

# English Language and Literature

*Associate Chair for Undergraduate Studies:*

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

*(for updated course information and required student forms)*

## Program of Study

The undergraduate program in English Language and Literature provides students with the opportunity to intensively study works of literature, drama, and film originally written in English. 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. Students in the English department 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 English department 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 English department to be counted as part of the major if a student can demonstrate the relevance of these courses to his or her program of study.

Students who are not majoring in English Language and Literature may complete a minor in English and Creative Writing. Information follows the description of the major.

## 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 major 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.

### Language Requirement

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

### Arts Requirement

Beyond their general education requirement, English majors must take one course in art history or in the dramatic, musical, and visual arts. This course may be in the same discipline as the discipline used to meet the general education requirement in the dramatic, musical, and visual arts; and this course may be an advanced course.

### Course Distribution Requirements

The major in English requires at least ten departmental courses, distributed among the following:

**Critical Perspectives.** All English majors must take an introductory course (ENGL 11100, 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. This course prepares students to enter into the discussions that occur in more advanced undergraduate courses. All students are encouraged to take ENGL 11100 by Spring Quarter of their third year (this is a requirement for candidates for honors).

**Period Requirement.** Reading and understanding works written in different historical periods require skills, information, and historical imagination that contemporary works do not demand. 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 they raise

questions about literary change (influence, tradition, originality, segmentation, repetition, and others) that goes along with periodizing. To meet the period requirement in English, students should take two courses in literature written before 1700 and two courses in literature written between 1700 and 1950.

**Genre Requirement.** Because an understanding of literature demands sensitivity to various conventions and different genres, students are required to take at least one course in each of the genres of fiction, poetry, and drama/film.

**British and American Literature Requirement.** Students must study both British and American literature; at least one course in each is required.

### 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 the dramatic, musical, or visual arts. **By Winter Quarter of their third year**, students must submit to the undergraduate secretary a worksheet that is available at *english.uchicago.edu/undergrad/forms.shtml*.

2	quarters of study at the second-year level in a language other than English*
1	any course in the dramatic, musical, or visual arts not taken to meet the College requirement (in the Department of Art History, the Department of Music, the Department of Visual Arts, or the Committee on Interdisciplinary Studies in the Humanities)
1	ENGL 11100
4	English courses to fulfill period requirements: two courses pre-1700 and two courses 1700-1950
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 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 the dramatic, musical, or visual arts. However, students may propose alternate programs as described below in *Courses Outside the Department Taken for Program Credit*.

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, students should consult the Associate Chair for Undergraduate Studies. Please note that no matter how individual programs are configured, the total number of courses required by the program remains the same.

**Courses Outside the Department Taken for Program 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; the required course in the dramatic, musical, or visual arts; and courses in creative writing that originate in Creative Writing or the Theater and Performance Studies Option [TAPS] of the Committee on Interdisciplinary Studies in Humanities [ISHU]) may count toward the total number of courses required by the major, 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 (e.g., history, philosophy, religious studies, social sciences), or they may be taken in a study abroad program for which the student has received permission in advance 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. Transferred courses do not contribute to the student's University of Chicago grade point average for the purpose of computing an overall GPA, Dean's List, or honors. NOTE: The Office of the Dean of Students in the College must approve the transfer of all courses taken at institutions other than those in which students are enrolled as part of study abroad programs sponsored by the University of Chicago. For details, see <http://www.college.uchicago.edu/academics/transfer-credit.shtml>.

**Reading Courses (ENGL 29700 and 29900).** Upon prior approval by the Associate Chair for Undergraduate Studies, undergraduate reading courses (ENGL 29700) may be used to fulfill requirements for the major if they are taken for a letter grade and include a final paper assignment. No student may use more than two ENGL 29700 courses in the major. 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 major. 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 the availability of faculty supervision. No student can expect a reading course to be

arranged automatically. For alternative approaches to preparing a B.A. paper, see the section on honors work.

**Grading.** Students majoring in English must receive quality grades in all thirteen courses taken to meet the requirements of the program. Nonmajors may take English courses on a *P/F* basis with consent of instructor.

Students who wish to use the senior project in English to meet the same requirement in another major should discuss their proposals with both program chairs no later than the end of third year. Certain requirements must be met. A consent form, to be signed by the chairs, is available from the College adviser. It must be completed and returned to the College adviser by the end of Autumn Quarter of the student's year of graduation.

