

# English Language and Literature

*Associate Chair for Undergraduate Studies:*

*Janice Knight, G-B 308, 702-8024*

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*Web: [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml)*

## 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, the literary history of a period, the achievements of a major author, the defining characteristics of a genre, the politics of interpretation, the formal beauties of individual works, and the 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.

Accurate and up-to-date information, as well as required student forms, can be found at [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml).

## 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 they must receive equivalent credit by examination.

English concentrators must also take one course in art history, dramatic arts, music, or visual arts in addition to the general education requirement. 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 and not later than Autumn Quarter of the fourth year. ENGL 10100 is 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.

Reading and understanding works written in different historical periods require skills, information, and historical imagination 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 a self-conscious grasp of literary history. In addition to courses that present authors and genres from many different 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 period requirement in English may be met in one of two ways: (1) Students may take two courses in literature written before 1700 and two courses in literature written between 1700 and 1950. At least one of these four courses must be a designated “period” course. (2) Students may take 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.

NOTE: The English Department does not currently offer a joint B.A./M.A./M.A.T. program.

### Summary of Requirements

The English Department requires a total of thirteen courses: ten courses in the English Department; two language courses; and one course in dramatic, musical, or visual arts. All concentrators are required to file a concentration worksheet by Winter Quarter of their third year. Worksheets are available at [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml).

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|----------------------|-------|---|
| <b>Concentration</b> | 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 Interdisciplinary Studies in the Humanities)                      |
|                      | 1     | ENGL 10100  |
|                      | 3 - 4 | English courses to fulfill period requirements:<br><i>either</i> two courses pre-1700 and two courses 1700-1950 (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)   |
|                      | 13    | *   |

† 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. For details about the requirements met by specific courses, visit [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml). Please note that no

matter how individual programs are configured, the total 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 section on honors work.

**Grading.** Students concentrating in English must receive quality grades in all thirteen courses taken to meet the requirements of the degree program. Exceptions are allowed only in creative writing courses where the instructor regards a *P/F* grade to be an appropriate form of accreditation. Nonconcentrators may take English courses on a *P/F* basis with consent of instructor.

**Senior Honors Work.** Special honors in English are reserved for graduating seniors who have excellent course grades and who complete a senior seminar essay or senior thesis project judged to be of the highest quality. For honors candidacy, a student must have at least a 3.0 grade point average overall and a 3.5 grade point average in departmental courses (grades received for transfer credit courses are not included into this calculation). Concentrators who wish to be considered for departmental honors may choose to carry out a senior project or to take a senior seminar. To be eligible for honors, a student's senior project or senior seminar paper must be judged to be of the highest quality.

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 that demonstrates the highest quality of 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. Each student will be assigned a faculty field specialist and graduate student preceptor. In Autumn Quarter students will attend a series of colloquia convened by the preceptors and designed to prepare them for the advanced research and writing demands of thesis work. In Winter and Spring Quarters, students will continue to meet with their preceptors and will also consult at scheduled intervals with their individual faculty advisor (the field specialist). 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. At least two seminars will be offered each year; the topics will vary from year to year. If enrollment numbers permit, these seminars may admit other advanced students; however, preference will be always be given to fourth-year English concentrators. These seminars involve intensive student participation as well as deep engagement with critical traditions and theoretical perspectives, and require a long final paper. Students will work closely with the faculty member and a graduate student assistant to develop a research topic based on the course readings. All students taking this course will submit a final seminar paper. Those seniors who are eligible and who wish to be considered for departmental honors must then revise and resubmit their final paper within six weeks of completing the senior seminar. The essay will then be evaluated by the course instructor and the Associate Chair for Undergraduate Studies.

Senior projects are evaluated by the graduate student preceptor, faculty supervisor, 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 departmental honors. Honors recommendations 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.

**Advising in the Concentration.** All newly declared English concentrators must meet with the Associate Chair for Undergraduate Studies and must fill out the requirements worksheet. All concentrators are expected to review their plans to meet departmental requirements at least once a year with the Associate Chair for Undergraduate Studies. In the quarter before graduation, students are required to complete and submit a departmental worksheet that

indicates plans for meeting all concentration requirements. Visit [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml) to obtain worksheets online. 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.

In addition to consulting with the Associate Chair, all newly declared students and all third-year concentrators in English are also assigned faculty advisors who share similar field interests. Students meet with advisors in Autumn and Spring Quarter of the third year to discuss the intellectual direction of their proposed course of study. 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.

**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, such students will find the program to be especially attractive and useful. Applications are available online via a link to Chicago's study abroad home page ([study-abroad.uchicago.edu](http://study-abroad.uchicago.edu)) and are normally due in mid-Winter Quarter. For details on the 2003-04 programs, see the course descriptions for ENGL 20104, 20105, and 20106.

**Creative Writing Option.** English concentrators may choose to produce a creative project to satisfy part of the requirement for honors. Prior to the Winter Quarter of their fourth year, students will be required to take at least two creative writing courses in the genre of their own creative project. The senior project may take the form of a piece of creative writing, a director's notebook, an actor's journal in connection with a dramatic production, or a mixed media work in which writing is the central element. Such a project is to be a fully finished piece of work that demonstrates the highest quality of which the student is capable. Students choosing this option should consult the Associate Chair for Undergraduate Studies in English.

## Faculty

L. Berlant, D. Bevington, B. Brown, J. Chandler, B. Cormack, J. Goldsby, E. Hadley, M. Hansen, E. Helsinger, O. Izenberg, J. Knight, L. Kruger, 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, R. Valenza, W. Veeder, R. von Hallberg, C. von Nolcken, K. Warren, A. Yu

## Courses: English Language and Literature (ENGL)

*Boldface letters in parentheses refer to courses that meet the following program requirements: (A) Period; (B) Pre-1700; (C) 1700 to 1950; (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. *S. Rivett, Autumn; L. Rothfield, J. Meyers, Winter; J. Schleusener, F. Simkin, Spring.*

**10200-10300. Problems in Gender Studies.** (=GNDR 10100-10200, 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.* This two-quarter interdisciplinary sequence is designed as an introduction to theories and critical practices in the study of feminism, gender, and sexuality. Both classic texts and recent conceptualizations of these contested fields are examined. Problems and cases from a variety of cultures and historical periods are considered, and the course pursues their differing implications in local, national, and global contexts. Both quarters also engage questions of aesthetics and representation, asking how stereotypes, generic conventions, and other modes of circulated fantasy have contributed to constraining and emancipating people through their gender or sexuality.

