

English Language and Literature

*Associate Chair for Undergraduate Studies: Janice Knight, G-B 308,
702-8024*

Secretary for Undergraduate English: Maria Parks, G-B 309, 702-7092

Program of Study

The undergraduate program in English Language and Literature introduces students to English-language literature, drama, and film. Courses address fundamental questions about topics such as the status of literature within culture, literary history of a period, achievements of a major author, defining characteristics of a genre, politics of interpretation, the formal beauties of individual works, and methods of literary scholarship and research.

The study of English may be pursued as preparation for graduate work in literature or other disciplines or as a complement to general education. Concentrators in the Department of English Language and Literature learn how to ask probing questions of a large body of material; how to formulate, analyze, and judge questions and their answers; and how to present both questions and answers in clear, cogent prose. To the end of cultivating and testing these skills, which are central to virtually any career, each course offered by the department stresses writing.

Although the main focus of the Department of English Language and Literature is to develop reading, writing, and research skills, the value of bringing a range of disciplinary perspectives to bear on the works studied is also recognized. Besides offering a wide variety of courses in English, the department encourages students to integrate the intellectual concerns of other fields into their study of literature and film. This is done by permitting up to two courses outside the Department of English Language and Literature to be counted as part of a concentration if a student can demonstrate the relevance of these courses to his or her program of study.

Program Requirements

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. Because literary study itself attends to language and is enriched by some knowledge of other cultural expressions, the concentration in English requires students to extend their work in humanities beyond the level required of all College students in the important areas of language and the arts.

English concentrators must take two additional quarters of work in the language used to meet the College language requirement, or receive equivalent credit by examination.

In addition to the general education requirement, English concentrators must also take one other course in art history, dramatic arts (General Studies in the Humanities courses), music, or visual arts. Students may choose an

advanced course and it may be in the same discipline as the course that was used to meet the general education requirement.

All English concentrators must take an introductory course (ENGL 10100, Critical Perspectives). This course develops practical skills in close reading, historical contextualization, and the use of discipline-specific research tools and resources and encourages conscious reflection on critical presuppositions and practices. The course prepares students to enter into the discussions that occur in more advanced undergraduate courses. ENGL 10100 is ideally taken in the third year but must not be taken later than Autumn Quarter of the fourth year. Multiple sections of ENGL 10100 are offered every year.

The concentration in English requires at least ten departmental courses. Students are expected to study British and American literature and film from a variety of periods and genres. The reading and the understanding of works written in different historical periods require skills, information, and historical imagination that contemporary works do not require. Students are asked to study various historical periods in order to develop their abilities as readers, to discover areas of literature that they might not otherwise explore, and to develop a self-conscious grasp of literary history. In addition to courses that present authors and genres from many eras, the program in English includes courses focused directly on periods of literary history. These courses explore the ways terms such as "Renaissance" or "Romantic" have been defined and debated and raise questions about literary change (influence, tradition, originality, segmentation, repetition, and others) that go along with "periodizing." The program requires two courses in literature written before 1700 and two courses in literature written between 1700 and 1900. At least one of these four must be a *designated* "period" course or, alternatively, three *designated* "period" courses, with at least one focused on a period or periods before 1700 and at least one focused on a period or periods after 1700. The program also asks that students study both British and American literature, requiring at least one course in each. Furthermore, because an understanding of literature demands sensitivity to various conventions and different genres, concentrators are required to take at least one course in each of the genres of fiction, poetry, and drama/film.

In the fourth year of College study, concentrators may choose to carry out a senior project or to take a senior seminar. To be eligible for departmental honors, a student's senior project or senior seminar paper must be judged of the highest quality by the faculty and project supervisors, the undergraduate chair and the master of the humanities collegiate division.

The senior project may take the form of a critical essay, a piece of creative writing, or a director's notebook or actor's journal in connection with a dramatic production. Such a project is to be a fully finished product, the best-written work of which the student is capable. The senior project may develop from a paper written in an earlier course or from independent research. Whatever the approach, the student is uniformly required to work on an approved topic and to submit a final version that has been written, critiqued by both a faculty advisor and a senior project supervisor, rethought, and rewritten. Students normally work on their senior project over three quarters, consulting at scheduled intervals with their individual faculty advisor (the field specialist). They will also attend classes, group

workshops, and individual conferences with the graduate student supervisor assigned to monitor senior projects. Students may elect to register for the senior project preparation course (ENGL 29900) for one-quarter credit.

Senior seminars are advanced courses limited to twelve students; topics for the seminars will vary from year to year. These courses involve intensive student participation, deep engagement with critical traditions and theoretical perspectives, and require a long final paper. Students in these courses will work closely with the faculty member and a project supervisor to develop a topic based on the course readings. They will submit a rough draft by the end of the term and a revised final paper no later than the third week of the following quarter.

Summary of Requirements

Concentration	2	additional quarters of work in the language used to meet the College language requirement†
	1	any course in dramatic, musical, or visual arts not taken to meet the college requirement (in the Department of Art History, the Department of Music, the Committee on the Visual Arts, or the Committee on General Studies in the Humanities)
	1	ENGL 10100
	3 - 4	English courses to fulfill period requirements: <i>either</i> two courses pre-1700 and two courses 1700-1900 (including one <i>designated</i> "period" course) <i>or</i> three <i>designated</i> "period" courses (including one course pre-1700 and one course post-1700)
	1	English course in fiction
	1	English course in poetry
	1	English course in drama or film
	1	course in British literature
	1	course in American literature
	0 - 6	English concentration electives (for a total of ten courses in the department; may include ENGL 29900)
	—	senior project (optional)
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† Credit may be granted by examination.

* The total of thirteen required courses must include ten courses in the English department; two language courses; and one course in dramatic, musical, or visual arts.