**Senior Honors Work.** To be eligible for honors, a student must have at least a 3.0 grade point average overall and at least a 3.5 grade point average in departmental courses (grades received for transfer credit courses are not included into this calculation). A student must also submit a senior project or senior seminar paper that is judged to be of the highest quality by the graduate student preceptor, faculty supervisor, and Associate Chair for Undergraduate Studies. This may take the form of a critical essay, a piece of creative writing, a director's notebook or 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 product that demonstrates the highest quality of written work of which the student is capable.

The critical B.A. 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 adviser and a senior project supervisor, rethought, and rewritten. Students typically work on their senior project over three quarters. Early in Autumn Quarter of their senior year, students will be assigned a graduate student preceptor; senior students who have not already made prior arrangements also will be assigned a faculty field specialist. In Autumn Quarter of their fourth year, 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 adviser (the field specialist). Students may elect to register for the senior project preparation course (ENGL 29900) for one-quarter credit.

Students wishing to produce a creative writing honors project must receive permission of the Associate Chair for Undergraduate Studies. Prior to Autumn Quarter of their fourth year, students must have taken at least two creative writing courses in the genre of their own creative project. In Winter Quarter of their fourth year, these students will enroll in a prose or a poetry senior seminar. These

seminars, which are advanced courses, are limited to twelve students that will include those majoring in English as well as ISHU and Master of Arts Program in the Humanities (MAPH) students who are producing creative theses. Students will work closely with the faculty member, with a graduate preceptor, and with their peers in the senior writing workshops and will receive course credit as well as a final grade. Eligible students who wish to be considered for honors will, in consultation with the faculty member and preceptor, revise and resubmit their creative project within six weeks of completing the senior seminar. The project will then be evaluated by the faculty member and a second reader to determine eligibility for honors.

Completion of a senior project or senior seminar paper is no guarantee of a recommendation for honors. Honors recommendations are made to the Master of the Humanities Collegiate Division by the department through the Associate Chair for Undergraduate Studies.

**Advising.** All newly declared English majors must meet with the Associate Chair for Undergraduate Studies and must fill out the requirements worksheet. Students are expected to review their plans to meet departmental requirements at least once a year with the Associate Chair for Undergraduate Studies. To indicate their plans for meeting all requirements for the major, students are required to review and sign a departmental worksheet by the beginning of their third year. Worksheets may be obtained online at the following Web site: [english.uchicago.edu/courses/undergrad/index.shtml](http://english.uchicago.edu/courses/undergrad/index.shtml). 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 major. Students are also encouraged to consult with faculty members who share their field interests; the department directory lists faculty interests and projects.

**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, three of which 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., Cornwall, Bath, Canterbury, Cambridge). The London program is designed for third- and fourth-year students with a strong interest and some course work in British literature and history. While not limited to English or History majors, those 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.

## Minor Program in English and Creative Writing

Students who are not English majors may complete a minor in English and Creative Writing. Such a minor requires six courses plus a portfolio of creative work. At least two of the required courses must be Creative Writing (CRWR) courses, with at least one at the intermediate or advanced level. The remaining required courses must be taken in the English department (ENGL) and must include ENGL 11100 (Critical Perspectives). In addition, students must submit a portfolio of their work (e.g., a selection of poems, one or two short stories or chapters from a novel, a substantial part or the whole of a play, two or three nonfiction pieces) to the Associate Chair for Undergraduate Studies in the English department by the end of the sixth week in the quarter in which they plan to graduate.

Students who elect the minor program in English and Creative Writing must meet with the Associate Chair for Undergraduate Studies in the English department before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the associate chair. The associate chair's approval for the minor program should be submitted to a student's College adviser by the deadline above on a form obtained from the adviser. NOTE: Students completing this minor will not be given enrollment preference for CRWR courses, and they must follow all relevant admission procedures described at <http://creativewriting.uchicago.edu>.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and at least half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Requirements follow for the minor program:

2	CRWR courses (at least one at the intermediate or advanced level)
1	ENGL 11100 (Critical Perspectives)
3	CRWR or ENGL electives
—	a portfolio of the student's work
6	

*Samples follow of two plans of study:*

ENGL 11100. Critical Perspectives  
 ENGL 10700. Introduction to Fiction  
 ENGL 16500. Shakespeare I: Histories and Comedies  
 CRWR 10200. Beginning Fiction Workshop  
 CRWR 12000. Intermediate Fiction Workshop  
 CRWR 26001. Writing Biography  
 a portfolio of the student's work (two short stories)

ENGL 11100. Critical Perspectives  
 ENGL 10400. Introduction to Poetry  
 ENGL 15800. Medieval Epic  
 ENGL 25600. The Poet in the Novel  
 CRWR 13000. Intermediate Poetry Workshop  
 CRWR 23100. Advanced Workshop in the Practice of Poetry  
 a portfolio of the student's work (ten short poems)