**10200.** This course addresses the production of particularly gendered norms and practices. Using a variety of historical and theoretical materials, it addresses how sexual difference operates in various contexts (e.g., nation, race, class formation; work, the family, migration, imperialism, postcolonial relations). *S. Michaels, Autumn; E. Hadley, Spring.*

**10300.** This course focuses on histories and theories of sexuality: gay, lesbian, heterosexual, and otherwise. This exploration involves looking at a range of materials from anthropology to the law and from practices of sex to practices of science. *S. Michaels. 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. *R. Strier. 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. Winter. (E)*

**10800. Introduction to Film Analysis.** (=ARTH 20000, CMST 10100, COVA 25400, ISHU 20000) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *J. Lastra. Autumn. (F)*

**11001. Theory of the Novel.** *T. Brown. Winter.*

**11400/31400. Writing Argument.** (=ISHU 25300) This is a pragmatic course in the rhetoric of arguments. By “rhetoric,” we mean that we won’t be asking whether an argument is internally valid but instead why it is more or less successful in persuading readers. By “pragmatic,” we mean that we focus mainly on the arguments of the students. This involves three kinds of work: critiquing arguments, writing new arguments, and revising. In the final weeks of the course, we look at arguments that class members have chosen for discussion, as well as at competing theories. *K. Cochran. Autumn.*

**11401/31401. Writing Law.** (=ISHU 21401) *K. Cochran. Spring.*

**11402/31402. Writing for the Web.** (=ISHU 21402) *Spring.*

**11503/31503. Translation and Adaptation.** (=ISHU 26950) Students should bring to this course a text of their own selection to translate or adapt for stage performance. Of import in the evolution of the work is preserving the author’s original intent while responding to the linguistic and contextual needs of the translator’s or adaptor’s new audience. Students dissect linguistic, literary, and dramatic structure; analyze character and intentions; consider the world of the author and his or her audience; and, through these interpretations, create a work that speaks to their own world. *C. Columbus. Winter.*

**11504/31504. Solo Performance: Biography.** (=ISHU 27305) This course focuses on the performance of biography. Students write and perform their own forty-five minute solo performance based on the life and work of someone who inspires, shocks, or compels them. The class is a writing, acting, and staging workshop focused on getting these original pieces ready for the audience. It’s an incredible Herculean task to completely create and perform one’s own show, so we are a supportive performance community to each other as we create them. *J. Thebus. Not offered 2003-2004; will be offered 2004-05.*

**11505/31505. Dramaturgy.** (=ISHU 21505) This course familiarizes students with the tools, methodologies, and practices of dramaturgy. It begins with the origins and evolution of dramaturgy as a profession. We attempt to historically define function and duties both inside and outside the rehearsal hall as well as establish the role of the resident dramaturg in season



planning and shaping a theater's aesthetic. We create production casebooks; we cut a classic text. More broadly, we investigate the dramaturg's "questioning" spirit, the creative process through the prism of students' work, contemporary issues in dramaturgy and playwriting, and the future of dramaturgy as an evolving profession. *Winter. Not offered 2003-04; will be offered 2004-05.*

**11600/31601. Writing Arts Reviews.** (=ISHU 27100) This is a pragmatic course in writing (and understanding) criticism of the arts for the popular press. We examine samples of journalistic criticism drawn from a wide range of publications, both "high brow" (e.g., *The New Yorker*) and more popular (e.g., *Entertainment Weekly*). Students criticize the critics, first by discussing the goals and strategies of the different kinds of criticism they read and then by writing assignments that imitate, explore, challenge, and improvise on those strategies. We use one class session each week to discuss the students' own work. *H. Sartin. Autumn.*

**11602/31602. Travel Writing.** (=ISHU 27200) *H. Sartin. Spring.*

**11900/31901. The Literature of Trauma.** (=GNDR 11900) This course introduces advanced trauma theory and surveys classics in the field (e.g., *Maus*, *Dispatches*, *Ariel*, *War Journalism*) as well as the relevant psychoanalytic and social scientific theoretical works from Freud onwards. *L. Berlant. Spring. (C, E)*

**12201/32201. Psychoanalytic Interpretation.** (=GNDR 12200) This course explores fundamental concepts of psychoanalytic theory, as well as recent developments in psychoanalysis and criticism. At each meeting, we pair a theoretical or critical text with a poem or short story for discussion. Psychoanalytic readings emphasize classical theory (including works by Freud, Abraham, and Chasseguet-Smirgel), object relations theory (including works by Winnicott, Chodorow, and Benjamin), postcolonial theory with psychoanalytic dimensions (including works by Fanon, Bhabha, and Nandy). We also discuss recent work in trauma theory, which focuses on traumatic injury and violence as phenomena that expose the limits of psychoanalytic understandings of the self (including works by Cathy Caruth, Shoshana Felman, Dori Laub, and Robert Jay Lifton). *L. Ruddick. Autumn.*

**12202/32202. Personal Narrative.** (=ISHU 22202) *M. Stielstra. Spring.*

**12203/32203. Writing/Reflections.** (=ISHU 22203) *Spring.*

**12204/32204. Writing Creative Nonfiction.** (=HUMA 25500, ISHU 25500) *Winter.*

**12205/32205. Screenwriting.** (=ISHU 27311) *PQ: Advanced standing.* This course introduces students to the basic elements of a literate screenplay, including format, exposition, characterization, dialog, voice-over, adaptation, and the vagaries of the three-act structure. Weekly meetings include a brief lecture period, screenings of scenes from selected films, extended discussion, and assorted readings of class assignments. Because this is primarily a writing class, students write a four- to five-page weekly assignment related to the script topic of the week. *Spring. Not offered 2003-04; will be offered 2004-05.*