NOTE: Some courses satisfy several genre and period requirements. For example, a course in metaphysical poetry would satisfy the genre requirement for poetry, the British literature requirement, and the pre-1700 requirement. However, the number of courses required by the concentration remains the same.

Courses Outside the Department Taken for Concentration Credit. With the *prior* approval of the Associate Chair for Undergraduate Studies, a

maximum of two courses outside the English department (excluding the required language courses and the required course in the dramatic, musical, or visual arts) may count toward the concentration if the student is able to demonstrate their relevance to his or her program. *The student must propose, justify, and obtain approval for these courses before taking them.* Such courses may be selected from related areas in the University (history, philosophy, social sciences, divinity, and so on), or they may be taken in a study abroad program for which the student has received permission from the Office of the Dean of Students in the College and an appropriate administrator in the English department. Transfer credits for courses taken at another institution are subject to approval by the Associate Chair for Undergraduate Studies and are limited to a maximum of five credits.

Reading Courses (ENGL 29700 and 29900). Upon prior approval by the Associate Chair for Undergraduate Studies, the undergraduate reading course (ENGL 29700) may be used to fulfill concentration requirements. No student may use more than two ENGL 29700 courses toward concentration requirements. Seniors who wish to register for the senior project preparation course (ENGL 29900) must arrange for appropriate faculty supervision and obtain the permission of the Associate Chair for Undergraduate Studies. ENGL 29900 counts as an English *elective* but not as one of the courses fulfilling distribution requirements for the concentration. If a student registers for both ENGL 29700 and ENGL 29900, and if ENGL 29700 is devoted to work that develops into the senior project, only one of these two courses may be counted toward the departmental requirement of ten courses in English. NOTE: Reading courses are special research opportunities that must be justified by the quality of the proposed plan of study; they also depend upon available faculty supervision. No student can automatically expect to arrange a reading course. For alternative approaches to preparing a B.A. paper, see the next section.

Senior Project. Students who wish to undertake a senior project must register with the undergraduate secretary by the Monday of the fourth week of Autumn Quarter of their graduating year. To help ensure the careful finished work that must characterize the senior project, a senior project supervisor and a faculty advisor acting as field specialist monitor the project. Seniors normally meet with their supervisor and faculty advisor during the first quarter and at regular intervals thereafter. The faculty advisor directs the researching and writing of the senior project; the supervisor guides the student's progress and critiques the versions of the project. In initial meetings, the student and the supervisor seek to define a workable topic and to form a plan for developing the topic; during the Winter Quarter, the supervisor normally convenes groups of students to discuss their work in progress. Schedules of the quarterly deadlines for registering and for submitting drafts and final essays can be obtained in the undergraduate secretary's office (G-B 309).

The following three kinds of projects may qualify for the senior project:

Critical or Historical Essay. No more than twenty-five pages, an essay on some topic in British or American literature should demonstrate the student's ability to identify a question or problem and to pursue it further than is usual in a course paper. The essay is judged by how well a student has thought and rethought a problem, and written and rewritten a response.

Creative Projects. Those students who exhibit interest in and ability for extended work in writing poetry, fiction, or drama may elect to write a creative senior project. Students must have taken two one-quarter courses in writing to qualify for this option.

Drama, Film, and Video. Students with particularly strong interests and background in the dramatic arts, film, or video may be permitted to carry out the senior project by producing and/or directing and/or acting in a dramatic or cinematic or video production for which a director's (or actor's) notebook or an explanatory essay is prepared. NOTE: Opportunities to produce or direct a play, film, or video are very limited, and opportunities to act are only somewhat less so. Applications to use the Reynolds Club theaters, for example, must be submitted at least six months in advance. Time slots during Winter Quarter time are usually less in demand than during Spring Quarter. In this option, as in the others, the senior project requires supervision. Students who wish to pursue this option must have taken two one-quarter courses in relevant subjects (e.g., drama, film). They must obtain prior approval from the Associate Chair for Undergraduate Studies (with whom an appropriate field specialist is arranged), as well as approval from theater or film studies personnel (with whom scheduling is arranged).

The senior project may be carried out either in noncurricular arrangements with the supervisor and field specialist, or through formal course registration (ENGL 29900). The student may prepare the senior project by starting afresh on a topic of his or her choice or by working from a paper previously submitted in a regular course. Because revising and rethinking are vital parts of the process, students cannot wait until the quarter in which they wish to graduate to begin their preparations.

NOTE: As stated above, ENGL 29900 may not be counted among the courses fulfilling distribution requirements for the concentration. Any student may, of course, take ENGL 29900 as an English or free elective. No one can register for ENGL 29900 without previously obtaining permission from a faculty member willing to serve as field specialist for the project.

Senior Seminars. Senior seminars are faculty-taught advanced seminars limited to twelve seniors. They focus on a more specific topic than most of our courses (e.g., a single author, a small group of authors, a particular genre or theme over a clearly-defined historical period), and are more deeply engaged with critical traditions and theoretical perspectives than other English courses. Students are expected to participate intensively in class discussion, to critique one another's work, and to produce a substantial final paper. Students who wish to receive departmental honors may submit their final paper for consideration for honors. They will submit a rough draft by the end of the quarter of registration and a revised final paper no later than the third week of the following quarter.

Advising in the Concentration. Concentrators in English are expected to review their programs at least once a year with the Associate Chair for Undergraduate Studies. All rising third-year students and newly declared majors will also be assigned a faculty advisor, who will discuss the intellectual shape and direction of the student's program. Students will meet with their faculty advisor at least twice a year, in Autumn and Spring Quarters. In the quarter before graduation, students are required to complete

and submit a departmental worksheet that shows plans for meeting all concentration requirements. These worksheets can be obtained in the undergraduate secretary's office (G-B 309). The Associate Chair for Undergraduate Studies has regularly scheduled office hours during which she is available for consultation and guidance on a student's selection of courses, future career plans, and questions or problems relating to the concentration.

