setting, or does it take on the role of a character, with its history, contradictions, and politics reshaping the narrative? We will also engage with selections from Pamuk's essays on literary craft and his memoir Istanbul to better understand his layered relationship with this complex city. Pamuk's works offer a nuanced exploration of East and West, confronting the legacy of Orientalism while subverting postmodern conventions. How does he reframe techniques like metafiction, unreliable narrators, or nonlinear time to explore memory, identity, and the restless nature of modernity? We will also trace the evolution of Pamuk's style and examine how his growing global audience influences his self-presentation as a writer.

Instructor(s): Levi, Melih Terms Offered: Winter

Equivalent Course(s): CMLT 22671, FNDL 22671, NEHC 22671

ENGL 22680. Queering the American Family Drama. 100 Units.

This course will examine what happens to the American Family Drama on stage when the 'family' is queer. Working in dialogue with a current production at Court Theatre, we will move beyond describing surface representations into an exploration of how queering the family implicates narrative, plot, character, formal conventions, aesthetics and production conditions (e.g. casting, venues, audiences, marketing and critical reception). Texts will include theatrical plays and musicals, recorded and live productions, and queer performance theory. This course will be a combined seminar and studio, inviting students to investigate through readings, discussion, staging experiments, and a choice of either a final paper or artistic project.

Instructor(s): L. Buxbaum Terms Offered: Autumn

Equivalent Course(s): TAPS 22680, TAPS 32680, AMER 22680, SIGN 26080, GNSE 20116

ENGL 22817. Pale Fire. 100 Units.

This course is an intensive reading of *Pale Fire* by Nabokov.

Instructor(s): M. Sternstein Terms Offered: Spring

Equivalent Course(s): FNLD 25311, REES 20020, GNSE 39610, GNSE 29610, REES 30020

ENGL 22930. Intro to Critical Race Theory. 100 Units.

Critical Race Theory (CRT) has recently filled headlines as it has become a hotly debated topic in U.S. political, educational, and media discourse. However, the tenets and thinkers that shape CRT tend to be left out of the conversations that dominate the media. What is this theoretical framework? Who are the thinkers who shape and contribute to these theories of the construction of race? What does CRT say about the relationship between race and institutions, such as the United States' legal system or education? To address these questions, students in this course will read and engage with foundational texts of CRT by scholars including Eduardo Bonilla-Silva, Kimberlé Crenshaw, and Cheryl Harris. In addition to learning the key tenets of this theoretical framework, students will also use it to think across disciplines, institutional structures, and forms of media.

Instructor(s): Danielle Jones Terms Offered: Winter

Equivalent Course(s): RDIN 22900

ENGL 23002. Techné and Technique. 100 Units.

In European thought, the relationship between *technê* (craft or art) and *epistêmê* (knowledge) has long been a fraught one. Crucially, the practical knowledge associated with skill or art in making is often subordinated to more abstract forms of knowledge production such as mathematics or philosophy itself; and in the sphere of art, poets and critics often make a distinction between 'mere' technique and higher or unmediated forms of artistic expression. In this course, we will examine philosophical and artistic assumptions and arguments about *technê*, *technics*, and *technique* by staging a broad conversation between poets and philosophers; and we will consider recent discussions of *technê* and the impact that modern scientific technology has on the nature of thinking and artistic making. Readings will be drawn from philosophers such as Plato, Aristotle, and Heidegger, and from poetic works ranging from ancient epics to Wallace Stevens and beyond. Final projects may include critical essays, creative projects, or creative/critical works.

Instructor(s): Ryan Coyne and Srikanth Reddy Terms Offered: Spring

Note(s): This course meets the CS Committee distribution requirement for Divinity students.

Equivalent Course(s): RLST 23002, DVPR 43002, ENGL 43002

ENGL 23101. Indigenous Feminisms. 100 Units.

Indigenous women, queers, trans, non-binary, and Two Spirit people have been at the forefront of Indigenous resistance struggles, most recently at Standing Rock, at Mauna Kea, and in protests against Line 3 and Line 6 pipelines in the upper midwest and Canada. Their voices, along with Indigenous queer and feminist scholars in academia, have been working to understand the interrelatedness of gendered violences, land dispossession, and cultural appropriation. This class will consider how Indigenous feminist, queer, and Two Spirit scholars have theorized gender, sexuality, race, and colonialism alongside queer and feminist of color critiques toward accountable visions of resistance. We will read works by Indigenous feminist scholars, writers, poets, and activists from the nineteenth-century to the twenty-first to consider how Indigeneity challenges how gender and sexuality are experienced in the context of ongoing settler colonialism.

Instructor(s): Jodi Byrd Terms Offered: Spring

Equivalent Course(s): RDIN 33100, GNSE 30152, GNSE 20152, ENGL 33101, RDIN 23100

ENGL 23235. European Crime Fiction and Film. 100 Units.

This course introduces students to the genre of crime fiction (and film) in a European and interdisciplinary context. We will start by examining the beginning of the genre in the 18th century alongside: the history of the police in Germany, France, and Britain; the development of public administration; and that of the modern state. We will trace the figure of the detective, the criminal, the victim; the relationship between crime fiction and the urban environment or society more broadly ("police" comes from the Greek polis=city); the history of policing practices; changing concepts of justice and guilt; the status of clues, indices, evidence. We will also consider the parallels between practices of reading and detecting and we will engage with some theoretical and philosophical writings on the genre (e.g., Siegfried Kracauer, Ernst Bloch, Michel Foucault) before ending with a consideration of the history of true crime. Other materials include Hoffmann, Poe, Browning, Conan Doyle, Simenon, Christie, alongside films such as: *M* (Fritz Lang); *The Third Man* (Carol Reed); *The Smiling Madame Beudet* (Germaine Dulac), *Outrage* (Ida Lupino); *Die Reise nach Lyon* (*Blind Spot*) (Claudia von Alemann); *Anatomy of a Fall* (Justine Triet). Readings and discussions in English. All students welcome.

Equivalent Course(s): ENGL 33235, FNLD 23235, CMLT 33235, GRMN 23235, GRMN 33235, CMLT 23235, MAPH 33235

ENGL 23288. Tracing Black and Native Relations in South Chicago. 100 Units.

This course traces the labor of Black and Native people in relation to Hyde Park, Chicago, beginning with the 1893 World's Fair through Nuclear Development in the 20th century. We will study the afterlives of slavery and native dispossession by visiting local sites and archives. Using methodologies from the fields of Anthropology, Literary Studies and Native Studies, we will foreground the importance of being in place, to situate ourselves as students and teachers in the neighborhood. Students will theorize themselves in place and in relation to those past as they work towards a public facing final assignment. (20th/21st, Theory)

Instructor(s): Teresa Montoya & SJ Zhang Terms Offered: Spring

Equivalent Course(s): ENGL 43288, CHST 23288, ANTH 43288, RDIN 43288, ANTH 23288, RDIN 23288

ENGL 23421. Transcontinental Romanticism. 100 Units.