**12206/32206 The Form of The Essay.** *M. Stielstra. Winter.*

**12400/32400. Beginning Fiction Writing.** (=ISHU 22401) *PQ: Consent of instructor; submit one to two sample short stories to G-B 309 by September 1, 2003.* This course is taught as a workshop. The principal texts are those written by the students during the quarter, and class discussion centers on these works. Several other short texts are examined, primarily to enable students to begin criticizing and editing their own works. Students specializing in the short story are expected to write at least three to five new stories during the quarter. Anyone embarking on a novel will work out a schedule once the quarter begins. It is imperative that all students participate in discussing the works of everyone else in the class. This is a class in which everyone is free to experiment. Ideally, students will, by the end of the semester, have a clearer idea of what they want to be doing, and how they want to do it. Grades will be determined by portfolios submitted at the end of the quarter and by class discussion. *S. Schaeffer. Autumn. (E)*

**12501/32501. Writing Fiction I.** (=ISHU 22501) *PQ: Consent of instructor; submit sample short story to G-B 309 by September 1, 2003. Autumn. (E)*

**12502/32502. Writing Fiction II.** (=ISHU 22502) *PQ: Consent of instructor; submit sample short story to G-B 309 by December 1, 2003. Winter. (E)*

**12503/32503. Writing Fiction III.** (=ISHU 22503) *PQ: Consent of instructor; submit sample short story to G-B 309 by March 1, 2004. Spring. (E)*

**12700/32700. Writing Biography.** Our goal is to identify successful biographical writing techniques in the class readings and then practice these techniques in frequent assignments. Texts include Janet Malcolm on Sylvia Plath, Joseph Ellis on Thomas Jefferson, Quentin Bell on Virginia Woolf, and Malcolm X's autobiography. We practice the techniques biographers use to transform into a coherent whole the diverse and often contradictory materials of biography. We construct narratives that aspire to do two things: (1) represent another person's life, and (2) make that life represent something beyond itself (a historical period; a social group; or a particular kind of achievement, admirable or otherwise). *T. Weiner. Winter.*

**12800/32800. Theories of Media.** (=ARTH 25900/35900, CMST 27800/37800) *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.*

**12902/42902. Radical Poetics.** (=ISHU 23250) An intensive study of the texts and contexts of a few twentieth-century literary movements or “scenes” (i.e., the Gaelic Revival, the Objectivist Poets, the San Francisco Renaissance, the New York School, and the “Language” poets) in which poets have aspired both to be a social group (whether understood as a local or universal “movement,” a publishing collective, a band of friends or lovers) and to use poetry to reconstruct social formations in crisis. *O. Izenberg. Autumn. (D)*

**12905/32905. Beginning Poetry Writing.** (=ISHU 22905) *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by September 1, 2003. Autumn.*

**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.*

**13200/33200. Beginning Poetry Writing.** (=ISHU 23202/33202) *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by December 1, 2003. M. Sloan. Winter.*

**13202. Poetry: Writing From The Outside.** *PQ: consent of instructor. submit 5-7 page writing samples to [ewilhelm@uchicago.edu](mailto:ewilhelm@uchicago.edu) by 03/01/04.* In this introduction to the craft of writing, students will respond to and produce poems that proceed from outside the boundaries of a singular, psychologized self. Rather than approach poetry as an expression of individual feelings, we will read and write work in which heightened language creates and investigates the gap between the writer and the object of poetic attention. Students will read poems in the Objectivist tradition, participate in creative writing exercises, and analyze and critique the work of their peers. *M. Regan. Spring, 2004.*

**13203/33203. Writing Poetry.** (=ISHU 23203/33203) *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by March 1, 2004. Spring.*

**13600-13601/43600-43601. Playwriting I, II.** (=ISHU 26600) *PQ: Consent of instructor; contact Heidi Thompson at [hnthomps@uchicago.edu](mailto:hnthomps@uchicago.edu) or 702-3414.* This course introduces the basic principles and techniques of playwriting through creative exercises, discussion, and the viewing of contemporary theater. Structural components of plot, character, and setting are covered as students develop their dramatic voices through exercises in observation, memory, emotion, imagination, and improvisation. *Attendance at Chicago theater performances required. C. Allen, Autumn; L. Strike, Spring. (F)*

**13650. Fairy Tales.** (=CMLT 23300, RLST 28300) A historical approach to fairy tale in the West, beginning with the first collections in the seventeenth century and ending with Ursula LeGuin. Attention is given to the historically relevant theories and to related genres such as some stories of E. T. A. Hoffmann. Other authors include Perrault, Tieck, Anderson, Baum, Tolkien, and Lewis. Other collections include those of Basile and the brothers Grimm, as well as *The Arabian Nights*. *M. Murrin. Autumn.* **(B, D, H)**

**13700/33700. Advanced Playwriting.** (=ISHU 26700) *PQ: ENGL 13600 and consent of instructor.* This course presumes the basic principles and techniques of playwriting (structural components of plot, character, and

setting, as well as a developed dramatic voice) and explores the steps toward developing a production worthy script for contemporary theater. In addition to main instructor Claudia Allen, students have the benefit of a professional dramaturg and literary manager, who discusses dramatic structure and what she looks for in a play; and Sandy Shinner, Artistic Associate at Victory Gardens Theater, who shares a director's viewpoint for bringing the text to production. *C. Allen. Winter. (F)*

**13800/31000. History and Theory of Drama I.** (=ANST 21200, CLAS 31200, CLCV 21200, CMLT 20500/30500, ISHU 24200/34200) *May be taken in sequence with ENGL 13900/31100 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, the goal is 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, ISHU 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, the goal is 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)*

**14303/34303. Advanced Poetry Writing.** *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by September 1, 2003. Autumn. (D)*

**14304/34304. Advanced Poetry Writing.** *PQ: Consent of instructor; submit three to five sample poems to G-B 309 by December 1, 2003. Winter. (D)*