Students are also encouraged to consult the faculty directory distributed by the English department. This directory lists faculty interests and current projects, providing leads for students seeking general counsel on their intellectual direction or specific guidance in reading courses. Faculty members are available to students during regular office hours posted every quarter.

Grading. Students concentrating in English must receive letter grades in all thirteen courses aimed at meeting the requirements of the degree program. Exceptions are allowed only in creative writing courses where the instructor regards *P/N* grades as an appropriate form of accreditation. Students not concentrating in English may take English courses on a *P/N* basis if they receive the prior consent of the faculty member for a given course.

Honors. Honors in English are reserved for graduating seniors who have excellent grades and who complete a senior seminar essay or senior project judged to be of the highest quality. For honors candidacy, a student must have at least a 3.0 GPA overall and a 3.5 GPA in departmental courses. Senior projects are evaluated by the supervisor, faculty advisor, and Associate Chair for Undergraduate Studies. Senior seminar papers are evaluated by the seminar instructor and Associate Chair for Undergraduate Studies. Completion of a senior project or senior seminar paper is no guarantee of a recommendation for honors. They are made to the Master of the Humanities Collegiate Division by the department through the Associate Chair for Undergraduate Studies. Students who wish to receive departmental honors on the basis of their senior seminar papers should take the senior seminar at least one quarter before the quarter in which they intend to graduate.

The London Program (Autumn). This program provides students in the College 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 that are each compressed into approximately three weeks and taught in succession by Chicago faculty. The fourth course, which is on the history of London, is conducted at a less intensive pace. The program includes a number of field trips (e.g., 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. While not limited to concentrators in English Language and Literature or History, they will find the program to be especially attractive and useful. Applications are available at *study-abroad.uchicago.edu* and are normally due in mid-Winter Quarter. For details on the 2002-03 program, see the following course descriptions: ENGL 20100 (20105-20106-20107).

Faculty

L. Berlant, D. Bevington, J. Brewer, W. Brown, J. Chandler, B. Cormack, J. Goldsby, E. Hadley, M. Hansen, E. Helsinger, G. Hillocks, J. P. Hunter, J. Knight, L. Kruger, M. Krupnick, J. Lastra, S. Macpherson, S. Makdisi, C. Mazzio, M. Miller, W. J. T. Mitchell, J. Mueller, M. Murrin, D. Nelson, L. Rothfield, L. Ruddick, J. Schleusener, J. Scodel, E. Slauter, J. Stewart, R. Strier, W. Veeder, R. von Hallberg, C. von Nolcken, K. Warren, A. Yu

Courses

Boldface letters in parentheses refer to courses that fulfill the following program requirements: (A) Period; (B) Pre-1700; (C) 1700 to 1900; (D) Poetry; (E) Fiction; (F) Drama/Film; (G) American; (H) British.

10100. Critical Perspectives. *Required of concentrators; ENGL 10100 is ideally taken by concentrators in their third year and not later than Autumn Quarter of their fourth year.* This course develops practical skills in close reading, historical contextualization, and the use of discipline-specific research tools and resources, and encourages conscious reflection on critical presuppositions and practices. The course prepares students to enter into the discussions that occur in more advanced undergraduate courses. *Autumn, Winter, Spring.*

10200-10300. Problems in Gender Studies. (=GNDR 10100-10200, HUMA 22800-22900, SOSC 28200-28300) *PQ: Second-year standing or higher. Completion of the general education requirement in social sciences or humanities, or the equivalent. May be taken in sequence or individually. For course description, see Gender Studies. 10200: S. Michaels, Autumn, Spring; 10300: Staff, Winter.*

10400. Introduction to Poetry. This course involves intensive readings in both contemporary and traditional poetry. Early on, the course emphasizes various aspects of poetic craft and technique, setting, and terminology and provides extensive experience in verbal analysis. Later, emphasis is on contextual issues: referentially, philosophical and ideological assumptions, and historical considerations. *L. Ruddick. Spring. (D)*

10700. Introduction to Fiction. In the first half of this course, we focus on the principal elements that contribute to effect in fiction (i.e., setting, characterization, style, imagery, and structure) to understand the variety of effects possible with each element. We read several different writers in each of the first five weeks. In the second half of the course, we bring the elements together and study how they work in concert. This detailed study concentrates on one or, at most, two texts a week. *W. Veeder. Spring. (E)*

10800. Introduction to Film Analysis. (=ARTH 20000, CMST 10100, COVA 25400, GSHU 20000) For course description, see Cinema and Media Studies. *J. Lastra. Autumn. (F)*

11300. Criticism and Ideology. (=CMLT 20200) *PQ: First reading of Anna Karenina to be completed before class begins.* This course examines the contributions of Marxism to the theory and practice of literary and cultural criticism. Starting with different Marxist approaches to Tolstoy's

Anna Karenina, we use the concept of ideology as formulated by Marx, Lenin, Williams, Eagleton, Macherey, and others as the point of departure for an investigation of the relationships among literary texts, social life, and power. Readings include drama and prose fiction, as well as Marxist theorists reading novels (e.g., Lukacs, Jameson) as well as drama (e.g., Brecht, Benjamin). *L. Kruger. Winter, 2003.*

11800/31800. Unreal Cities: Poetry of the Metropolis. (=MAPH 31800)

This seminar considers poetic responses to urban experience, the city as refracted and reflected in the poet's eye, and imaginative transformations of space and place. We discuss the flaneur, the Surrealist "encounter," the poetry of dailiness, and other relevant notions, exploring poetic treatments of Paris, New York, London, Petersburg, Berlin, San Francisco, and, of course, Chicago. Readings include Baudelaire, Breton, Rilke, Hart Crane, T. S. Eliot, Frank O'Hara, Langston Hughes, Alice Notley, Osip Mandelstam, and Gwendolyn Brooks. *K. Volkman. Spring, 2003. (D)*