In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott's radically progressive Temple School in Boston. Fuller's passion for the German Romantics and their propagation in America is representative of the profound importance that the "American Transcendentalists" (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis' fragmentary novel *Heinrich von Ofterdingen* and Fuller's fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel's *Phenomenology of Spirit* and Thoreau's "Civil Disobedience;" exemplarity and individualism in Emerson's "Self-Reliance" and Nietzsche's "Schopenhauer as Educator."

Instructor(s): Simon Friedland Terms Offered: Spring

Equivalent Course(s): GRMN 23421, CMLT 23421

ENGL 23550. Sorry, Not Sorry: The Literary and Political History of Apologies, Confessions and Defense Speeches. 100 Units.

This course examines the genre of the apology and, asks-but does not necessarily answer-the question of what a good apology is. We will read a broad historical arc of classical Greek apologia and defense speeches, works and practices of Christian confessionals, Sir Philip Sidney's Elizabethan "Apology for Poetry", as well as criticism and theory about regret and forgiveness in the "Age of Apology" after WWI. We will end by reading a number of contemporary political apologies (as well as the archive of apologies offered by celebrities and YouTube confessionals) as well as a collection of alter-apologetic literature that re-works or responds to the terms of the apologies and offers antagonistic forms of relation to the ongoing present of settler-colonialism, structural racism, and patriarchal violence. In particular, we will read works by Eve Ensler, Layli Long Soldier, Jordan Abel, and Tanya Lukin Linklater, and the queer performance collaboration between Adrian Stimson and settler artist AA Bronson, works which explore how apologetic genres open unique ways to address a national politics whose power comes about through instruments that are bureaucratic, archival, and issued on paper.

Instructor(s): Bellamy Mitchell Terms Offered: Autumn

Equivalent Course(s): SCTH 36101, RDIN 33500, RDIN 23500, ENGL 33550, SCTH 26101

ENGL 23600. Documentary Literature in the 20th and 21st Century. 100 Units.

In this course we will read works of literature from the 20th and 21st centuries that present, subvert, challenge and question the stories of "what happened" through a variety of literary, filmic, and documentary techniques. We will read works of nonfiction journalism as well as novels, examine how the development of photographic technologies and the circulation of "the news" change the perception of time and history, read experimental and poetic utopian re-tellings of historical violences towards activist ends of social change, consider the function of monuments and performances that attempt to preserve or change our memories of the past, and watch performance works and embodied movements that all engage the documentary. We will examine the play between the subjective perspective and presentational form of historical events and the people that documentary literature portrays through the work of artists and authors such as Dorothea Lange, Charles Reznikoff, Muriel Rukeyser, Joshua Oppenheimer, Mark Nowak, and Divya Victor.

Instructor(s): Bellamy Mitchell Terms Offered: Autumn

Equivalent Course(s): RDIN 33600, ENGL 33602, RDIN 23600

ENGL 23708. The Poetry and Prose of Thomas Hardy. 100 Units.

A Victorian and a Modernist, a rare master of the arts of fiction and poetry, Thomas Hardy outraged Victorian proprieties and helped to make 20th century literature in English possible. Close reading of four novels and selected early middle, and late poems by Hardy, with attention to the contexts of Victorian and Modern literary culture and society.

Instructor(s): Rosanna Warren Terms Offered: Winter. Not offered 21-22.

Note(s): For graduate students and advanced undergraduates.

Equivalent Course(s): FNDL 26011, ENGL 43708, SCTH 46011

ENGL 24240. Drama Queens: Women Playwrights in the Renaissance. 100 Units.

This course will introduce you to early modern women playwrights from England (Elizabeth Cary, Margaret Cavendish, Aphra Behn) and from continental Europe (the French Marguerite de Navarre and Madame de Villedieu, the Italian Antonia Pulci and Margherita Costa, the Spanish Ana Caro and-beyond Europe- the Mexican Sor Juana Inés de la Cruz). We will analyze the complex works, ideas, and lives of those brilliant playwrights through the lenses of intersectional trans inclusive feminism, transnationalism, and premodern critical race studies. Throughout, we will remain alert to the sense of possibility that suffuses these plays' political imagination. This course is open to MAPH students and to PhD students upon request (Drama, Medieval/Early Modern)

Instructor(s): Noémie Ndiaye Terms Offered: Autumn

Equivalent Course(s): GNSE 20148, GNSE 30148, FREN 24240, TAPS 34240, ENGL 30148, TAPS 24240

ENGL 24252. Black Quietude. 100 Units.

This course considers modes of quietude as they intersect experiences of blackness. What can be conveyed or contained in moments of stillness or quiet? Is black quietude a moment of universalism that transcends the determinations of race? Or do black subjects carry or project the experience of racialization into their spaces of quiet? Do we define quiet for the black subject on the same terms as for other racial categories? (Theory)

Instructor(s): Tina Post Terms Offered: Winter

Equivalent Course(s): RDIN 24252, TAPS 24252

ENGL 24326. Politics and the Novel. 100 Units.

As a form, the novel seems ill-suited to political messaging. The very act of reading a novel stagnates political action insofar as it demands isolation and a retreat from collective life. Then there are the pitfalls of misinterpretation. Conventionally, novels include a variety of characters with differing perspectives: how to ensure that the reader understands which is the right one? Finally, how can a novel, after it has enabled its readers to withdraw into a fictional world, successfully motivate them to get up and intervene in society? Yet despite these challenges, the novel has also been the chosen genre for many writers, both reactionary and revolutionary, who aim to convince the public of their cause. In this course, we will read political novels and their theories from the twentieth century to today, paying special attention to how writers adapt narrative forms to try to control the inherent ambiguity of literary discourse. Readings will include theoretical texts by Benjamin, Lukács, Sartre, Adorno, Jameson, and Rancière; novels by Seghers, Grass, and Houellebecq, among others.

Instructor(s): Sophie Salvo Terms Offered: Autumn

Equivalent Course(s): GRMN 37326, ENGL 37326, FNLD 27326, GRMN 27326

ENGL 24503. 20th Century American Drama. 100 Units.

Beginning with O'Neill's 'Long Day's Journey into Night' through the American avant-garde to the most recent production on Broadway, this course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form in context to specific decade as well as cumulatively through the twentieth century. Textual analysis is consistently oriented towards production possibilities, both historically and hypothetically. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.

Instructor(s): H. Coleman

Equivalent Course(s): TAPS 20110, ARTH 25885

ENGL 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.

The Japanese word *kawaii* (commonly translated as "cute" or "adorable") has long been a part of Japanese culture, but, originating from schoolgirl subculture of the 1970s, today's conception of *kawaii* has become ubiquitous as a cultural keyword of contemporary Japanese life. We now find *kawaii* in clothing, food, toys, engineering, films, music, personal appearance, behavior and mannerisms, and even in government. With the popularity of Japanese entertainment, fashion and other consumer products abroad, *kawaii* has also become a global cultural idiom in a process Christine Yano has called "Pink Globalization". With the key figures of Hello Kitty and Rilakkuma as our guides, this course explores the many dimensions of *kawaii* culture, in Japan and globally, from beauty and aesthetics, affect and psychological dimensions, consumerism and marketing, gender, sexuality and queerness, to racism, orientalism and robot design.