**14400/34400. Advanced Fiction Writing.** *PQ: Consent of instructor; submit writing sample to G-B 309 by September 1, 2003.* The principal texts for this workshop consist of the students' own writings. Several short texts are examined in light of the authors' decisions. Those writing short stories are expected to write three stories during the course of the quarter. Those writing a longer work submit a schedule tailored to the project. It is imperative that all students participate in discussing the works of others in the class. Experimentation is welcome. If, at the end of the quarter, students believe they can work on their own without the help of further workshops or mentors, the goal of the course has been achieved. Each student submits a portfolio at the end of the quarter. *S. Schaeffer. Autumn. (E)*

**14405/34405. Advanced Fiction Writing.** *PQ: Consent of instructor; submit writing sample to G-B 309 by December 1, 2003. Winter.*

**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 that 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.*

**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. *C. von Nolcken. Autumn. (B, D, H)*

**15000/35000. Old English Poetry.** *PQ: ENGL 14900 or equivalent.* A reading of some of the major poems in Old English. In addition to the texts, the course examines the nature of the textual and critical problems encountered in studying this literature. *C. von Nolcken. Winter. (B, D, H)*

**15101/35101. Seminar at the Newberry Library: Holy Men and Holy Women.** *PQ: ENGL 14900/34900 or equivalent; for more information, consult Christina von Nolcken at mcv4@midway.uchicago.edu or 702-7977.* The cult of saints produced a remarkable body of literature about holy men and holy women both in the English vernacular and in Latin. With special but not exclusive focus on the saints' lives written by AElfric of Eynsham, this course considers the various examples of the *vita* and/or *passio* as they developed from late antique models through prose and verse forms in Old English. Themes of this course include the interdisciplinary context as well as comparative analysis and gender criticism. Through readings in original language and translated materials (presented either in a seminar or in a translation workshop, as well as through direct engagement of original manuscript evidence), this course considers many of the issues that the genre poses. **(B, H)**

**15201/51201. Medieval Dream Poetry.** We consider the usefulness of the dream convention to English poets of the fourteenth and fifteenth centuries. Readings mainly include such poems in the courtly tradition as Chaucer's dream poems, Clanvowe's *Cuoo* and *The Nightingale*, Lydgate's *Temple of Glas*, James I of Scotland's *Kingis Quair* and *The Assembly of Ladies*, and poems by Henryson and Dunbar. Additional readings may include such poems in the alliterative tradition as *Winner and Waster*, *The Parliament of the Three Ages*, *Piers Plowman*, and *Death and Life*. Students should come to the first class prepared to discuss Chaucer's *Book of the Duchess*. *C. Von Nolcken, Autumn. (B, D, H)*

**15500. Chaucer's *The Canterbury Tales*.** (=FNDL 25700) *Prior knowledge of Middle English or of Chaucer's poetry not required.* We examine Chaucer's art as revealed in selections from *The Canterbury Tales*. Our primary emphasis is on a close reading of individual tales, although we also pay attention to Chaucer's sources and to other medieval works providing relevant background. *C. von Nolcken. Winter. (B, D, H)*

**15600. Medieval English Literature.** (=GNDR 15600) 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. Autumn. (A, B, D, H)*

**16001. Mass Media and Society.** (=SOCI 20136) This course serves as an introduction to the study of mass media through an examination of both traditional communication paradigms and more interpretive and critical modes of analysis. We survey some of the key debates about the social and political influence of mass-mediated communication in modern and late-modern societies. Topics include the nature of publics and the role of media in a liberal democracy, the rise of media industries and mass culture, the mass culture/popular culture debates, and the late twentieth-century controversy over media effects. *G. Soderlund. Autumn.*

**16100/36100. Travelers on the Silk Road.** (=CMLT 28100/38100, RLIT 31500, RLST 28400) We read some of the major travel narratives of the Silk Road and Tibet, including Xuanzang and the early Chinese Buddhist pilgrims who went West, Marco Polo and others who went East, diplomats such as Clavijo who went to see Tamerlane, those Shah Rukh sent from Iran to China some years later, the spies the British government sent from India to explore and map the area, and archaeologists such as Aurel Stein who went both ways on the Silk Road. Through slide lectures, students gain a sense of the physical characteristics of the region and its art during various periods. At the same time, students learn indirectly about the different religions and political regimes travelers experienced. *M. Murrin. Winter. (B)*

**16302/36302. Renaissance Romance.** (=CMLT 26500/36500) Selections from the following trio of texts are studied: Ovid's *Metamorphoses* (as the recognized classical model), Boiardo's *Orlando innamorato* (which set the norms for Renaissance romance), and Spenser's *Faerie Queene*. *M. Murrin. Autumn. (B, H)*

**16303. Renaissance Literary Imagination.** (=CMLT 26600) This course explores the distinctive modes of literary imagination that characterized the early modern period. Topics include Renaissance self-consciousness about itself as a period in relation to the past; new conceptions of self, society, and rhetoric as a personal and social instrument; and the relationship between creativity, criticism, and imitation. We read works in a variety of genres (e.g., love poetry; didactic, polemical, autobiographical, and imaginative prose; and drama). Authors include Petrarch, Castiglione, Machiavelli, Erasmus, Luther, Ronsard, Montaigne, Wyatt, Sidney, Shakespeare, and Donne. Texts in English and the original. *J. Scodel. Autumn. (A, B, D, H)*

**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). R. Strier. 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*. C. Mazzio. Spring. (B, F, H)

**16701/36701. Skepticism and Sexuality in Shakespeare.** This course looks at plays that center on problems of sexual conflict and of crises of faith: *All's Well that Ends Well*, *Troilus and Cressida*, *Measure for Measure*, *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Cymbeline*, and *The Tempest*. The approach is one of seeing these as plays in the theater, for both an Elizabethan and for a modern audience. D. Bevington. Winter. (B, F, H)

**16702/36702. Three Authors: Spenser, Marlowe, and Jonson.** This course explores the poetry and drama of Spenser, Marlowe, and Jonson in terms of the early modern conception of authority and authorship. As well as texts such as Spenser's *Shepherd's Calendar* and *Faerie Queene*, Marlowe's "Hero and Leander" and *Dr. Faustus*, and Jonson's *Forest and Volpone*, we read selections from Virgil, Horace, and Ovid as a way to approach the three writers' very different senses of the literary career. B. Cormack. Spring. (B, D, F, H)