12300. Poetry and Being. The course involves close analysis of poems from a variety of periods and genres, some exposure to various critics' perspectives on literary form, and a number of theoretical readings (largely from the domain of psychoanalysis) on creativity, play, and emotion. We place these readings in dialogue with our interpretations of individual poems. *L. Ruddick. Autumn, 2002. (D)*

12400/32400. Writing Poetry and Fiction. *PQ: Consent of instructor; submit writing sample to G-B 309 by December 1, 2002 (Winter); or February 15, 2003 (Spring).* This class is run as a workshop, meaning that student writing is its soul and subject. Our concentration is on language and craft, and we talk about some of the practical aspects of the writing life. Each student submits two stories or chapters from a work in progress for group discussion, and then meets with the instructor for a conference. Each student substantially rewrites one of his/her stories. In addition, we read a number of recent works of fiction by contemporary writers. Finally, there are brief, periodic lectures on different elements of fiction writing (e.g., plot, character, point of view) followed by open discussion. *S. Schaeffer. Autumn, 2002. (E)*

12800/32800. Theories of Media. (=ARTH 25900/35900, CMST 27800/37800, MAPH 34300) *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course explores the fundamental questions in the interdisciplinary study of visual culture: What are the cultural (and, by the same token, natural) components in the structure of visual experience? What is seeing? What is a spectator? What is the difference between visual and verbal representation? How do visual media exert power, elicit desire and pleasure, and construct the boundaries of subjective and social experience in the private and public sphere? How do questions of politics, gender, sexuality, and ethnicity inflect the construction of visual semiosis? *W. J. T. Mitchell. Winter, 2003.*

12900/42900. Poetry Workshop: Radical Strategies. (=MAPH 32900) For this workshop, we read poems and documents from some of the major avant-garde movements of the last century (e.g., French Surrealism, Russian Futurism, Oulipo), discussing and borrowing strategies from each. Students write poems each week and keep a reading journal. Workshop discussions

necessarily focus on how to critique and evaluate innovative work, and engage current debate over the problematic nature of terms such as *experimental* and *avant-garde*. K. Volkman. Winter, 2003. **(D)**

12901/42901. Poetry Workshop: Poetic Forms. (=MAPH 32901) This creative writing course focuses on the exploration of poetic form. Using Eavan Boland and Mark Strand's anthology, *The Making of a Poem*, as a central text, we consider historical models and contemporary variations of major forms in the Western tradition, including the sonnet, sestina, and elegy. We also explore notions of form representing alternate traditions, including set forms from Eastern cultures (i.e., ghazal, tanka, haiku) and oral traditions, as well as innovations such as projective verse and the prose poem that directly respond to conventional prosodies. K. Volkman. Autumn, 2002. **(D)**

13000/33000. The Little Red Schoolhouse (Academic and Professional Writing) PQ: *Third- or fourth-year standing. P/N grading optional for nonconcentrators.* This course teaches the skills needed to write clear and coherent expository prose and to edit the writing of others. The course consists of weekly lectures on Thursdays, immediately followed by tutorials addressing the issues in the lecture. On Tuesdays, students discuss short weekly papers in two-hour tutorials consisting of seven students and a tutor. Students may replace the last three papers with a longer paper and, with the consent of relevant faculty, write it in conjunction with another class or as part of the senior project. *Materials fee \$20.* L. McEnerney, K. Cochran, T. Weiner. Winter, Spring, 2003.

13400/33400. Graduate Poetry Workshop. (=MAPH 33400) PQ: *Fourth-year standing and consent of instructor based on a manuscript submission and statement of interest.* This graduate-level workshop features intensive reading, discussion, and critique, as well as occasional exercises. Along with students' weekly writing, we discuss a number of recent books, considering a range of lyric gestures, deformations of convention, music and movement, and the poetic possibilities (and perplexities) they imply. K. Volkman. Winter, 2003. **(D)**

13600. Playwriting. (=GSHU 26600) PQ: *Consent of instructor. This course meets the general education requirement in the dramatic, musical, and visual arts.* For course description, see General Studies in the Humanities. C. Allen. Autumn. **(F)**

13700. Advanced Playwriting. (=GSHU 26700) PQ: *ENGL 13600 and consent of instructor.* For course description, see General Studies in the Humanities. C. Allen. Winter. **(F)**

13800/31000. History and Theory of Drama I. (=ANST 21200, CLAS 31200, CMLT 20500/30500, GSHU 24200/34200) *May be taken in sequence with ENGL 03900/31100 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, to discover what is at work in the scene, and to write up that process

in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* D. Bevington, D. N. Rudall. Autumn. **(B, F, H)**

13900/31100. History and Theory of Drama II. (=CMLT 20600/30600, GSHU 24300/34300) *May be taken in sequence with ENGL 13800/31000 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, and Stoppard. Attention is also paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The goal is not to develop acting skill but, rather, to discover what is at work in the scene, and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with some other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* D. Bevington, D. N. Rudall. Winter. **(C, F)**

14300/34300. Advanced Poetry Workshop. *PQ: Completion of one or more poetry workshops.* This course requires extensive reading, writing, and preliminary attempts by the student to place his or her work within the ongoing dialogue of tradition and innovation. We start by reading T. S. Eliot's somewhat fusty "Tradition and the Individual Talent" and begin to frame our own definitions of broad and variable terms such as tradition and influence. Our reading pairs predecessor poets with a later figure, considering them in terms of legacy and cultural inheritance. We focus on Whitman and Ginsberg, Dickinson and Plath, Stevens and Ashbery, and Hughes and Komunyakaa. K. Volkman. Autumn, 2002. **(D)**

14400/34400. Advanced Fiction Writing. *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by September 1, 2002.* S. Schaeffer. Autumn, 2002. **(E)**

14600. Dialect Voices in Literature. (=AFAM 21100) In this course we use linguistic techniques to analyze literary texts, especially to assess how successfully dialect is represented, whether it matches the characters and cultural contexts in which it is used, and what effects it produces. About half the quarter is spent articulating linguistic features which distinguish English dialects (including standard English!) from each other and identifying some features that are associated with specific American dialects. During the second half of the quarter we read and critique some writers, applying techniques learned during the first half of the quarter. S. Mufwene. Autumn, 2002.