## Faculty

L. Berlant, D. Bevington (Emeritus), B. Brown, J. Chandler, B. Cormack, R. Coronado, F. Ferguson, J. Goldsby, E. Hadley, M. Hansen, M. B. Hansen, E. Helsing, O. Izenberg, J. Knight, L. Kruger, J. Lastra, S. Macpherson, C. Mazzio, M. Miller, W. J. T. Mitchell, M. Murrin, D. Nelson, L. Rothfield, L. Ruddick, J. Scappetone, J. Schleusener, J. Scodel, E. Slauter, M. Slouka, J. Stewart, R. Strier, R. Valenza, W. Veeder, R. von Hallberg, C. von Nolcken, K. Warren

## Courses: English Language and Literature (ENGL)

**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. Problems in the Study of Gender.** *S. Michaels, Winter; L. Auslander, Spring.*

**10300. Problems in the Study of Sexuality.** *S. Michaels, Autumn; B. Cohler, 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, as well as historical considerations. *R. von Hallberg, Winter.*

**10700. Introduction to Fiction: The Short Story.** 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, 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. Autumn.*

**10800. Introduction to Film Analysis.** (=ARTH 20000, ARTV 25300, CMST 10100, ISHU 20000) For course description, see Cinema and Media Studies. *Staff, J. Stewart. Autumn, Spring.*

**11100. Critical Perspectives.** *Required of students majoring in English.* 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. *R. Valenza, Autumn; N. Torrey, N. Wolff, Winter; N. Chudgar, M. Godfrey, Spring.*

**12300/32100. Poetry and Being.** *PQ: ENGL 10400 or consent of instructor.* 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, which we place in dialogue with our interpretations of individual poems. *L. Ruddick. Autumn.*

**12800/32800. Theories of Media.** (=ARTH 25900/35900, ARTV 25400, CMST 27800/37800, ISHU 21800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* For course description, see Art History. *W. J. T. Mitchell. Winter.*

**13000/33000. The Little Red Schoolhouse (Academic and Professional Writing).** (=ISHU 23000) *PQ: Third- or fourth-year standing. P/F grading optional for English nonmajors.* 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.*

**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, 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. Autumn.

**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 (i.e., Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard). Attention is also paid to theorists of the drama (e.g., Stanislavsky, Artaud, 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, H. Coleman. Winter.

**14600/34600. Dialect Voices in Literature.** (=AFAM 24500, CRPC 24500, LING 24500/34500) For course description, see Linguistics. S. Mufwene. Autumn, 2008.

**15204/35204. Unworthy Bodies: Other Texts of the *Beowulf* Manuscript (Newberry Library).** PQ: ENGL 14900/34900 or equivalent. In this class, as we focus on what Kenneth Sisam identifies as the “special interest in monsters” that characterizes the *Beowulf* manuscript, we read the four other works of that manuscript: *Judith*, the “Life of St. Christopher,” the “Letter of Alexander to Aristotle,” and the “Wonders of the East.” Topics include didactic function of the figure of the monster; the role of the monstrous Eastern Other in the establishment of “English” identity; the uneasy relationship of monster text to monstrous image; the saint or martyr as monstrosity; and the rhetoric of the dismembered body. We also examine the history of critical discussions of these texts. For details, contact the instructor at [smkim2@ilstu.edu](mailto:smkim2@ilstu.edu) or Christina von Nolcken at [mcv4@uchicago.edu](mailto:mcv4@uchicago.edu). *The class meets in the Newberry Library.* S. Kim. Winter.

**15205. The Graphic Novel.** This course explores the recent rise of the graphic novel, a form that presents an opportunity to refresh our critical vocabularies for examining narrative and visuality. We also consider how the graphic novel critically engages the history of the comic. Our reading list may include Ho Che Anderson (*King*), David B. (*Epileptic*), Will Eisner (*A Contract with God Trilogy*), Gilbert Hernandez (*Poison River*), Marjane Satrapi (*Persepolis*), Joe Sacco (*Palestine*), Art Spiegelman (*Maus*), and Chris Ware (*Jimmy Corrigan*). W. Orchard. Spring.