Instructor(s): Nisha Kommattam Terms Offered: Winter

Equivalent Course(s): EALC 24520, CMLT 24510, MADD 14510, GNSE 24511

ENGL 24526. Forms of Autobiography. 100 Units.

This course examines the innovative, creative forms autobiography has taken in the twentieth and twenty-first centuries. We will study works 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, poetry, 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 were published and received. Autobiography will prove a privileged site for probing constructions of family narratives, identity politics, and public personas. The main authors studied are Paul Auster, James Baldwin, Roland Barthes, Doris Lessing, Vladimir Nabokov, Marjane Satrapi, W.G. Sebald, Gertrude Stein, and Virginia Woolf. (20th/21st)

Instructor(s): Christine Fourniaies Terms Offered: Winter

Equivalent Course(s): GNSE 24526, GNSE 34526, ENGL 34526

ENGL 24550. The Symbolic in the Age of Computation. 100 Units.

We will examine the notion of the symbolic from three perspectives: the phenomenological/philosophical, the computational, and the psychoanalytic. First we will look at modernity's relation to the symbolic as treated in the work of Husserl, Merleau-Ponty, Cassirer, and Panofsky. Next, we explore the symbolic in Turing's theorization of a universal computing machine and Claude Shannon's invention of information entropy. Secondary sources and Benjamin Labutut's "novel," *The Maniac* will also be read. Finally we will take up Lacan's work in reference to the foregoing contexts, including essays by Friedrich Kittler, Barbara Johnson, and Lydia Liu.

Instructor(s): Joshua Kates Terms Offered: Spring

Equivalent Course(s): ENGL 34550, COGS 26502

ENGL 24788. Getting the 90s We Deserve. 100 Units.

The aim of this seminar is to help its members recover visions, texts, sounds, concepts, moods and utopian impulses from the 1990s that can help us to see our way out of our current situation, that help us to imagine different worlds. Through a series of readings, viewings, listenings, and conversations, we will engage in an ongoing collaborative project that will culminate with a collectively composed and designed performance and publication at the end of the quarter. Two areas of thematic focus will be 1) the nature and effects of the fall of the Berlin wall, the collapse of the Soviet Union and the end of the Cold War on political situations ranging in scale from the intimate and personal to the global and geopolitical and 2) the emergence of a new queer politics in response to the AIDS crisis and the corresponding emergence of queer theory. Our course title is inspired by a 1999 essay by Douglas Crimp, in which he argued for a return to Andy Warhol's films and art through the methods and concepts offered by cultural studies and queer theory, instead of the ones that a conservative art history had theretofore presented. Crimp's retrospective look at the gender and sexually transgressive underground film and theater scene of the 1960s in order to demonstrate the contemporary relevance of cultural, visual and queer studies motivates our desire to get more out of the 1990s for our troubled present.

Instructor(s): Jonathan Flatley Terms Offered: Winter

Equivalent Course(s): CMLT 44788, ARTV 20478, GNSE 24788, GNSE 44788, CMLT 24788, ARTV 30478, ENGL 44788

ENGL 24951. Animals, Ethics and Religion. 100 Units.

Why are some animals considered food and others objects of religious devotion? Why do we treat dogs like family and kill flies without a second thought? Why do animals appear so frequently as metaphors in our everyday speech? In this course, students will explore these questions by reading texts featuring animals in literature, scripture, and theory, ranging from the Bible, Zora Neale Hurston, and Franz Kafka to Flannery O'Connor and J.M. Coetzee. We will bring these diverse texts together in order to investigate how animals illuminate religious questions about the relationship among humans, animals, and the divine.

Equivalent Course(s): RLST 28020

ENGL 25318. Literary Radicalism and the Global South: Perspectives from South Asia. 100 Units.

What does it mean to speak of literary radicalism? What are the hallmarks of a radical literature? And how does any such body of radical literature relate to the crucial question of empire, while also seeking to not be limited by that address? This course will explore the theme of literary radicalism through perspectives arising from South Asia. Over the twentieth century the subcontinent has been shaped through a wide variety of social and political movements: from anticolonial struggles to communist organising, feminist struggles, anti-caste mobilisation, indigenous protest and more, with their histories intertwining in different ways. We will start with a consideration of some texts on literary radicalism from other parts of the global South by authors such as Julia de Burgos and Ngugi Wa Thiong'o, and then move through a detailed discussion of South Asian texts every week to examine particular aspects of literary style and history. We will study texts from a variety of subcontinental languages (in translation, unless originally in English), and across different forms - poetry, short fiction, children's literature, novels, a memoir, a graphic novel and a documentary film on a poet.

Instructor(s): Abhishek Bhattacharyya Terms Offered: Spring

Note(s): No prior training in South Asia or literature courses is a requirement.

Equivalent Course(s): SALC 25318

ENGL 25505. Public Thinkers in Profile: Susan Sontag. 100 Units.

Susan Sontag (1933-2004) was one of the most influential intellectuals of the 20th century. She was and remains known for her extensive, stylistically dazzling essays on art, politics, and culture. This course examines Sontag's major essays, as well as her personal writing, her fiction, and her public appearances. We will also examine Sontag as a model of the "serious" thinker, who refuses to have their public contributions disciplined by the needs of any larger political or social group. While working out Sontag's particular stances and contributions to literature, art, and cultural criticism, we will use her as a lens to consider the changing role of the public intellectual during her lifetime.

Equivalent Course(s): FNDL 24999, PUBT 25000

ENGL 25540. New Caribbean Writing. 100 Units.

Caribbean literature is having a moment. NPR reported in 2023 that "this region has long been punching above its weight on the international literary scene." We will read Safiya Sinclair's (Jamaica/U.S.) *How to Say Babylon*, a memoir of self-discovery after being raised by an authoritarian father; a new translation of Mayra Santos Febres' (Puerto Rico) collection of migration poems, *Boat People*; Myriam Chancy's novel *What Storm, What Thunder* (Haiti/Canada/U.S.), set after the 2010 earthquake in Haiti; and poems from Shivane Ramlochan (Trinidad & Tobago) and Dionne Brand (Canada/T&T). Our class will also include trips to literary events and visiting speakers.

Instructor(s): Kaneesha Parsard Terms Offered: Spring

Equivalent Course(s): CMLT 25540, RDIN 25541, LACS 25540

ENGL 25630. Family Sagas: Women's Writing from Africa and the African Diaspora. 100 Units.