14700/34700. Creative Writing: Fiction. *PQ: Consent of instructor; submit a short story to G-B 309 by September 1, 2002.* Students are expected to rewrite, revise, and reevaluate their original work from week to week based on our readings, discussions, and analyses. Lectures are based on issues that arise from student work. There are occasional exercises outside the students' own writing. *The workshop meets weekly.* A. Obejas. Autumn, 2002. **(E)**

14701/34701. Advanced Creative Writing: Fiction. *PQ: Background in creative writing.* Students are expected to rewrite, revise, and reevaluate original work based on our readings, discussions, and analysis. Lectures are based on issues that arise from student work. There are occasional exercises outside the students' own original writing. *A. Obejas. Winter, 2003. (E)*

14900/34900. Old English. *This course serves as a prerequisite both for further Old English study at the University of Chicago and for participation in the Newberry Library's Winter Quarter Anglo-Saxon seminar.* This course is designed to prepare students for further study in Old English language and literature. As such, our focus is the acquisition of those linguistic skills needed to encounter such Old English poems as *Beowulf*, *The Battle of Maldon*, and *The Wanderer* in their original language. In addition to these texts, we may also translate the prose *Life of Saint Edmund, King and Martyr* and such shorter poetic texts as the *Exeter Book* riddles. *A. Rabin. Winter, 2003. (B, D, H)*

15100/35100. Sin and Forgiveness in Anglo-Saxon England. *PQ: ENGL 14900/34900 or equivalent.* This course meets at the Newberry Library; for more information, consult Christina von Nolcken (702-7977, mcv4@midway.uchicago.edu). *Winter. (B, D, H)*

15200/35200. Beowulf. (=FNDL 28100) *PQ: ENGL 14900/34900 or equivalent.* This course aims to help students read *Beowulf* while also acquainting them with some of the scholarly discussion that has accumulated around the poem. We read the text primarily as edited by Bruce Mitchell and Fred C. Robinson, *Beowulf: An Edition* (Oxford: Blackwell, 1998); we also draw on the Newberry Library's rich collection of early printed and facsimile editions when discussing textual and paleographical matters. *C. von Nolcken. Winter, 2003. (B, H)*

15600. Medieval English Literature. This course examines the relations among psychology, ethics, and social theory in fourteenth-century English literature. We pay particular attention to three central preoccupations of the period: sex, the human body, and the ambition of ethical perfection. Readings are drawn from Chaucer, Langland, the Gawain-poet, Gower, penitential literature, and saints' lives. There are also some supplementary readings in the social history of late medieval England. *M. Miller. Winter, 2003. (A, B, D, H)*

16200/36200. Spenser and Shakespeare. This course explores the place of literature in late sixteenth- and early seventeenth-century culture by focusing on two exemplary and very different literary careers. Against Spenser's poetry, including parts of the *Shepherdes Calender* and the *Faerie Queene*, we read a number of Shakespeare's plays, including *Love's Labor's Lost*, *As You Like It*, *A Midsummer Night's Dream* and *Antony and Cleopatra*, in order to reflect on the cultural work done by renaissance lyric, pastoral, and romance, both on the stage and off. *B. Cormack. Spring, 2003. (B, F, H)*

16301/36301. Renaissance Love Poetry. This course explores visions of erotic love in sixteenth- and seventeenth-century English poetry. We combine formal and historical considerations to explore the diverse ways in which early modern poems represent erotic longing, seduction, and sexual consummation; courtship and marriage; same-sex intimacy; sexual betrayal,

renunciation, and repulsion; and conflicts between erotic desire and competing personal and social imperatives. Poets include Thomas Wyatt, Christopher Marlowe, Thomas Nashe, Philip Sidney, Edmund Spenser, Shakespeare, John Donne, Ben Jonson, Thomas Carew, Katherine Philips, John Milton, Rochester, and Aphra Behn. *J. Scodel. Spring.*

16500. Shakespeare I: Histories and Comedies. This course is an exploration of Shakespeare's major plays in the genres of history plays and romantic comedy, from the first half (roughly speaking) of his professional career: *Richard III*, *Henry IV* Parts 1 and 2, *Henry V*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, and *Measure for Measure*. We also give serious attention to issues of political conflict, formation of national identity, self-fashioning, gender role-playing, courtship, maturation, innovations in genre, and staging (including, when we have time, film). *D. Bevington. Winter. (B, F, H)*

16600. Shakespeare II: Tragedies and Romances. *PQ: ENGL 16500 recommended but not required.* This course studies the second half of Shakespeare's career, from 1600 to 1611, when the major genres that he worked in were tragedy and "romance" or tragicomedy. Plays read include *Hamlet*, *Measure for Measure*, *Othello*, *King Lear* (two versions), *Macbeth*, *Antony and Cleopatra*, *Pericles*, *The Winter's Tale*, and *The Tempest*. *R. Strier. Spring. (B, F, H)*

16700. Shakespeare in Performance. (=GSHU 25200) *PQ: Consent of instructor. Theater experience helpful but not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* For course description, see General Studies in Humanities. *G. Witt. Winter. Not offered 2002-03.*