**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 the lives of saints. There are also some supplementary readings in the social history of late medieval England. *M. Miller. Spring.*

**15801. Multi-Cultural Literatures in Medieval England.** (=CMLT 26000, RLST 28301) This course covers the Celtic tradition, Old and Middle English, Anglo-Norman French, and a late text from Scotland. Texts include: from Old English, *Beowulf*; from Irish, *The Battle of Moytura* and the *Tain*, and two of the *immrana* or voyages that concern Bran Son of Ferbal and Mael Duin; from Anglo-Norman French, *The Lays of Marie de France*; from Welsh, *The Four Branches from the Mabinogion*; from Middle English, selections from *The Canterbury Tales* and *Sir Gawain and the Green Knight*; and from Scotland, *Dunbar*. *M. Murrin. Autumn, 2006.*

**16305/36305. Seminar in the Practice of Poetry.** (=CRWR 23102/43102) *PQ: Consent of instructor. This course must be taken concurrently by those enrolled in CRWR 23101/43101, but may be taken individually.* For course description, see Creative Writing. *J. Powell. Autumn.*

**16306/36306. Advanced Workshop in the Practice of Poetry.** (=CRWR 23101/43101) *PQ: Consent of instructor. Must be taken concurrently with CRWR 23102/43102.* For course description, see Creative Writing. *J. Powell. Autumn.*

**16401. Renaissance Revenge Drama.** This course explores tropes and dramas of revenge in the late sixteenth- and early seventeenth-century England. We consider revenge as a form of performance and repetition; as a mode of historical representation; and as a genre preoccupied with questions of agency, justice, social and national forms of government, as well as the possibility of articulating (and inflicting) various forms of hurt. We compare revenges by Shakespeare (e.g., *Titus Andronicus*, *Hamlet*) with other contemporary revenge dramas (e.g., *The Spanish Tragedy*, *The Revenger's Tragedy*, *The Duchess of Malfi*), and consider the relationships between theater, revenge, and vocabularies of vulnerability, injury, and compensation available to Renaissance writers and dramatists. *C. Mazzio. Winter.*

**16500. Shakespeare I: Histories and Comedies.** (=FN DL 21403, ISHU 26550) 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 *Troilus and Cressida*. *D. Bevington. Winter.*

**16600. Shakespeare II: Tragedies and Romances.** (=FN DL 21404, ISHU 26560) *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.

**16902. Stuff and Nothing in Renaissance Literature.** This course examines the lives of objects in Renaissance literature in order to better understand the material culture of the era. In this course, we read sonnets by Sidney, Shakespeare, and Wroth; plays by Shakespeare, Jonson, and Middleton; philosophical writings by Bacon and Burton; and poems by Donne and Herbert. Through these texts we examine the aesthetic, political, and intimate relationships between individuals, objects, and literature. S. Murray. Autumn.

**16903. Staging the Metropolis: Renaissance Drama and the Rhetoric of Urban.** This course explores some of the intriguing ways in which the Renaissance playhouses began to depict their urban environment. We investigate the material and cultural conditions of playacting and playgoing, and consider further how the metropolis conditioned the stage and how, in turn, the stage fashioned the metropolis. H. Stanev. Spring.

**17501. Milton.** (=FNDL 21201) This course follows Milton's career as a poet and, to some extent, as a writer of polemical prose. It concentrates on his sense of his own vocation as a poet and as an active and committed Protestant citizen in times of revolution and reaction. Works to be read include the *Nativity Ode*, selected sonnets, *A Mask*, *Lycidas*, *The Reason of Church Government*, selections from the divorce tracts, *Areopagitica*, *Paradise Lost*, *Samson Agonistes*, and *Paradise Regained*. J. Scodel. Spring.

**17801. Irony in Eighteenth-Century British Literature.** This course examines the concept of irony in a selection of eighteenth-century texts, including poetry, novels, histories, and satires. Using Wayne Booth's *Rhetoric of Irony* as a starting point, we explore the functions and implications of different forms of irony, inquiring into the relationships between irony and genre, irony and literary value, and irony and modernity. N. Gallagher. Spring.

**18901. Origins of the English Novel: 1688 to 1813.** In this course, we read canonical histories of the novel alongside important early examples of the novel form. Texts include selections from Watt's *Rise of the Novel*, McKeon's *Origins of the English Novel*, Armstrong's *Desire and Domestic Fiction*, Lynch's *The Economy of Character*, and Woloch's *The One vs. The Many*; and novels such as Behn's *Oronooko*, Defoe's *Roxana*, Richardson's *Pamela*, Fielding's *Joseph Andrews*, Walpole's *The Castle of Otranto*, Sterne's *Sentimental Journey*, and Austen's *Pride and Prejudice*. S. Macpherson. Winter.