When asked why she writes, Jamaica Kincaid once said, "I liked to talk about my mother, her family, my life, what happened to me...and I could only get to them in this way." This English and Creative Writing seminar focuses on family sagas: multigenerational stories of intimacy, friction, and survival in women's writing of Africa and the African diaspora. Reading novels and poetry, we will come to understand how Black women writers

have remembered or imagined family. The works we will read take place against the backdrops of slavery, colonialism, war, intimate violence, nationalism, and migration. Yet, they also portray the rhythms and joys of everyday life. Throughout the quarter, we will explore the imaginative techniques these authors use to engage the senses, both the mundane and the fantastical. This body of work will also be a guide for our own creative writing, in which we will mine our own family stories, meditating on family heirlooms, portraits, and more. In addition to our classroom work, we will engage the study and craft of family sagas in the city of Chicago: activities may include visiting libraries, bookstores, and theatres, and special visits from writers. (Fiction, 20th/21st)

Instructor(s): Julie Iromuanya & Kaneesha Parsard Terms Offered: Winter
Equivalent Course(s): RDIN 25630, GNSE 20160, SIGN 25630, CRWR 17020

ENGL 25700. Sex, Gender, and Sexuality in the Middle Ages. 100 Units.

The field of gender and sexuality in medieval Western Europe is both familiar and exotic. Medieval poetry is fascinated by the paradoxical inner workings of desire, and poetic, theological, and philosophical texts develop sophisticated terms for analyzing it. Feminine agency is at once essential to figurations of sexual difference and a scandal to them. Ethical self-realization gets associated both with abstinence and with orgasmic rapture. This course will examine these and other topics in medieval gender and sexuality through reading a range of materials including poetry, theology, gynecological treatises, hagiography, and mystical writing.

Instructor(s): Mark Miller Terms Offered: Spring
Equivalent Course(s): ENGL 35700, GNSE 35700, GNSE 20159

ENGL 25805. Popol Vuh, Epic of the Americas. 100 Units.

One of the oldest and grandest stories of world creation in the native Americas, the Mayan Popol Vuh has been called "the Bible of America." It tells a story of cosmological origins and continued historical change, spanning mythic, classic, colonial, and contemporary times. In this class, we'll read this full work closely (in multiple translations, while engaging its original K'iche' Mayan language), attending to the important way in which its structure relates myth and history, or foundations and change. In this light, we'll examine its mirroring in Genesis, Odyssey, Beowulf, Ovid's Metamorphoses, and Diné Bahane' to consider how epics struggle with a simultaneity of origins and historiography. In highlighting this tension between cosmos and politics, we'll examine contemporary adaptations of the Popol Vuh by Miguel Ángel Asturias, Ernesto Cardenal, Diego Rivera, Dennis Tedlock, Humberto Ak'ab'al, Xpetra Ermandex, Patricia Amlin, Gregory Nava, and Werner Herzog. As we cast the Guatemalan Popul Vuh as a contemporary work of hemispheric American literature (with North American, Latin American, Latinx, and Indigenous literary engagement), we will take into account the intellectual contribution of Central America and the diaspora of Central Americans in the U.S. today. As a capstone, we will visit the original manuscript of the Popol Vuh held at the Newberry Library in Chicago, thinking about how this story of world creation implicates us to this day. (Poetry, Fiction)

Instructor(s): Edgar Garcia Terms Offered: Spring
Prerequisite(s): Note: students who cross-list from RLL will read Spanish-language texts in their original Spanish
Equivalent Course(s): FNLD 25805, LACS 25805

ENGL 25810. Writing Dreams. 100 Units.

In this course students will study poetry, literature, and art written with dreams and dream practices to better understand the relation between dreaming and writing; and to gain some creative practice in connecting their own writing to their dreaming. We will read literature from a broad range of cultural and historical locales to gain an expanded sense of oneiric writing. And we will intensify that reading with regular writing exercises meant to elicit poetics from the subconscious. In doing so we will trouble simplistic accounts of the subconscious as merely suppressed or hidden consciousness, considering instead how the psychology of nightly visions relates to social, political, historical, and anthropological worlds. Students will be expected to maintain daily/nightly writing journals with weekly prompts to facilitate creative works. Final projects will consist of a polished portfolio or some equivalent. (Poetry, Theory)

Instructor(s): Edgar Garcia Terms Offered: Winter
Equivalent Course(s): COGS 26503

ENGL 25945. Digital Storytelling. 100 Units.

New media have changed the way that we tell and process stories. Over the last few decades, writers and designers have experimented with text, video, audio, design, animation, and interactivity in unprecedented ways, producing new types of narratives about a world transformed by computers and communications networks. These artists have explored the cultural dimensions of information culture, the creative possibilities of digital media technologies, and the parameters of human identity in the network era. This course investigates the ways that new media have changed contemporary society and the cultural narratives that shape it. We will explore narrative theory through a number of digital or digitally-inflected forms, including cyberpunk fictions, text adventure games, interactive dramas, videogames, virtual worlds, transmedia novels, location-based fictions, and alternate reality games. Our critical study will concern issues such as nonlinear narrative, network aesthetics, and videogame mechanics. Throughout the quarter, our analysis of computational fictions will be haunted by gender, class, race, and other ghosts in the machine.

Instructor(s): Ian Bryce Jones Terms Offered: Winter
Equivalent Course(s): CMST 25945, MADD 14945

ENGL 25970. Alternate Reality Games: Theory and Production. 100 Units.

Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of "alternate reality" or "transmedia" gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Not offered in 2025-2026

Prerequisite(s): PQ: Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form: <https://forms.gle/QvRCKN6MjBtcteWy5>; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu

Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.

Equivalent Course(s): BPRO 28700, CMST 25954, ARTV 20700, ENGL 32314, TAPS 28466, CMST 35954, MADD 20700, ARTV 30700

ENGL 25985. Postcoloniality and Modernity: Perspectives from South Asia. 100 Units.

This course will focus on selected themes and issues that are central to a broad understanding of recent academic approaches to the philosophy of modernity, nationalism, Orientalism, postcoloniality, cultural studies, and social practice. Postcolonial theory and critical traditions addressing empire, the nation, and the subaltern will be explored through individual texts that address key conceptual and theoretical issues. The class will discuss the poetics of anticolonialism, the invention of tradition in modernity, the cultural turn, and the concepts of language, culture, and the understanding of the past. We will also examine some fundamental ideas on the shape of the social in India through writings by some of its most formative thinkers. Readings will include the work of Aimé Césaire, Frantz Fanon, Edward Said, Benedict Anderson, Stuart Hall, Frederick Jameson, Reinhart Koselleck, Walter Benjamin, E. P. Thompson, Bankimchandra Chatterjee, Rabindranath Tagore, MK Gandhi, Dipesh Chakrabarty and Partha Chatterjee.

Instructor(s): Rosinka Chaudhuri Terms Offered: Spring

Equivalent Course(s): CMLT 25985, CMLT 45985, ENGL 45985

ENGL 25988. James Baldwin. 100 Units.