16800. Advanced Shakespeare Scene Study. (=GSHU 25700) *PQ: ENGL 16700 or equivalent Shakespeare training, and consent of instructor. Previous experience with Shakespeare helpful, but not required. This course meets the general education requirement in the dramatic, musical, and visual arts.* For course description, see General Studies in Humanities. *G. Witt. Spring. Not offered 2002-03.*

17000. Writing and the Early Modern Court. This course examines a range of poetry and drama written at or around the courts of Henry VIII, Elizabeth I, James I, and Charles I. In our readings of authors (e.g., Skelton, Wyatt, Sidney, Spenser, Shakespeare Johnson), we ask how literature responded to the courts as the most visible center in early modern England for cultural, social, and political engagement. *B. Cormack. Spring, 2003. (A, B, D, F, H)*

17200/47200. The Religious Lyric in England and America. This course studies the development of the religious lyric in English from its first flowering in seventeenth-century England (e.g., Donne, Herbert, Crashaw, Vaughan, Collins) and America (e.g., Ann Bradstreet, Edward Taylor) to its secularization in the Romantic lyrics of Wordsworth and Coleridge to the Victorian lyrics of Christina Rossetti and G. M. Hopkins in England and Emily Dickinson in America to the high modernist meditations of T. S. Eliot in the *Four Quartets*. We then consider what counts as "religious poetry" after Eliot, and poems by Theodore Roethke, Geoffrey Hill, Allen Ginsburg,

Robert Duncan, and Carl Phillips. *R. Strier. Spring, 2003. (B, D, G, H)*

17400. Shakespeare and Hybridity. This course explores issues of generic, cultural, and linguistic forms of "hybridity" in Shakespearean drama. We examine texts closely with attention to the thematic and structural significance of mixture, and work towards an understanding of cultural concerns about the mixing and blending of forms of racial, generic, and national forms of hybridization. We consider the potential and limits of categorical thinking in social, familial, and poetic terms, as well as explore the conceptual potential of mixture in the specific context of drama on the Shakespearean stage. *C. Mazzio. Winter, 2003. (B, F, H)*

17501/37501. Milton. This course examines John Milton's major works with particular focus on Milton's conception of his poetic vocation and of history: personal, literary, political, and cosmic. The course also introduces students to the diversity of critical approaches to Milton. *J. Scodel. Autumn, 2002. (B, D)*

17800. Restoration and Early Eighteenth-Century Literature. This course examines attempts between 1660 and 1740 to produce a literature for and about Britain and Britons. Texts include poetic, dramatic, imaginative, and nonfiction prose works by such writers as John Locke, George Etherege, Lord Rochester, Margaret Cavendish, John Dryden, Aphra Behn, Daniel Defoe, Lady Mary Wortley Montague, Jonathan Swift, Alexander Pope, Eliza Haywood, and Samuel Richardson. *S. Macpherson. Winter, 2003. (A, C, H)*

18000/38000. Microhistory and Historical Narrative. (=HIST 23400/33400) This course has two aims: (1) to introduce students to a number of classic microhistories through a close reading of such texts as Le Roi Ladurie's *Montaillou*, Carlo Ginsburg's *The Cheese and the Worms*, and Natalie Zemon Davis's *The Return of Martin Guerre*; and (2) to raise historiographical, methodological, and theoretical issues about the techniques they use to write about the past. *J. Brewer. Winter, 2003.*

18100. The European Novel: The Eighteenth Century. (=CMLT 20100, GSHU 21800) For course description, see Comparative Literature. All texts in English; students are encouraged to read French and German texts in the original, if possible. *T. Pavel. Spring, 2003. (C, E)*

18200/38200. The Transit of Venus: Exoticism, Race, Sexuality, and Science in the Eighteenth-Century Pacific. (=HIST 22700) This course examines the South Sea Islands of the Pacific as a social imaginary in eighteenth-century Europe, especially England and France. Beginning with an examination of the voyages of Bougainville and Cook, it examines the scientific framing of imperial exploration, the debate about sexuality, race, and civilization, as well as the South Sea Islands as a site of sexual fantasy and critique. The course uses visual representations and imaginative prose and verse, as well as nonfictional texts, and finishes with a consideration of *Mutiny on the Bounty*. *J. Brewer. Spring. (C)*

18900/38900. Commerce, Luxury, and Consumption in the Early Modern Era (Sixteenth to Nineteenth Century). (=HIST 22200) For course description, see History. *J. Brewer. Spring, 2003. (C, H)*

20104. From *The Annals of Wales to Monty Python and the Holy Grail: King Arthur in Legend and History*. *PQ: Enrollment in London study abroad program. The class meets in London. C. von Nolcken. Autumn. (B, D, H)*

20105. Chaucer: *The Canterbury Tales*. (=FNDL 25700) *PQ: Enrollment in London study abroad program.* We examine Chaucer's art as revealed in *The Canterbury Tales*. Although our main interest is in the individual tales, we also pay close attention to Chaucer's framing narrative of pilgrimage. We visit neighborhoods Chaucer would have known, the National Gallery to view that supreme example of English Gothic painting the "Wilson Diptych," and Westminster Abbey to view the tombs and effigies of Chaucer's royal patrons, as well as the tomb of Chaucer himself. *The class meets in London. C. von Nolcken. Autumn. (B, D, H)*

20106. William Blake's London. *PQ: Enrollment in London study abroad program. The class meets in London. S. Makdisi. Autumn. (C, H)*

20700. Anglo-Irish Literature. This course studies the long and rich tradition of Irish writings in English, with particular focus on the long eighteenth and the long twentieth centuries. Readings include works chosen from among the following: fiction by Edgeworth, Joyce, Beckett, and Flann O'Brien; poetry by Goldsmith, Moore, Yeats, Kavanagh, and Heaney; plays by Wilde, Shaw, Synge, O'Casey, and Friel; prose by Swift and Burke; and recent criticism by Deane, Kiberd, Gibbons, and Eagleton. *J. Chandler. Spring, 2003. (H)*