**20104. Monty Python and the Holy Grail: King Arthur in Legend and History (London Program).** PQ: Enrollment in London Program. We consider the historical origins of the Arthurian Legend and some of the ways in which it has subsequently been reshaped and used in Great Britain. We examine how the

legend was treated in the Middle Ages and the extraordinary revival of interest in it that started with the Victorians and has continued to the present. Early in the course, we visit sites traditionally associated with King Arthur (e.g., Tintagel Castle and St. Michael's Mount on Cornwall; and Glastonbury Abbey and Cadbury Castle in Somerset). Later on we examine nineteenth-century visual representations of the legend in London collections, most obviously the Tate gallery. We end with a viewing of the 1975 film *Monty Python and the Holy Grail*. *C. von Nolcken. Autumn.*

**20105. Chaucer's *The Canterbury Tales* (London Program).** (=FNDL 25700) *PQ: Enrollment in London Program. Knowledge of Middle English not required.* 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, and during the course we ourselves journey to Canterbury. We also 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. *C. von Nolcken. Autumn.*

**20112. The Windrush Generation (London Program).** (=CRPC 20112) *PQ: Enrollment in London Program.* This course traces the paths followed by the Windrush writers, with a focus on the exile they negotiated while living and writing in London during the 1940s, 1950s, and 1960s. We read texts from peoples of African and East Asian descent, considering how they anticipate the developments of postcolonial writing out of London since the 1990s. We may read Sam Seldon's *The Lonely Londoners* (1956), C. L. R. James' *Beyond a Boundary* (1963), and V. S. Naipaul's *The Mimic Men* (1967), together with Zadie Smith's *White Teeth* (2001). We also read social and cultural histories that analyze the Windrush migration. *J. Goldsby. Autumn, 2006.*

**20203. Poetry of Place: Poetry, Landscape, and Space in Anglo-American Tradition.** This is a course in how places (both internal and external) are read and written in and through poetry, and the theorization of poetry itself as a "space." Poets include Wordsworth, Blake, Frost, Williams, Milton, Rich. Critics include Harvey, Lefebvre, Buell, and Bachelard. *J. Ludwig. Autumn.*

**20204. Wordsworth: Theory and History.** This is a course about theory: what it is, why it happens, and how it relates to literature and history. Our discussion is focused by Wordsworth's early poems, which have provoked intense theoretical interest ever since their publication. We read Wordsworth's texts; examine how theory has engaged with them, from 1798 to the present; and investigate how history informs those theoretical engagements. Students are also encouraged to use the ideas of this course to pursue their own theoretical interests. *N. Chudgar. Winter.*

**20502. On London's Ruins: Imagining the Future in Nineteenth-Century Britain.** What kind of project is it to write about the future? Do stories of the

future critique present social arrangements or simply attempt to escape from them? This class examines nineteenth-century British texts that wrestle with questions of crisis, political optimism, and faith in progress by imagining the world remade, both beautifully and horrifyingly. We read a range of nineteenth-century texts, both prose and poetry, from canonical (i.e., Shelley, Arnold) and thoroughly un-canonical (i.e., Shiel, Chesney) authors. *H. Strang. Spring.*

**21401/30204. Introduction to Theories of Sex/Gender: Ideology, Culture, and Sexuality.** (=GNDR 21400/31400, MAPH 36500) *PQ: Consent of instructor required; GNDR 10100-10200 recommended.* This course examines contemporary theories of sexuality, culture, and society. We then situate these theories in global and historical perspectives. Topics and issues are explored through theoretical, ethnographic, popular, and film and video texts. *L. Berlant. Winter.*

**21903. The Victorian Novel.** This is a course that considers the Victorian novel within the broader history and theory of the novel form, its function within Victorian society, and its dialogue with other forms of cultural representation during the period. We read novels or novellas by Dickens, Gaskell, Bronte, Eliot, Trollope, and Hardy, and, at the end of the quarter, consider the continuing impact of the Victorian multiplot novel on contemporary writing. We also read secondary scholarship on the novel and contemporary primary materials that join the discussions expressed in the novels themselves. *E. Hadley. Spring.*

**22202. Reading Freud.** (=GNDR 24401) This course focuses on Freud as a speculative thinker concerned with the ontology of desire who was nagged by questions with respect to which he remained restless and uncertain. We deal with some topics that many have taken to be the central ones for understanding psychoanalysis, but as sites of disturbance rather than the production of perspicuous theory. Readings may include *Three Essays on the Theory of Sexuality; Civilization and Its Discontents; Beyond the Pleasure Principle;* a case study or two (e.g., Dora or the Wolf Man); and selections from *The Interpretation of Dreams*, "Mourning and Melancholia," "The Economic Problem of Masochism," and "A Child Is Being Beaten." *J. M. Miller. Winter.*