In our contemporary moment of rising inequality, James Baldwin has gained much purchase as a kind of prophet. But in his own time, Baldwin consistently called himself a witness, holding to his belief that an "artist is a sort of emotional or spiritual historian" who must "make you realize the doom and glory of knowing who you are and what you are." All in all, his artistic mission was to express "what it is like to be alive." Reading across both his fiction and nonfiction, we will consider Baldwin's concept of the artist, exploring the affective life of inequality through what we might call his moral imagination. (Fiction, 20th/21st)

Instructor(s): Corey Williams Terms Offered: Spring

Equivalent Course(s): RDIN 25988, GNSE 25988, FNLD 25988

ENGL 26002. Literature and Hunger. 100 Units.

This course pursues themes of hunger the consumption of food, the formation of community, and relation to the sacred, through a sequence of readings in the Western tradition. By reading classic works (The Odyssey, selections from the Hebrew Bible and Christian Scriptures, selections from The Divine Comedy, the Letters of St. Catherine of Siena, Paradise Lost), and modern works by Kafka, Simone Weil, and Louise Glück, we will examine how different philosophies have imagined the acceptance or rejection of love, life, and the sacred in terms of the symbolism of food. Class work will involve close analysis of literary works, even those in translation; intensive critical writing; and secondary readings in literary criticism, anthropology, theology, and psychology.

Instructor(s): Rosanna Warren Terms Offered: Autumn. Not offered in 2021-2022.

Equivalent Course(s): SCTH 26002, RLST 26002

ENGL 26017. 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): SCTH 36017, ENGL 36077

ENGL 26018. 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): SCTH 36018, ENGL 36018

ENGL 26223. 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: Autumn

Equivalent Course(s): ENGL 36222, SCTH 36002

ENGL 26230. Death Panels: Exploring dying and death through comics. 100 Units.

What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts. Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.

Instructor(s): Brian Callendar Terms Offered: Spring

Equivalent Course(s): ARTV 20018, ENGL 36230, KNOW 36230, HLTH 26230, HIPS 26230

ENGL 26240. Monster Fictions. 100 Units.

This course introduces students to horror fiction from 1796 to the present by studying three categories of monster: zombies, vampires, and demons. We will interrogate these figures through theoretical lenses like psychoanalysis and Marxist criticism to attend to the historical genealogy of the production of horror types. Authors include Matthew Lewis, Colson Whitehead, and Octavia Butler; filmmakers include George Romero and William Peter Blatty. (18th/19th, 20th/21st, Fiction)

Instructor(s): Megan Tusler Terms Offered: Winter

Prerequisite(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.

Equivalent Course(s): MAPH 46240, ENGL 46240

ENGL 26249. Literary Lessons for Economists? The Financial Crisis of 2008. 100 Units.

Many political observers argue that the challenges of our current political moment stem from the causes and responses to the financial crisis of 2008. In this course we will examine literary fiction, films, and television from the US, the UK, and Asia to understand how the challenges of representing the 2008 reflected and contributed to the crisis. In doing so we will also seek a better understanding of neoliberalism as a theory and a politics. Among the texts we will take up are several novels, Aravind Adiga, *The White Tiger*: A Novel; Rachel Cusk, *Transit*; Ben Lerner, *10:04*: A Novel; and John Lanchester, *Capital*: A Novel; two films, *The Big Short* (Adam McKay) and *Parasite* (Bong Joon Ho); and the first season of the television series, *Severance*. (Fiction, Theory, 20th/21st)

Instructor(s): Kenneth Warren Terms Offered: Autumn

Equivalent Course(s): SIGN 26064, LLSO 26249

ENGL 26284. The Problem of Huckleberry Finn. 100 Units.

From the moment of its first publication in 1884 through its recent re-imagining by Percival Everett in his 2024 novel, *James*, which retells the story of Huck from the perspective of Jim, Mark Twain's *The Adventures of Huckleberry Finn* has elicited intense adulation and condemnation. In this course, we will take up Twain's novel in its historical moment and across the long history of its reception, seeking to understand what the novel has meant for its many readers and whether it should continue to merit our attention and admiration in the present. Our goal is not merely to understand Twain's novel, but also to see what it tells us about American literature as a whole. In addition to Twain's novel and Everett's retelling, we will read commentary by Ernest Hemingway, Ralph Ellison and various other writers and critics. (Fiction, 18th/19th)

Instructor(s): Kenneth Warren Terms Offered: Winter

Equivalent Course(s): FNLD 26284

ENGL 26411. Milton and Blake: Conceptions of the Christian Epic. 100 Units.

Milton wrote *Paradise Lost* to capture in epic form the essence of Christianity; Blake wrote *Jerusalem* to correct Milton's mistakes. We'll read them together to get in on the debate.

Instructor(s): Richard Rosengarten Terms Offered: Winter

Equivalent Course(s): RLVC 36401, FNLD 25307, ENGL 36401, RLST 26401

ENGL 26680. Literary Games: Oulipo and Onward. 100 Units.

Does constraint foster creativity? Can wordplay carry political meaning? Is formal innovation divorced from lyrical expression? How do experimental literary movements respond to their sociopolitical moments and local contexts, and how do they transform when they travel across geographical and linguistic borders? We will consider these questions via the work of the longest-lived French literary group, the Oulipo (*Ouvroir de littérature potentielle* or *Workshop for Potential Literature*), examining its origins as a quasi-secret society in 1960

and its expansion into an internationally visible and multilingual collective (with members from Italy, Spain, Argentina, and the US). We will investigate debates about inspiration and authorship, copying and plagiarism, collective creation, multilingualism, constraint and translation, and the viability of the lyric subject. While considering antecedents (Edgar Allan Poe, Raymond Roussel), our readings will explore several generations of Oulipians (Raymond Queneau, Georges Perec, Italo Calvino, Michèle Métail, Anne Garréta, Frédéric Forte), and conclude with some very contemporary Oulipo-inspired writing from around the world (Christian Bök, Urayoán Noel, Mónica de la Torre, K. Silem Mohammed). Alongside critical essays, students will carry out short experiments with constraint and procedure, as well as translation exercises; and they will have the opportunity for dialogue with acclaimed writers and scholars who will visit our seminar.

Instructor(s): Rachel Galvin and Alison James Terms Offered: Course not taught in 2025-26

Prerequisite(s):

Note(s): Students who are taking the class for French credit will complete some readings and writings in French and participate in a weekly discussion section in French.

Equivalent Course(s): FREN 26680, FREN 36680, CMLT 26680, ENGL 36680, CMLT 36680

ENGL 26710. Eccentric Moderns. 100 Units.

An examination of six idiosyncratic poets who invented new forms of language on the peripheries of High Modernism: David Jones, Laura Riding, Hart Crane, W.H. Auden, Geoffrey Hill, and Anne Carson. Close formal analysis of the poems in the wider social and political contexts of the 20th and early 21st centuries.

Instructor(s): Rosanna Warren Terms Offered: Autumn

Prerequisite(s): Open to advanced undergraduates.

Equivalent Course(s): SETH 36710, ENGL 36710

ENGL 26813. Poetry of the Americas. 100 Units.