20900. Fantasy and Science Fiction. (=CMLT 21800) This course focuses on the "classic" period of the fantasy and science fiction genres from the 1930s to the 1960s. It, however, begins with representative authors from the nineteenth century such as Jules Verne and H. Rider Haggard, as well as some from the early twentieth century such as David Lindsay (*A Voyage to Arcturus*) and H. P. Lovecraft (*Mountains of Madness*). Worth special attention are authors such as C. S. Lewis and Ursula LeGuin who worked in both genres at a time when they were often contrasted. The two main texts are one from each genre, Tolkien's *Lord of the Rings* and Herbert's *Dune*. *M. Murrin. Winter, 2003. (G)*

21100/40000. Victorian Wives, Mothers, and Daughters. (=GNDR 21300) This introduction to modern theoretical debates concerns the role of gender in Victorian society with a focus on the female gender in history, as well as instructive and medical texts. We begin with readings by Armstrong, Poovey, and Langland. We then concentrate on several contested and much-studied modes of identity: marriage, motherhood, the role of daughters, and related categories (e.g., leisure, labor). *E. Hadley. Winter, 2003. (C, E, H)*

21900/42300. Victorian Women Writers. (=GNDR 21900) This course covers the difficulties and possibilities for women writing in nineteenth-century Britain, as these are encountered and exploited in works by Victorian poets and novelists. Likely texts include Charlotte Brontë, *Villette*; Emily Brontë, *Wuthering Heights* and selected poems; Elizabeth Gaskell, *North and South*; George Eliot, *Middlemarch*; and selected poetry by Felicia Hemans, Elizabeth Barrett Browning, Christina Rossetti, Alice Meynell, Michael Field, and Charlotte Mew. *E. Helsinger. Spring, 2003. (C, E, H)*

23000/41600. Performance Art. (=COVA 25600, GSHU 26800) *PQ: Consent of instructor. Theater experience or acting training not required.* This course offers students a chance to explore some of the aesthetic strategies used by artists/performers working in the genre of performance art. As scholars, we work toward an understanding of how changing notions of what constitutes the "avant-garde" influences the conceptualization, creation, and dissemination of art and performance. As performance artists, we employ various "avant-garde" techniques as we create original performances based on a theme. *Not offered 2002-03.*

23900. From My Soul to God's Ear: Gender and Spirituality in Early American Literature. (=GNDR 23900) This course explores the intersections between gender, spirituality, and literary form. Throughout our readings, we discuss spirituality as an alternative approach for thinking through themes such as identity, community, authority, and resistance. Narrative voices working within these genres often push against religious form to rework American spiritual traditions. Throughout the course, we trace how notions of the sacred and the self operate within literature to register and reorganize human relations. *S. Rivett. Winter, 2003. (E, G)*

24000. Ulysses. This course combines close attention to the text of *Ulysses* with readings designed to give a sense of the range of critical approaches available for interpreting Joyce. These include selected Joyce criticism, as well as material from the culture of early twentieth-century Dublin (e.g., newspapers, music hall lyrics, magazines) that we can place alongside *Ulysses* to formulate ideas about Joyce's relationship to popular culture. *L. Ruddick. Winter, 2003. (E, H)*

24300. Form and Experience in Contemporary Asian-American Poetry. (=GNDR 24400) This course surveys a selection of Asian-American poets, some who are well-established in the canon of Asian-American writing and some who are rarely found in anthologies organized by ethnicity. We also occasionally pair these writers with important influences from Basho to the Beat poets. Some of the poets we are likely to read are Li Young-Lee, Janice Mirikitani, John Yau, Mei Mei Berssenbruge, Theresa Cha, Jessica Hagedorn, Garret Hongo, Kimiko Hahn, Walter Lew, Marilyn Chin, and David Mura. *D. Nelson. Winter, 2003. (D, G)*

24400. Modern Drama. This course examines plays from the mid-twentieth century in their historical, political, social, economic, and cultural contexts. *Winter, 2003. (F)*

24500. Contemporary Drama. (=GSHU 24350) For course description, see General Studies in the Humanities. *H. Coleman. Autumn. (F)*

24700. Contemporary Historical Fiction. Our course explores what it means for "fiction" to be "historical." In the process we study various ways in which "identity" is produced through the interaction of familial and social forces. Psychological and cultural questions are posed through close attention to textual intricacies. Primary texts include Barnes's *Flaubert's Parrot*, Capote's *In Cold Blood*, Doctorow's *The Book of Daniel*, Fuentes's *The Old Gringo*, Morrison's *Beloved*, Thomas's *The White Hotel*, Warren's *All The King's Men*, and Welty's "Where is the Voice Coming From" and "The Demonstrators." We then explore various theoretical viewpoints on the

conjunction of fiction and history, including Barthes, de Certeau, Hutcheon, Lukacs, and White. *W. Veeder. Autumn, 2002. (G)*

24800. Gender and South African Writing. (=GNDR 24800) In this course we develop our understanding of South African writing. A major interest is in the changing social constructions of masculinities and femininities during the period from 1950 to 1990, and the effects of race/racism and class on conceptions of gender. Texts include stories by Can Themba, Gcina Mhlope, Miriam Tlali, and Zoe Wicomb; autobiographies by Noni Jabavu, Ellen Kuzwayo, and Emma Mashinini; and a novel by Nadine Gordimer. *D. Driver. Autumn, 2002. (E)*

25200. Emerson and American Literature. This course attempts to do two things. We devote the beginning of the quarter to intensive reading of Emerson's major lectures and essays, trying to figure out what they mean. We then devote the remainder of our time to three pairs of authors (i.e., Thoreau and Hawthorne, Whitman and Dickinson, and William James and John Dewey), considering their work as extension and/or critique of Emerson. *A. Yaphe. Autumn, 2002. (E, G)*