**17001/37001. Shakespeare's Sonnets.** This course provides the opportunity to engage intensively with Shakespeare's *Sonnets* (pub. 1609), and especially with the book's treatment of sex, gender relations, and subjectivity. In addition to Shakespeare's poems, we read a number of sonnets from other Elizabethan sequences, including those written by Samuel Daniel, Philip Sidney, Edmund Spenser, and Richard Barnfield. We also supplement each week's readings with essays drawn from the now vast secondary literature both on the *Sonnets* and on early modern gender categories. B. Cormack. Winter. (A, B, H)

**18000/38000. Visual Culture in the English Enlightenment.** This course introduces students to the years from 1660 to 1790 through texts in aesthetics and poetics, with a focus on visual media (painting and print satire in particular). Texts include Burke's *Enquiry into our Ideas of the Sublime and Beautiful*, Reynolds's *Discourses*, Hogarth's *Analysis of Beauty*, Addison's "Pleasures of the Imagination," selections from Eliza Haywood's *Female Spectator*; and visual texts by Hogarth, Fusseli, Reynolds, Constable, Blake, and John Martin. S. Macpherson. Winter. (C, H)



**18101. The Exotic, the Primitive, and the Savage in the Eighteenth-Century Novel.** *T. Brown. Autumn. (C)*

**18102. Literature and Finance.** *S. Youssef. Spring. (C, E, H)*

**18103. Science and Literature in the Eighteenth Century.** Late seventeenth-century advances in optics brought the human eye to places it had never been before. This course asks students to consider how British novelists, scientists, philosophers, and poets in the long eighteenth century engaged with mathematical and technological developments that made the visible and invisible world more intimately available to them. Together we inquire into how the descriptive and aesthetic strategies of the new sciences related to those of literature, as well as how they were mutually appropriated, modified, and mocked. In turn, we ask how scientists engaged with the literary sphere, discovering how men and women of science made their technical work appealing to a broad audience. Readings include selections from Margaret Cavendish, Aphra Behn, Isaac Newton, John Locke, Daniel Defoe, Jonathan Swift, Edmund Burke, Humphry Davy, Mary Shelley, and others. *R. Valenza. Spring. (C, E, H)*

**20107. London and the British Theatre.** *PQ: Enrollment in London study abroad program.* This course takes advantage of the unparalleled richness of the London and British stage to study a few plays in their cultural context. We see at least two plays onstage in London, making those productions the basis of a detailed literary and theatrical reading of the plays as scripts for performance. We take a field trip (or trips) to Stratford and Oxford if appropriate performances are available. Visiting the restored Globe Theater on the south bank of the Thames is also likely. Plays may run the gamut from Shakespeare to Harold Pinter and Tom Stoppard, depending on availability. Two short essays are required and keeping a journal is recommended. *This class meets in London. D. Bevington. Autumn. (B, F, H)*

**20108. Elizabeth's London.** *PQ: Enrollment in London study abroad program.* This course, coinciding with the 400th anniversary of the death of Elizabeth I, traces the dual trajectory of her queenship and authorship through readings of her own works (letters, public speeches, poems, and prayers) and readings in historical narratives, contemporary tracts, dramatic texts (plays, poetry), and poetry in which Elizabeth is either the main subject or the addressee. Authors other than the queen herself may include Foxe, Spenser, Sidney, Raleigh, Bacon, and Shakespeare, as well as some lesser names (Richard Mulcaster, Thomas Sackville and Thomas Norton, George Gascoigne, John Stubbs). We visit the Tower of London, Hampton Court Palace, Greenwich Palace, Hatfield House, National Portrait Gallery, and the Victoria and Albert Museum, as well as retracing Elizabeth's coronation procession from the City to Westminster Abbey. *This class meets in London. J. Mueller. Autumn. (B, D, H)*

**20109. Postwar Theater in Britain and the United States.** *PQ: Enrollment in London study abroad program.* With the constant exchange of actors, directors, and writers between the West End and Broadway, British and American theater can hardly be called separate entities in the year 2003. This course looks back at the crosscurrents in British and American theater from the end of World War II to the present moment. We read (and, with any luck, see) plays by some of the following: Samuel Beckett, Harold Pinter,

Joe Orton, John Osborne, Tom Stoppard, Caryl Churchill, Hanif Kureishi, Arthur Miller, Tennessee Williams, Lanford Wilson, Sam Shepard, David Mamet, Anna Deveare Smith, Susan Lori-Parks, and Tony Kushner. *This class meets in London. D. Nelson. Autumn. (C, H)*

**20201. The Romantic Novel.** Through readings selected from among the period's most significant novels, this course explores the historical, intellectual, cultural, and political contours of the Romantic period in Britain from the Age of Revolution to the Age of Reform, and from the rise of the Jacobin Novel to its demise in anti-Jacobin reaction. Though most of the assigned texts are novels, we also examine some of the period's most significant political and philosophical documents. Readings include the work of William Godwin, Mary Shelley, Elizabeth Inchbald, Maria Edgeworth, Walter Scott, and Jane Austen. *S. Makdisi. Spring. (A, C, E, H)*

**20301. The Bible and English Literature.** *J. Yost. Spring.*

**20302. Allegorical Journeys.** Starting with Virgil's *Aeneid*, we examine a wide historical range of allegorical quests. Major readings include Apuleius' *The Golden Ass*, *The Quest of the Holy Grail*, Dante's *Purgatorio*, the *Relacion of Cabeza de Vaca*, and Spenser's *Faerie Queene*. Minor works by Porphyry, Bernardus Silvestris, Chaucer, Milton, and Hawthorne are also studied. Topics include the basic forms of narrative structures that enable allegorical representation; the relationship of allegory with other modes of speech such as irony, sarcasm, and personification; the influence of allegorical romance upon colonial writings in the New World; and the seemingly natural connection between allegory and didacticism. Texts in English. *J. Yost. Spring. (B, E, H)*