In what tangled ways does poetry transform through dialogue across linguistic and geographical distances, and through performance, translation, and collaboration? This seminar takes a comparative, hemispheric approach to 20th- and 21st-century poetics from the Southern Cone to the Caribbean to Canada, with significant attention to Latinx poets. We will examine developments in poetic form, especially transformations of the epic and the lyric, in conjunction with questions of modernization, globalization, and colonialism, race, ethnicity, sexuality, and gender. This course is held in tandem with Fall quarter events including Chicago's Lit & Luz Festival, which stages Mexican-U.S. artistic collaborations. Seminar members will have the opportunity for dialogue with poets and translators who visit our seminar and/or give poetry readings on campus. (No knowledge of Spanish, French, or Portuguese is required.) (Poetry, 20th/21st)

Instructor(s): Rachel Galvin Terms Offered: Autumn

Equivalent Course(s): CMLT 58613, ENGL 48613, SPAN 48613

ENGL 26855. Queer Theory. 100 Units.

This course offers a foundation in queer theory. In order to understand the contested definitions of the term "queer" and explore the contours of the field's major debates, we will work to historicize queer theory's emergence in the 1980s and 1990s amidst the AIDS crisis and later developments in the twenty-first century, especially the emergence of queer and trans of color critique. The course aims to place these theoretical texts within the context of the intellectual, activist, and artistic and literary communities out of which they emerged. Major topics to discuss will include queer grief and melancholia; coalition and community; desire, devotion, and affective attachment; queer theory's ritual conventions; modes of queer critique; assumptions about queer theory's secularity; and the significance, challenge, and critiques of queer and trans joy.

Instructor(s): Kris Trujillo Terms Offered: Spring

Equivalent Course(s): CMLT 36855, GNSE 20130, RLST 26885, CMLT 26855, GNSE 36855, RLCV 36855, ENGL 36855

ENGL 27102. 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 47102, HMRT 27102

ENGL 27307. Ralph Ellison's Invisible Man. 100 Units.

Ralph Ellison's acclaimed novel, *Invisible Man* (1952), is, among other things, an extended reflection on the relationship between literary fiction and the idea and practice of democracy. In this course we will focus on *Invisible Man* as well as Ellison's collected essays in order to understand Ellison's effort to articulate the art of the novel with politics and morality. Among the questions we will explore is whether a novel that so powerfully addressed the problem of democracy in a society that was still legally segregated can continue to speak for our post Civil-Rights world.

Equivalent Course(s): RDIN 20122, FNDL 25801

ENGL 27583. 21st Century American Drama. 100 Units.

This hybrid seminar focuses on American contemporary playwrights who have made a significant and commercial impact with regard to dramatic form in the past 20 years. Playwrights will include, Tracy Letts, Annie Baker, Lynn Nottage, Quiara Alegria Hudes, Ayad Akhtar, and Amy Herzog. Textual analysis is

consistently oriented towards staging, design, and cultural relevancies. Work for the course will include research papers, presentations, and scene work.

Instructor(s): H. Coleman Terms Offered: Autumn

Note(s): Attendance at the first class session is mandatory. Questions: contact vwalden@uchicago.edu.

Equivalent Course(s): AMER 20120, TAPS 20120

ENGL 27660. Animality and Jewish Literature. 100 Units.

This course explores the representation of animality in Jewish literature and visual art. We will explore questions of animal ethics and ecological entanglement across a range of secular and religious genres, from folklore and poetry to Hasidic tales and rabbinic narrative. Writers will include Kafka, Sholem Aleichem, Celan; artists will include Soutine, Chagall, Sarah Shor, and more. No prerequisites. Open to undergrad and grad students.

Instructor(s): Anna Elena Torres Terms Offered: Winter

Equivalent Course(s): RLVC 37660, HIJD 37660, JWSC 27660, RLST 27660, CMLT 27660, ENGL 37660, CMLT 37660

ENGL 27700. Sensing the Anthropocene. 100 Units.

In this co-taught course between the departments of English (Jennifer Scappetone) and Visual Arts (Amber Ginsburg), we will deploy the 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 the bulk of our classes out of doors, we will move through the city seeking out traces of the city's foundations in terraforming actions such as the filling in of swamp, the production of the river as pipeline, and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in the history and theory of the Anthropocene (the proposed geological epoch in which humans have become the dominant force shaping Earth's geology, climate, and ecosystems) with examples of how artists and activists have made these changes visible, tangible, audible, and otherwise apprehensible, providing forums for playful documentation and annotations as we draw, score, map, narrate, curate and collate our sensory experience of this all-encompassing yet elusive phenomenon into a final experimental book project. Admission by consent: Beginning February 16, please send to both jscape@uchicago.edu and amberginsburg@gmail.com: a short statement (as brief as a couple sentences) sketching your academic background/major/interests and specifying your interest (general or specific).

Instructor(s): J. Scappetone, A. Ginsburg Terms Offered: Spring

Prerequisite(s): PQ: Third or fourth-year standing; room for several graduate students

Equivalent Course(s): BPRO 27200, ARCH 22322, ARTV 32322, COGS 26203, CEGU 27700, ENGL 47700, ARTV 22322, CHST 27200, CRWR 27250

ENGL 27701. 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: Spring

Equivalent Course(s): GNSE 24441, GNSE 44441, ENGL 47701, MAPH 47701

ENGL 27718. Unnatural" Mothers: Reproduction on the Margins. 100 Units.

In this class, we focus on literature, film, and theory that treat the entanglement of reproductive embodiment with gendered divisions of labor and political struggle under capitalism. We pay particular attention to stories, ideas, and histories that decenter reproduction from its ostensibly "natural" location under liberal capitalism in the heteronormative nuclear family and the privatized home. Our key protagonists are "bad" moms, "welfare queens," gestational laborers, queer kin, sex workers, migrants, and women who simply refuse to reproduce. We consider their stories alongside legal and political histories-like eugenics, chattel slavery, neoliberal globalization, and the pro-life movement- that condition oppressive reproductive structures and set the stage for feminist struggles to reproduce otherwise. Our inquiry into "reproduction on the margins" will help us to analyze the "private" or intimate terrain of family, pregnancy, motherhood, sexuality, and gender itself as sites of labor crisis, struggle, and possible liberation. Literature and film may include works by Lezzie Borden, Elena Ferrante, Amy Heckerling, Gayl Jones, Maggie Nelson, Marge Piercy, and others. Theory readings may include Lauren Berlant, Mariarosa Dalla Costa, Saidiya Hartman, Sophie Lewis, M. Murphy, Sharmila Rudrappa, Dorothy Roberts, Iris Marion Young, and others.

Instructor(s): Agnes Malinowska Terms Offered: Spring

Equivalent Course(s): MAPH 47718, ENGL 47718, GNSE 23188, GNSE 43188

ENGL 28005. Arabfuturism: Other Worlds and Worlding Otherwise. 100 Units.