**22300. Henry James: The Fiction of Crisis.** (=FNDL 22910) In 1895 Henry James suffered his first nervous breakdown. Over the next five years he produced several of the greatest novellas and novels of the nineteenth century. How fiction writing became a mode of self-therapy for James is one of the issues this course explores. By a close reading of James's texts and of various theorists, we engage the forces that produced James's masterpieces. Texts include *The Aspern Papers, The Pupil, The Spoils of Poynton, In the Cage, The Turn of the Screw, What Maisie Knew, The Awkward Age,* and *The Great Good Place.* *W. Veeder. Autumn.*

**22800/42800. Chicago.** In this course we sample some of Chicago's wonders, exploring aspects of its history, literature, architecture, neighborhoods, and peoples. This is an interdisciplinary course focusing not only on literary and historical texts but also analyzing Chicago's architecture, visual artifacts and

public art forms, local cultural styles, and museum collections and curatorial practices. We first explore Chicago sites textually, then virtually via the Web, and finally in “real time.” *Visits to various Chicago neighborhoods and cultural institutions required.* J. Knight. Spring.

**22808. Latina Narratives.** This course studies Latina narratives from the late nineteenth century through the present. Texts may include Maria Amparo de Ruiz Burton’s *The Squatter and the Don*, Jovita Gonzalez’s *Dew on the Thorn*, Luisa Capetillo’s *A Nation of Women*, Gloria Anzaldúa’s *Borderlands/La Frontera*, Cherrie Moraga’s *Loving in the War Years*, Ana Castillo’s *The Mixquiahuala Letters*, Rosario Ferre’s *The House on the Lagoon*, Julia Alvarez’s *In the Time of Butterflies* or *In the Name of Salome*, and Christina Garcia’s *Dreaming in Cuba*. S. Lewis. Autumn.

**23400. Virginia Woolf.** Readings include *The Voyage Out*, *Jacob’s Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Between the Acts*, and selected essays. L. Ruddick. Autumn.

**23402/43201. Obsolescence and Sentimentality.** This course posits, along with the texts at hand, that the production of obsolescence under modernity is attended by a vengeful litter emerging through the body. Essays by Karl Marx, Walter Benjamin, Judith Butler, Robert Smithson, Anne Cheng, Rei Terada, and Sianne Ngai complement readings of “obsolescent” object/subject/environments in such texts as Henry James’ *The Golden Bowl*; Djuna Barnes’ *Nightwood*; Virginia Woolf’s *Between the Acts*; Toni Morrison’s *Beloved*; Cynthia Ozick’s *The Messiah of Stockholm*; Salman Rushdie’s *Midnight’s Children*; Pamela Lu’s *Pamela: A Novel*; and Lisa Robertson’s *Xeclogue*. J. Scappetone. Autumn.

**24000. Ulysses.** (=FNDL 24100) This course takes students through Joyce’s novel, exposing them to various recent critical approaches. We take some additional excursions into materials contemporary to *Ulysses* that can be placed in dialogue with the novel. L. Ruddick. Winter.

**24500. American Contemporary Drama.** (=ISHU 23450) For course description, see Interdisciplinary Studies in the Humanities (TAPS). *This course is offered in alternate years.* H. Coleman. Winter, 2007.

**24502. Contemporary Drama: Alienation and Cruelty.** (=CMLT 20300) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course takes as its starting point two radical positions that rethink the nature and purpose of theatricality in the twentieth century: Brecht’s idea of the alienation-effect and Artaud’s theatre of cruelty. We look at recent playwrights influenced by this tradition, including Heiner Müller, Bernard-Marie Koltès, Valère Novarina, Sarah Kane, Caryl Churchill, Tom Stoppard, David Mamet, Athol Fugard, and Jon Fosse. We give close attention to how these plays are aware of their own theatricality, and how this self-consciousness is related to these dramas’ political message, their investigation

into subjectivity, and their “violence.” Texts in English and the original. *J. Ullyot. Spring.*

**25003. The Image of the Jew in the American Novel: Populism, Nativism, and Beyond.** This course examines representations of the Jew in American literature, focusing on the period from 1880 to 1925. Authors include James, Cahan, Norris, and Cather. Critics and historians include Richard Hofstadter, John Higham, Matthew Frye Jacobson, Walter Benn Michaels, and Daniel Boyarin. *N. Wolff. Spring.*