25300. American Literature and Culture to 1865. This lecture/discussion course provides an introduction to American literary and cultural history between the sixteenth and mid-nineteenth centuries. We survey major texts (i.e., novels, essays, poems, plays, personal narratives) from colonial North American settlement, the Enlightenment, the Revolutionary era, the American Renaissance, and the Civil War in light of a series of overlapping themes—tensions between liberty and authority, slavery and equality, national and regional identity, individualism and democracy, the impact of social and political change on intellectual work. *E. Slauter. Autumn, 2002. (A, C, E)*

25400. The Women's West: Nineteenth- and Twentieth-Century Women's Writing. (=GNDR 25400) This course aims to introduce students to the large but understudied body of women's writings about the American West produced during the nineteenth and twentieth centuries. We read a number of nonfictional and fictional texts and interrogate the roles region and race have played in women's representations of Western life. We explore how women write about the self when thrown into a new environment. *J. Munjak. Autumn, 2002. (G)*

25800. The American Novel and the Death of Jim Crow. (=AFAM 25800) Taken as a whole, the fiction of Richard Wright, Willam Faulkner, Ann Petry, Paule Marshall, Ralph Ellison, Flannery O'Connor and James Baldwin constitutes a powerful testament to the common humanity of black and white Americans in a nation where "separate but equal" in matters of race was deemed consistent with the law of the land. How decisive was the humanistic eloquence of these writers in helping to shift the nation's legal climate against de jure segregation? How successful was the American novel of race in coming to terms with the turbulent social reality of the civil rights era? *K. Warren. Spring, 2003. (A, E, G)*

26500. The Age of Washington and Du Bois. (=AFAM 26500) The period that historian Rayford W. Logan designated as the nadir of African-American history also marks what literary historians are calling the first

black cultural renaissance. How are we to think about the relationship between cultural production and black political liberation during the decades that brought to prominence Booker T. Washington and W. E. B. Du Bois as iconic figures marking the range of black political thinking? *K. Warren. Spring, 2003. (A)*

28000. Reading American Environmental Classics. (=ENST 28200) Brief critical reviews by students of both historic and modern environmental classics (mostly American) serve as the basis for class discussion. Possible authors include Thomas Jefferson, George Perkins Marsh, William Faulkner, Annie Dillard, Gretel Ehrlich, and Terry Tempest Williams. We also may read Joseph Conrad's *Heart of Darkness* in parallel with screening *Apocalypse Now*. *J. Opie. Autumn.*

28100. The Films of Max Ophüls. (=CMST 26500/36500) For course description, see Cinema and Media Studies. *M. Hansen. Winter, 2003. (F)*

28400. Surrealism and the American Cinema. (=ARTH 27000, CMST 25800) For course description, see Cinema and Media Studies. *J. Lastra. Autumn, 2003. (F)*

28600. The Sound Horror Film to 1936: Form, Genre, Medium. This course explores the Classic Horror cycle (1931 to 1936), which marks the beginning of the history of the horror film as a recognized genre in American cinema. These films occasion our investigation of fundamental questions about the nature of film genres, including questions about their origins, patterns of development, and the problems of their definition. Major emphasis throughout is on matters of film form and on close textual analysis. *R. Spadoni. Spring, 2003. (F)*

29600/48900. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, CMLT 22200/32200, CMST 28600/48600, COVA 26600, MAPH 33700) *PQ: ENGL 29300/48700 or consent of instructor.* For course description, see Cinema and Media Studies. *Y. Tsvivan. Winter, 2003. (F)*

29700. Reading Course. *PQ: Consent of instructor and Associate Chair for Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. May not be taken for a letter grade.* The kind and amount of work to be done are determined by an instructor within the Department of English Language and Literature who has agreed to supervise the course. *Autumn, Winter, Spring.*

29802. Senior Seminar: The Development of Shakespearean Comedy. This course follows the history of Shakespeare's engagement with a genre (and also a mode). Starting with some ancient comedies, Old (Aristophanes) and New (Menander, Plautus), we read most of Shakespeare's formal comedies (from *Comedy of Errors* to *Twelfth Night*), at least one History (*Henry IV, Part I*), at least one "Problem Play" (*Measure for Measure* or *All's Well that Ends Well*) and the four "Romances:" *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*. We also discuss selected critical approaches to these plays. *R. Strier. Winter. (B, F, H)*

29803. Senior Seminar: *Fin de Siecle Gothic in America.* The seminar has three objectives: (1) to study major texts of gothic fiction produced in America at the end of the nineteenth century: Frank Norris's *McTeague* and Ambrose Bierce's *Tales of Soldiers and Civilians*; (2) to do archival work on gothic texts famous in this period but lost to history thereafter (stories by Emma Frances Dawson, W. C. Morrow, and others); and (3) to produce a major research paper on these gothic works or on others chosen by individual students in consultation with the professor. *W. Veeder. Winter.* (E, G, H)

29804. Senior Seminar: Liberty and Slavery in American Culture. This seminar focuses on slavery as a cultural problem between the American Revolution and the Civil War. Drawing on novels, poems, essays, paintings, and narrative testimony, our main interpretive concern is the strategic responses of black and white writers and visual artists to racial slavery and inequality, but we also address a few contemporary debates conducted in the language of liberty, including American Indian removal, temperance, labor reform, and women's rights. *E. Slauter. Autumn.* (C, G)

29900. Independent B.A. Paper Preparation. *PQ: Consent of instructor and Associate Chair for Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. May not be counted toward the distribution requirements for the concentration, but may be counted as a departmental elective.* In consultation with a faculty member, students devote the equivalent of a one-quarter course to the preparation of a B.A. paper. *Autumn, Winter, Spring.*