**20402. Sex, Social Class, and Medicine in the Nineteenth-Century Novel.** (=CMLT 24300, HUMA 28701) This course examines how major nineteenth-century British and French novelists used medicine and medical issues to examine the connection between the mind and the body, interrogate gender and sexuality, and question the role and relevance of social class. We discuss why medicine works the way it does in particular novels in England and in France. We examine a wide variety of cultural documents and also consider the general connections between medical study and literary realism during this time. Texts include Honoré de Balzac's *The Country Doctor*, George Eliot's *Middlemarch*, Gustave Flaubert's *Madame Bovary*, Mary Elizabeth Braddon's *The Doctor's Wife* (a rewriting of Flaubert's text), and Anthony Trollope's *Doctor Thorne*. Texts in English and the original. *M. Anderson. Winter.*

**20600/40600. Jane Austen and the War of Ideas.** We read Jane Austen's novels in the context of the changing currents of English political and cultural thought during the Age of Revolution. *S. Makdisi. Autumn. (E, H)*

**20701. Modern Anglo-Irish Literature: Revival and Reversals.** (=CMLT 24700, ISHU 24701) In this course, we read a broad selection of texts from roughly the beginning of the Irish Literary Revival in the 1890s through to the mid-1970s. Shortly after the major writers of the Revival began making headway towards consolidating a national identity for anti-colonial purposes, their work came under serious scrutiny by a new generation of Irish writers. What follows is an open, cross-generational dialogue on the political goals

and aesthetic principles of a specifically Irish version of literature written in the English language. We try to reconstruct some important aspects of this dialogue using both traditional literary forms of poetry, drama, and fiction, as well as essays, speeches, and pamphlets. Authors include Edgeworth, Yeats, Synge, Joyce, Bowen, Beckett, and Heaney. *M. Baltasi. Winter.*

**20901. Contemporary Science Fiction.** *C. Baylus. Spring. (E, G)*

**21000. The Nineteenth-Century Realist Novel.** (=CMLT 24200) This course seeks to identify and evaluate the distinguishing features of nineteenth-century realist fiction. What techniques did realist novelists invent to produce the effects of the real? How and why did realism invoke particular themes or subject matter, conceptions of character or plot, or styles of narration? On what basis, and with what success, did realist authors claim the authority to represent reality? How are the answers to these questions affected by the national context in which novelists wrote? For the purposes of this class, we limit ourselves to British and French writers, comparing and contrasting two pairs of novelists: Balzac and Dickens, and Flaubert and George Eliot. *L. Rothfield. Spring.*

**22400/42401. The Pre-Raphaelites.** (=ARTH 24400/34400, GNDR 22100) This course offers an introduction to pre-Raphaelitism across three generations, from the early 1850s through the early 1870s, looking equally at the work associated with the term from both literature and the visual arts (not only painting but also illustration and the design of books, objects, and houses). We consider artists and poets such as Dante Gabriel Rossetti, Holman Hunt, J. E. Millais, William Morris, Edward Burne-Jones, Philip Webb, Algernon Swinburne, Walter Pater, and Oscar Wilde. *E. Helsinger. Spring. (C, E, H)*

**22401. Postcolonialism.** *B. Sinha. Autumn. (C, E)*

**22801. Caribbean Literature: Charting Landscape and Literary History.** (=CMLT 22000, GNDR 22001, ISHU 22302) This course provides students with an overview of Caribbean literature through an exploration of major literary movements from the mid-nineteenth century to the present, including slave narratives, Romanticism, Négritude/Negrismo, realism, magical realism, feminism, and Créolité. Within each movement, we examine authors' changing imaginations of landscape and explore shifting formulations of Caribbean identity that landscape is mobilized to represent. This course traces a regional literary history both across time and across linguistic divisions. Authors considered include Mary Prince, Aimé Césaire, Nicolas Guillen, Louise Bennett, C. L. R. James, Jacques-Stephen Alexis, Mayotte Capécia, Jean Rhys, Patrick Chamoiseau, and Franck Martinus Arion. Texts in English and the original. *N. Tinsley. Winter.*

**23400/41400. Virginia Woolf.** (=GNDR 23400) Readings include *The Voyage Out*, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Between the Acts*, and selected essays. *L. Ruddick. Autumn. (E, H)*

**23901/43901. Women, Writing, and Spirituality in Colonial America.**

We read the works of selected women authors in America, focusing on the relationship between spirituality and literary production. We read a variety of genres, including heresiographies, advice manuals, conversion and captivity narratives, letters, poems, and diaries. Our selections are attentive to such issues as class affiliation, the production of public and “domestic” utterance, and the disciplining of female speech. This course examines the relationship between literature and its cultural context and draws on a variety of critical approaches. *J. Knight. Spring. (C, E, G)*

**24201. The Historical Novel. J. Myers. Autumn. (C, E)**

**24400. Brecht and Beyond.** (=CMLT 20800) Brecht is indisputably the most influential playwright in the twentieth century. In this course we explore the range and variety of Brecht’s own theater, from the anarchic plays of the 1920s to the agitprop *Lehrstück* to the classical parable plays, as well as the works of his heirs in Germany (Heiner Müller, Franz Xaver Kroetz, Peter Weiss), Britain (John Arden, Edward Bond, Caryl Churchill), and sub-Saharan Africa (Soyinka, Ngugi, and various South African theater practitioners). We also consider the impact of Brechtian theory on film, from Brecht’s own *Kuhle Wampe* to Jean-Luc Godard. *L. Kruger. Winter. (F)*

**24405/44405. Three African Women Writers.** (=AFAM 24405) Although Olive Schreiner, Bessie Head, and Zoë Wicomb belong to different historical periods and write about different geographical spaces, there are important connections between them, not least the attempt each of them made to address and redirect gender relations in Africa. Looking closely at various novels, short stories, and essays, we’ll address these connections as well as the contribution the work of these three writers has made and is making to feminist postcolonial thought. *D. Driver. Autumn. (E)*