Interrogating the possibilities and limits of futurity amidst existential, territorial, ecological, and ideological states of crisis, Arabfuturism-like its sister project of Afrofuturism/s-speaks to how speculative cultures turn to

sites of historical or present rupture to envision alternate, possible, or impossible worlds. It is a critical mode of reading assemblages of colonialism, capitalism, and biopolitics that theorizes other ways of being, knowing, and imagining. These counter-futures disrupt the logics of the past, present, and assumed future to envision entirely new archeologies of futurity. Beyond the toll of US-backed "forever wars," recent years have cast the MENA region into unprecedented turmoil. We have also witnessed the promise of revolutions sweeping the region following the 2010 Arab Spring. This seminar explores representations of apocalypse, dystopia, science fiction, speculative history, (non)futurity, and fantasy across works of literature, film, and art from the Middle East and North Africa. Fictional works will be paired with theoretical readings that frame imagination and futurity in relation to the extractive economies of war, colonialism, and capital. Foregrounding the political and ethical stakes of futurity as an existential, epistemic, and aesthetic project, we consider how speculative acts of world-building can not only chart possible paths forward but also reveal the critical potential of impossible acts of imagination.

Instructor(s): Hoda El Shakry Terms Offered: Autumn

Note(s): Graduate students by consent only.

Equivalent Course(s): ISLM 37885, NEHC 38005, NEHC 28005, ENGL 38005, AASR 37885, CMLT 38005, CMLT 28005, RLST 27885

ENGL 28145. Greetings from Tralfamadore: Scientific and Religious Satire in the Fiction of Kurt Vonnegut. 100 Units.

This course will consist of the reading and discussion of the novels of Kurt Vonnegut, with special attention to the role of the unconstrained imaginary powers of science fiction in the rethinking the nature of science and of religion, or more broadly of knowledge and meaning, and of the possible relations between them. Works to be read will include some or all of the following: *The Sirens of Titan*, *Cat's Cradle*, *Slaughterhouse-Five*, *Breakfast of Champions*, *Slapstick*, *Galapagos*, *Timequake*.

Instructor(s): Brook Ziporyn Terms Offered: Autumn

Equivalent Course(s): RLST 28145, FNLD 28145

ENGL 28211. Intro to Religion and Literature: Dramatic Encounters. 100 Units.

This course will explore some of the major statements from the Western intellectual tradition on religion and literature as categories of thought, forms of human expression and communication, and sources of personal and social meaning. We will pay close attention to the various ways that the relationship between these two concepts has been understood and constructed by artists, philosophers, and theologians alike. Students from all concentrations are welcome; no prior knowledge or foreign language competency is required for enrollment.

Instructor(s): Matthew Creighton Terms Offered: Winter

Equivalent Course(s): RLST 28211

ENGL 28380. Psychoanalysis: Freud and Beyond. 100 Units.

This course offers an introduction to psychoanalytic theory by surveying significant writings by Freud and Freud's readers. We will pay particular attention to the way that Freud's theories of the mind translate into theories of the social world and of history. Taking its cue from the "beyond" of Freud's *Beyond the Pleasure Principle*, the course will pay especial attention to the development of the death drive and explore its relationship to a constellation of psychoanalytic terms including but not limited to instincts and the drive, narcissism, melancholia, masochism, and religion/illusion. How have these concepts evolved over the course of their deployment in 20th- and 21st-century critical and political projects like feminism and queer theory? How have major developments in psychoanalysis read Freud anew? And in what ways do these psychoanalytic projects respond to their historical conditions—especially conditions marked by political, ecological, economic, and public health crises?

Equivalent Course(s): ENGL 38830, RLVC 38830, COGS 26504, RLST 28830, GNSE 38830, GNSE 28830, CMLT 28830, CMLT 38830

ENGL 28510. Mythologies of America: 19th Century Novels. 100 Units.

Hawthorne, Melville, Stowe, Alcott, and Twain wrote fiction that, in individual novels and also read comparatively, offers a civic template of mythologies of America: its genesis, its composition, its deities, its ritual life. The course considers this writing as both distinctively American, and as engaging central themes of modern novels, e.g. time, history, and memory, the relation of private to civic life, and the shifting role of religious authority.

Instructor(s): Richard Rosengarten Terms Offered: Spring

Equivalent Course(s): ENGL 38500, RLST 28510, RLVC 38500, RAME 38500

ENGL 28602. Black Queer Media (makers) 100 Units.

TBD

Equivalent Course(s): CMST 20201, ENGL 48602, GNSE 20201, GNSE 40201, CMST 40201

ENGL 28603. Cinema & the Queer Avant-Garde, 1920-1950. 100 Units.

TBD

Equivalent Course(s): CMST 40902, ENGL 48603, GNSE 40902, CMST 20902, GNSE 20902

ENGL 28619. Postcolonial Openings. 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 critiques within the field, looking at canonical critics (Fanon, Said, Bhabha, Spivak), as well as reading a range of literary and cinematic works by writers like Jean Rhys, E.M. Forster, Mahasweta Devi, Derek Walcott, and Arundhati Roy). (Theory; 20th/21st)

Instructor(s): Darrel Chia Terms Offered: Spring

Equivalent Course(s): RDIN 38619, ENGL 38619, MAPH 34520, GNSE 34520, RDIN 28619, HMRT 34520, GNSE 24520, KNOW 38618

ENGL 28826. Print, Media Transformation and the Beginnings of Mass Communication. 100 Units.

Printing is one of the truly transformative communication technologies, but in the fifteenth century it was by no means certain it would succeed or even survive. One thing that we will learn in this course, is that new media are always accompanied by a deluge of optimistic prophecy, and this was the case with printing just as much as with the internet. New technologies do not destroy what went before: instead they take their place in an ever-richer communication nexus. This course will examine all aspects of this fragile trade, authors and readers, booksellers, printers and publishers, along with the numerous strategies pursued by members of the book trade to find their audience. It will engage with how the new tools at the disposal of book historians are transforming our understanding of the early modern print world. It takes the story through to the new technologies of the last two centuries, and how the knowledge revolution made possible through new technology and the provision of universal educational transformed the book world. This course will be taught in Special Collections.

Equivalent Course(s): SIGN 28826, ENGL 38826, HIST 35428, GRMN 28826, CMLT 28826, HIST 25428, CMLT 38826, GRMN 38826

ENGL 28902. Dostoevsky: The Idiot. 100 Units.

TBD

Equivalent Course(s): CMLT 29300, CMLT 39300, ENGL 48902, FNLD 27101, REES 30018, REES 20018

ENGL 28916. Nabokov: Lolita. 100 Units.

Lolita, light of my life, fire of my loins. My sin, my soul, Lolita: the tip of the tongue taking a trip of three steps down the palate, to tap at three on the teeth." Popular as Nabokov's "all-American" novel is, it is rarely discussed beyond its psychosexual profile. This intensive text-centered and discussion-based course attempts to supersede the univocal obsession with the novel's pedophilic plot as such by concerning itself above all with the novel's language: language as failure, as mania, and as conjuration.