**25103/47901. When and Where They Entered: Black Women Writers of the 1940s and 1950s.** (=AFAM 25103, CRPC 25103/47901, GNDR 24702) This second “woman’s era” in African-American literature is often neglected as one compared to those of the late nineteenth and twentieth centuries. In this course, we attend to this group of writers to account for the unprecedented critical and popular acclaim that they received during the 1940s and 1950s. We focus on the writings of Brooks, Walker, Petry, and Hansberry. *J. Goldsby. Winter.*

**25302. Utopias.** (=ARTH 22804, BPRO 25300, HUMA 25350, ISHU 25350) For course description, see Big Problems. *L. Berlant, R. Zorach. Offered 2007-08; not offered 2006-07.*

**25404. The American Novel.** This course is a survey of major and minor texts from the eighteenth century to the present with special attention to relations between the American novel and American politics and to the rise, fall, and reconfiguration of different fictional modes (i.e., epistolary, gothic, sentimental, realist, modernist, postmodernist). *E. Slauter. Winter.*

**25601. Nineteenth Century American Gothic.** This course traces the “Gothic” tradition in America from its initial manifestations in Brown and Irving through its first great flowering in the “American Renaissance” era of Poe, Hawthorne, and Melville. We emphasize questions of methodology as well as practicing close analysis and defining a literary tradition. *W. Veeder. Spring.*

**25801. Poetry and Cinema.** (=CMST 15501) For course description, see Cinema and Media Studies. *S. Keller. Autumn.*

**25909. The Sublime City: Industrial Revolution to the Present.** This course examines a wide range of materials (i.e., literary, filmic, theoretical) relating to the experience of living in the large and, sometimes, overwhelming cities of industrial modernity. We discuss the ways in which different authors and thinkers have attempted to express their love for and disgust with cities, and how these attitudes frequently seem to intermingle. Our focus is the aesthetics of the city, and how these aesthetics have played a role in shaping (or perhaps have been shaped by) some of the most significant literature of the industrial era. *L. Glidewell. Autumn.*

**25911. Urban Zones of Modernism and Modernity.** This course examines literary representations of delimited zones summoned in documentary or preservative modes, as well as utopian projections and schemes for the metropolis writ large. Major readings are drawn from Georg Simmel, Walter Benjamin, Henri Lefebvre, Raymond Williams, Elias Canetti, and T. J. Clark, as well as from Baudelaire, Apollinaire, Henry James, Gertrude Stein, Mina Loy, F. T. Marinetti, T. S. Eliot, Ezra Pound, John Dos Passos, and Louis Zukofsky; we also consider pertinent visual and architectural projects. Readings are given in English, but students with experience in other languages are encouraged to read primary texts in the original. *J. Scappetone. Winter.*

**26401. Literary Environments: From Wilderness to Cityscape.** Using place as a critical category, this course explores literary environments and landscapes from Turner's frontier to the post-apocalyptic Los Angeles of Philip K. Dick and the utopian communities of Ursula le Guin. Throughout our readings we examine the ideological, aesthetic, and generic dimensions of spatial categories like "wild," "domestic," "urban-industrial," "pastoral," "sacred," "toxic," "utopic," "mythological," "public," and "private." *J. Atkinson. Autumn.*

**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. We also likely read prose by Jack Kerouac, Malcolm X, Joan Didion, Thomas Pynchon, Norman Mailer, and Toni Morrison; as well as 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.*

**27200. New England Literary Cultures.** Often termed an "American Renaissance," the three decades between 1830 and 1860 marked the emergence of some of our most influential writers and texts. We read selected texts, paying special attention to issues of cultural tradition and literary innovation, religion and reform, politics and culture, and the emergence of an American romantic tradition. *J. Knight. Winter.*

**27300. The Harlem Renaissance.** This course examines the literature, art, music, and politics of the Harlem Renaissance in the 1920s and 1930s. We pay particular attention to the problem of periodizing the Renaissance and to the scholarly debates about the politics and aesthetics of key writers and artists. *K. Warren. Spring.*

**27802/47802. Extremist Poetry: Paul Celan and Sylvia Plath.** (=CMLT 29200/39200, GRMN 29206/39206) *PQ: Reading knowledge of German.* This course examines the relation of lyric poetry to extreme historical experience,

considering the Shoah in particular. We focus on Celan's poems for seven weeks, and then on Plath's late work for three weeks. *R. von Hallberg. Spring.*