**24500. American Contemporary Drama.** (=ISHU 24350) This course focuses on American contemporary playwrights who have made a significant impact with regard to dramatic form. Texts include O’Neill’s *Long Day’s Journey into Night*; Williams’s *Cat on a Hot Tin Roof*; Hellman’s *Children’s Hour*; Jones’s *The Dutchman*; Shepard’s *Buried Child*; Mamet’s *Sexual Perversity in Chicago*; Vogel’s *How I Learned to Drive*; and Parks’s *Topdog/Underdog*, as well as the works of the Wooster Performance Group and Cirque de Soleil. *H. Coleman. Autumn. (F)*

**24800/44800. Gender and South African Writing.** (=AFAM 24800, GNDR 24800/44400) Through reading a variety of Southern African material (e.g., novels, autobiographies, short stories, a few essays), primarily from the 1950s to the present, this course aims to develop (1) a preliminary understanding of Southern African literature, and (2) an awareness of some of the ways in which the textual representations of gender (masculinities and femininities) interact with representations of race, ethnicity, community and nation, as well as with contemporary political ideologies. We read from the work of several of the key Southern African writers. *D. Driver. Autumn. (E)*

**25901. American Modern: Experimental Fiction.** This course concentrates on the formal experiments of American fiction in the first three decades of the twentieth century. On the one hand, we will examine those experiments within the context of a more general understanding of

“modernism”—a context established through other genres (such as poetry) and other media (such as painting, photography, and film). On the other, we will locate these experiments within a broader cultural milieu—the world of war, mass production, consumer culture, and the age of jazz. Still, the primary engagement will be with the texts themselves, major works by Charles Chesnutt, Gertrude Stein, William Carlos Williams, Ernest Hemingway, F. Scott Fitzgerald, Jean Toomer, William Faulkner, Willa Cather, and Nella Larsen. *B. Brown. Autumn. (C, E, G)*

**25902. Art and the Politics of Culture in the American 1930s.** The economic crisis of 1930s provoked an unprecedented challenge to the arts in America. It called into question the interest and relevance of the avant-garde, it seemed to necessitate some new sociopolitical role for art, and it prompted efforts to re-imagine the artist’s role within various institutions (from the Communist Party to the federal government). This course will track some of the major debates about the visual, literary, and theatrical arts (debates taking place in the *New Masses*, the *Partisan Review*, *Art Front*, and the *Daily Worker*), and we’ll use those debates to frame our engagement with particularly notable works of era: fiction by John Steinbeck, Mike Gold, John Dos Passos, Nathaniel West, Zora Neal Hurston, and Richard Wright; paintings and prints by Ben Shahn, Stuart Davis, Gordon Wood, Thomas Hart Benton, Norman Wilfred Lewis, Elizabeth Olds, Philip Evergood, and James Lesesne Wells; and photographs by Dorothea Lange and Walker Evans. We’ll examine so-called regionalist and social-realist responses to the depression, as well as the persistence and redeployment of formal experimentation (within the graphic arts as within literature). Final projects for the course will require considerable research. *B. Brown. Winter. (C, G)*

**26000/46000. Anglo-American Gothic Fiction in the Nineteenth Century.** In the nineteenth century, Gothic fiction in English is an Anglo-American phenomenon. America’s first internationally recognized literary masterpiece, *Rip Van Winkle*, is written in England and appears the same year as *Frankenstein*. Our course studies the transatlantic aspect of the Gothic tradition, while we also give full attention to the particular qualities of individual texts. Close attention to textual intricacies leads to questions about gender and psychology, as well as culture. Our authors include Washington Irving, Mary Shelley, James Hogg, Poe, Hawthorne, Emily Bronte, Harriet Prescott Spofford, Joseph Sheridan LeFanu, Henry James, Charlotte Perkins Gilman, and Thomas Hardy. *W. Veeder. Winter. (C, E, G, H)*

**26600/36600. The Mourners Bench: Writing, Grief, and African-American Literature.** (=AFAM 26600) In this course we study how African-American writers give voice to various kinds of grief. Major texts are situated within current critical theories about trauma, melancholia, mourning, and race (e.g., Caruth, Felman, Hartman, Butler, and Brown; Holland, Holloway, and Cheng). Major authors and texts may include James Baldwin, *The Fire the Next Time* and *Going to Meet the Man*; Gwendolyn Brooks, *In the Mecca*; Reginald Shepherd *Angel Interrupted*; Toni Morrison, *The Bluest Eye*; Sonia Sanchez, *Does Your House Have Lions?*; Anna Deveare Smith, *Twilight*; August Wilson, *The Piano Lesson*; Jamaica Kincaid, *A Small Place*; Edwidge Danticat, *Breath, Eyes, Memory*; Toni Cade Bambara, *Those Bones Are Not My Child*. We may screen such films as *Four Little Girls* (director, Spike Lee) and *Eve’s Bayou* (director, Kasi

Lemons). And, of course, we listen to a range of actual sorrow songs: blues, traditional spirituals, and soul epics (e.g., Marvin Gaye's *What's Going On?*). *J. Goldsby. Spring. (C, E, G)*

**26900. Postwar U.S. Literature.** This survey of postwar U.S. literature begins with Arthur Miller's *The Crucible* and concludes with Tony Kushner's *Angels in America*. These works, haunted by the Rosenberg and McCarthy trials, frame a course that considers a variety of genres and formal experiments in poetic language in terms of the political and cultural upheavals of the cold war. In addition to the two plays, we are likely to read prose works by Jack Kerouac, Malcolm X, Joan Didion, Thomas Pynchon, Norman Mailer, and Toni Morrison, and poetry by Charles Olson, Allen Ginsberg, Amiri Baraka, Robert Lowell, Frank O'Hara, Elizabeth Bishop, Audre Lorde, Adrienne Rich, Anne Sexton, Sylvia Plath, and Paul Monette. *D. Nelson. Spring. (C, E, G)*

**27000. Fiction of the Three Americas.** Attention to textual detail enables us to study the work done by the intricate formal artifices constructed by our authors. In turn, close reading is supplemented by attention to issues of gender, psychology, and society, as we explore the private and social sources of the pain so evident in our texts. Authors include Borges, Rosario Ferre, Carlos Fuentes, Jamaica Kincaid, Maxine Hong Kingston, Toni Morrison, Andre Dubus, and Bharati Mukherjee. *W. Veeder. Spring. (E, G)*