Instructor(s): M. Sternstein Terms Offered: Spring

Equivalent Course(s): GNSE 24900, SIGN 26027, REES 20004, FNLD 25300

ENGL 28917. Literatures of Russian and African-American Soul. 100 Units.

TBD

Equivalent Course(s): RUSS 36208, CMLT 26208, RUSS 26208

ENGL 28918. Comparative Literature - Theory and Practice. 100 Units.

This course introduces the methods and practices that form the field of Comparative Literature. Students will read major critical texts from the middle of the twentieth century to the present, gain theoretical literacy, and hone their skills of close reading, contextual framing, and comparative analysis of texts and other art forms. Broad themes to be explored include: world literature, translation, Structuralism/Poststructuralism, Psychoanalysis and literature.

Instructor(s): Na'ama Rokem Terms Offered: Winter

Prerequisite(s): Prerequisite: Completed Humanities, or Civilization Core requirement. The course is designed for the second-year students and above.

Equivalent Course(s): CMLT 30109, CMLT 20109

ENGL 28926. The Romantic Fragment. 100 Units.

A central experimental genre of Early Romanticism, the fragment was defined by Friedrich Schlegel in Athenäums-Fragment 206 as: "entirely isolated from the surrounding world like a little work of art and complete in itself like a hedgehog." This seminar will consider fragments both conceptually and as isolated texts that are, however, gathered together materially in medial collections such as encyclopedias and albums. What is the relationship of the fragment to totality or coherence? What kinds of knowledge and reading practices does the fragment presuppose? What is the relationship between the literary fragment and other kinds of fragmentary artifacts such as ruins, torsos, and cut-outs? Readings will include fragments and fragmentary works by, among others, Winckelmann, Lichtenberg, Friedrich and August Wilhelm Schlegel, Novalis, and Karoline von Günderode.

Instructor(s): Catriona MacLeod Terms Offered: Autumn

Equivalent Course(s): GRMN 38926, ARTH 28926, GRMN 28926, ARTH 38926, ENGL 38926

ENGL 29300-29600. 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 29300. 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): Daniel Morgan Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for 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): ENGL 48700, ARTH 28500, ARTV 20002, CMLT 22400, CMST 28500, CMST 48500, MADD 18500, MAPH 33600, ARTH 38500, CMLT 32400

ENGL 29600. 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): James Lastra 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): CMLT 22500, ARTH 28600, ARTH 38600, ENGL 48900, MAPH 33700, ARTV 20003, REES 25005, CMST 28600, REES 45005, MADD 18600, CMST 48600, CMLT 32500

ENGL 29700. Reading Course. 100 Units.

An instructor within ENGL agrees to supervise the course and then determines the kind and amount of work to be done. These reading courses must include a final paper assignment to meet requirements for the ENGL major, and students must receive a quality grade. Students may not petition to receive credit for more than two ENGL 29700 courses. Students may register for this course using the College Reading and Research Form, available in the College Advising offices. This form must be signed by the instructor and the Director of Undergraduate Studies and then submitted to the Office of the Registrar.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of instructor and Director of Undergraduate Studies

ENGL 29705. Incarcerated Life. 100 Units.

The United States today is in the midst of an incarceration crisis, one in which millions of Americans are currently warehoused within, or have passed through, carceral institutions. Many scholars locate the emergence of this punitive turn in the 1970s, and with good reason: the landscape of penalty and confinement looks much different in earlier historical periods. Turning to the eighteenth and nineteenth centuries, this course will explore literary, philosophical, and pragmatic engagements with the prison across the British Empire and in the postcolonial United States. By tracing the particular fears and fantasies that grouped around institutions of confinement, we will explore the logic by which an institution once marginal to social life has become so central to society that incarceration is now a conventional form of life. This course will involve a robust research component, culminating in a final paper; while this course is rooted in the eighteenth and nineteenth centuries, students will be welcome to pursue research on contemporary regimes of incarceration. Our theoretical readings will include Michel Foucault, Angela Davis, and Ruth Wilson Gilmore. Our archive of literary, philosophical, and practical texts will include the *Newgate Calendar*, Cesare Beccaria, Oliver Goldsmith, John Gay, Jeremy Bentham, James Williams, Harriet Jacobs, and Austin Reed. (Fiction, 1650-1830, 1830-1990, Literary/Critical Theory) This is Seminar in Research and Criticism.

Instructor(s): Christopher Taylor Terms Offered: Spring

Prerequisite(s): This course is limited to 15 third- and fourth-year students who have already fulfilled the Department's Gateway requirement and taken at least two further English courses.

Equivalent Course(s): ENGL 49705

ENGL 29710. Print and the Pro-Slavery International. 100 Units.

This course explores what is perhaps the most perverse ideology to emerge from the Age of Atlantic Revolutions: pro-slavery thought. This course will trace the history of pro-slavery thought from its emergence in eighteenth-century Britain through its apotheosis in the Lost Cause literature of the postbellum American South. Alongside readings of literary works (including, for instance, pro-slavery rewrites of *Uncle Tom's Cabin* and *Mitchell's Gone with the Wind*), we will reconstruct the networks of print, patronage, and commerce that circulated ephemeral print material through the pro-slavery international. This course will be of particular interest to students who want to learn how to work with historical periodicals and pamphlet literature, as well as to students interested in the relationship between interest groups and popular culture. (18th/19th)

Instructor(s): Christopher Taylor Terms Offered: Winter

Equivalent Course(s): ENGL 49710

ENGL 29780. Lab Research. 100 Units.

Students participating in one of the Undergraduate Research Labs (Black Studies, Contemporary Literary Publishing, and Environmental Humanities) can register for this course to receive credit as an ENGL elective for their participation. While students will register for the 100 unit course in just one quarter of the year of their participation, the course is meant to reflect their engagement with the Lab throughout the academic year. Final Grades and credit will be given in Spring quarter by the faculty supervisor. Additionally, students who take on a leadership role in the Lab will receive an official transcript notation as the "English Department Research Lab Leader." To register, students should first submit to the Student Affairs Administrator a 1-2 paragraph statement briefly outlining their interest in a specific lab, mentioning specific projects within the lab and ideas to implement into research projects, events, or other endeavors. The final grade will be based on cumulative participation and a portfolio of the year's work. For more information on requirements and expectations, please consult the English Department website.

ENGL 29830. BA Thesis Seminar. 100 Units.

Seminar for students writing BA theses.

Terms Offered: Winter

Equivalent Course(s): WRIT 29830

ENGL 29900. Independent BA Paper Preparation. 100 Units.

Senior students completing a Critical BA Project may register for this course using the College Reading and Research Form, available in the College Advising offices. This form must be signed by the faculty BA advisor and the Director of Undergraduate Studies and then submitted to the Office of the Registrar. This course may not be counted toward the distribution requirements for the major, but it may be counted as a departmental elective.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of instructor and Director of Undergraduate Studies