**27901. (Re)Defining African-American Cinema.** (=AFAM 27901, ARTV 27901, CMST 21000/31000) Must a film be produced by African Americans, feature a black cast, or address a black audience in order to be classified as an "African-American film?" Is there a discernible black film aesthetic? Can a black film be produced within the Hollywood studio system? How important are these distinctions? This course examines a wide variety of films (e.g., "race movies" of the early twentieth century, fiction films, documentaries, animation, films made for television and the Internet) to explore how notions of African-American authorship, content, and reception have been defined and redefined in relation to dominant and independent media histories and institutions. *J. Stewart. Spring.*

**27902/48102. Spike Lee.** (=AFAM 27902, CMST 26100/36100) This course surveys 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 post-classical cinematic sensibilities and marketing strategies? We watch Lee's films from his student thesis film *Joe's Bed-Stuy Barbershop: We Cut Heads* (1982) to *Bamboozled* (2000). *J. Stewart. Spring.*

**28000. Reading American Environmental Classics.** (=ENST 28000) For course description, see Environmental Studies. *Class discussion encouraged. J. Opie. Spring.*

**28501. Poetry and Cinema.** (=CMST 15501) For course description, see Cinema and Media Studies. *S. Keller. Autumn.*

**28601. Sexuality and Censorship in Pre-Stonewall Film.** (=CMST 20901, GNDR 22701, HIST 18501) For course description, see Cinema and Media Studies. *R. Gregg. Offered 2007-08; not offered 2006-07.*

**28805. Poetry Now!** Pairing readings of contemporary poets with their influential precursors, this course contextualizes and illuminates the state of the art. As we explore its venues (e.g., books, magazines, blogs, M.F.A. programs) and engage its critics, we pay special attention to poets reading at the University and in the Chicago area. *J. Kotin. Autumn.*

**28902/48902. How Dostoevsky's *The Idiot* Is Made.** (=CMLT 29300/39300, HUMA 27801, RUSS 27801/37801) *Reading knowledge of Russian, French, and/or Spanish is helpful but not required.* This course examines the intellectual and aesthetic backgrounds and structure of Dostoevsky's novel *The Idiot* (1869). We approach *The Idiot* in the contexts of both European and Russian literary traditions, exploring its links to such antecedents as Cervantes' *Don Quixote*,

Dickens' *The Pickwick Papers*, and Flaubert's *Simple Heart*, as well as its influence on Dostoevsky's later works such as *The Demons* and *The Brothers Karamazov*. All work in English. *L. Steiner. Spring, 2007.*

**29300/47800. History of International Cinema I: Silent Era.** (=ARTH 28500/38500, ARTV 26500, CMLT 22400/32400, CMST 28500/48500, MAPH 33600) *PQ: CMST 10100 must be taken before or concurrently with this course. This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is helpful.* For course description, see Cinema and Media Studies. *Y. Tsivian. Winter.*

**29600/48900. History of International Cinema II: Sound Era to 1960.** (=ARTH 28600/38600, ARTV 26600, CMLT 22500/32500, CMST 28600/48600, MAPH 33700) *PQ: Prior or current registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* For course description, see Cinema and Media Studies. *R. Gregg. Spring.*

**29700. Reading Course.** *PQ: Petition to Associate Chair for Undergraduate Studies and consent of instructor. These reading courses must include a final paper assignment to meet requirements for the English major and students must receive a quality grade. Students may not petition to receive credit for more than two ENGL 29700 courses. Students are required to submit the College Reading and Research Course Form. An instructor within the English department who has agreed to supervise the course determines the kind and amount of work to be done. Autumn, Winter, Spring.*

**29809/39809. Honors Seminar: Poetry.** *PQ: Consent of instructor. Enrollment preference given to fourth-year majors writing honors theses in creative writing, but open to all qualified students if space permits.* This course focuses on ways to organize larger poetic "projects" (e.g., poetic sequence, chapbook, long poem, poetry collection, book-length poem). We also problematize the notion of broad poetic "projects," considering the consequences of imposing a predetermined conceptual framework on the elusive, spontaneous, and subversive act of lyric writing. The work of students is the primary text. *S. Reddy. Winter.*

**29816. Honors Seminar: Fiction.** *PQ: Consent of instructor.* This advanced fiction course focuses on the extended development necessary for the completion of longer material, specifically the creative thesis. Students should already have a body of work in process (this can be in different stages) and be prepared to discuss their plans for their final manuscript in lieu of a formal proposal. The workshop format gives maximum feedback and greater understanding of audience in writing. *A. Obejas. Winter.*

**29817. Honors Seminar: Prose.** *PQ: Consent of instructor.* This advanced fiction course focuses on the extended development necessary for the completion of longer material, specifically the creative thesis. Students should already have a body of work in process (this can be in many different stages) and be prepared