**27401. Late Nineteenth-Century American Literary Realism.** This course takes up major nineteenth-century American novelists in conjunction with philosophical and scientific essays that reflect on the project of representing "the real". *K. Warren. Winter. (A, C, G)*

**27702. Mexican-American Literature before the Chicano Movement.** *W. Orchard. Winter. (E, G)*

**27800. American Poetry from 1945 to the Present.** This course has two goals. The first is to introduce students to a representative sampling of important work done by American poets after World War II, including poems by Robert Lowell, Allen Ginsberg, Elizabeth Bishop, Sylvia Plath, Frank O'Hara, John Ashbery, Jorie Graham, Allen Grossman, Frank Bidart, and others. The second goal is to pose to the poetry of the present two recurrent and related questions: (1) Can there be a poetry of the present? and (2) How do poets make sense of the thing that happens only one time, or to only one person? *O. Izenberg. Autumn. (D)*

**27900. Spike Lee.** (=AFAM 21401, CMST 21000) This course surveys what Wahneema Lubiano calls the Spike Lee Discourse: the films and other media work Lee has produced, alongside the public persona he has constructed through his appearances in print media, television, advertising, and the Internet. How has Lee negotiated (and influenced) the realms of independent and Hollywood filmmaking traditions and institutions? How does he push the boundaries of auteur approaches to reading his films, as well as traditional definitions of African-American cinema? How can we talk about Lee's career as a reflection of postclassical cinematic sensibilities and marketing strategies? How has he drawn from and shaped discourses on black masculinity, entrepreneurship, and cultural politics? *J. Stewart. Spring. (F)*

**28802. Detective Fiction.** Detective fiction is one of the most popular genres in English (and world) literature. This class provides a survey of some of the most influential writers and detectives, such as Edgar Allan Poe's Dupin, Dorothy L. Sayers's Lord Peter Wimsey, and Dashiell Hammett's Continental Op. Our goal is to determine what forms and concepts (e.g., voice, plot, the development of characters, landscape description) are necessary for us to evaluate the quality of detective fiction. At the same time, we investigate the connections between detective fiction and broader issues of modernity. *M. Regan. Autumn.*

**28803. Poetry On and Off the Page in Chicago.** *E. Steinhoff. Winter.*

**28901/48901. Narratives of Suspense in European and Russian Literature and Cinema.** (=CMLT 22100, HUMA 26901, ISHU 26901/36901, SLAV 26900/36900) This course explores the source of suspense, its structural role in narratives, and its implications for narrative theory and philosophical aesthetics. Examples are taken from various genres by authors including Lord Byron, E. A. Poe, Ivan Turgenev, Fedor Dostoevsky, Henry James, Aleksandr Blok, T. S. Eliot, and Samuel Beckett. Consideration is also given to suspense in cinematic narratives (from Hitchcock to Tarkovsky). Theoretical readings (from Kierkegaard to Losev, Genette, Ricoeur, and Derrida) link suspense to detachment, distance, distraction, suspension of belief, and engagement. *Class discussion encouraged. R. Bird. Winter.*

**29300/47800. History of International Cinema I: Silent Era.** (=ARTH 28500/38500, CMST 28500/48500, COVA 26500, MAPH 33600) *This is the first part of a two-quarter course. ENGL 29300/47800 and 29600/48900 may be taken individually, but taking them in sequence is helpful.* The aim of this course is to introduce students to what was singular about the art and craft of silent film. Its general outline is chronological; we also discuss main national schools and international trends of filmmaking. *T. Gunning. Winter. (F)*

**29402/49402. Ernst Lubisch and Hollywood.** (=CMST 26300/36300, GNDR 26900). This course examines the Hollywood career of Ernst Lubitsch, one of the most successful directors and producers in the Hollywood studio system (1920s to 1940s). We explore what his career reveals about the studio system and the genre of romantic comedy in which he excelled. We also consider the infamous "Lubitsch touch" and its subversion of the Hays Code, theatrical adaptation, and the representation of national character, politics, class, gender, and sexuality in his films. Screenings include *Rosita*, *The Marriage Circle*, *Design for Living*, *Ninotchka*, *To Be or Not to Be*, *Heaven Can Wait*, and *Cluny Brown*. *R. Gregg. Autumn. (F)*

**29600/48900. History of International Cinema II: Sound Era to 1960.** (=ARTH 28500/38500, CMST 28600/48600, COVA 26600, MAPH 33700) *PQ: ENGL 29300/47800 highly recommended.* Film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting) forms the center of this course, while the development of a film culture is also discussed. Texts include Thompson 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. *R. Gregg. Spring. (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 quality 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.*

**29807. Senior Seminar: Staging Melodrama.** *PQ: Advanced standing. Enrollment preference given to fourth-year concentrators. Students must attend first class to confirm enrollment. This course investigates the generic conventions of melodrama in fiction, drama, film, and on the “social stage.” We read a variety of critical texts from drama studies, film studies, and literary criticism to develop a working definition of melodrama and to see its transmutations throughout history. At the same time, we read a variety of novels and nonfiction prose and view a few films to see melodrama in action. With this generic knowledge in hand, students do their own investigation of a melodramatic formation. Texts might include plays by Holcroft and Boucicault, novels by Dickens and Braddon, and films by Griffiths and Sirk. E. Hadley. Winter. (F, H)*

**29808. Senior Seminar: Emerson, Dickinson, and Melville.** *PQ: Advanced standing. Enrollment preference given to fourth-year concentrators. Students must attend first class to confirm enrollment. In this course we read closely the works of these three major American writers. Our inquiry focuses on a close analysis of these authors’ primary works (including their personal writing in journals, diaries, and correspondence) in light of their struggles to produce an adequate articulation of personal identity, a resonant poetics of meaning, and an effective political criticism in the years surrounding the American Civil War. J. Knight. Autumn. (C, E, 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. For more information and an electronic version of the petition form, go to [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml). This course may not be counted toward the distribution requirements for the concentration, but may be counted as a departmental elective. Autumn, Winter, Spring.*