

English Language and Literature

Associate Chair for Undergraduate Studies:

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Web: english.uchicago.edu/courses/undergrad/index.shtml

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)
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* Credit may be granted by examination.

** The total of thirteen required courses must include ten courses in the English department; two language courses; and one course in the dramatic, musical, or visual arts. However, students may propose alternate programs as described below in the Courses Outside the Department Taken for Program Credit section.

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, visit <http://www.collegecatalog.uchicago.edu/credit/index.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 29900, and if 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 for *P/F* grading 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 GPA overall and at least a 3.5 GPA 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 consent 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. 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) and are typically 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
$\frac{=}{6}$	a portfolio of the student's work

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. Helsinger, 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)

For updated course information and required student forms, visit english.uchicago.edu/courses/undergrad/index.shtml.

10200-10300. Problems in Gender Studies. *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. Problems in the Study of Gender. (=GNDR 10100, HIST 29306, HUMA 22800, SOSC 28200) 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.*

10300. Problems in the Study of Sexuality. (=GNDR 10200, HUMA 22900, SOSC 28300) 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, as well as provides extensive experience in verbal analysis. Later, emphasis is on contextual issues: referentially, philosophical and ideological assumptions, as well as historical considerations. *J. Scodel. Autumn.*

10401. Workshop in Poetry and Poetics. This course asks—and responds to—what it means to be “contemporary” in verse. We read widely as we compose—scanning poetics tracts from Agamben and Bernstein through Yau and Zukofsky in conjunction with poems archaic and new by Coolidge through Wyatt. We direct additional attention to hybrid and emergent genres of poetry, including sound poetry, the lyric essay, performance work, concrete poetry, digital poetry, textual installations, and artist’s books. Students write a new piece each week, keep a reading journal, write commentary on the work of peers, and produce a bound chapbook of poems. *Attendance at workshops and readings/performances required. J. Scappettone. 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) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. A long 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. *Autumn, Spring.*

11002. Critical Theory. *J. Schleusener. Spring.*

11100. Critical Perspectives. *Required of students who are majoring in ENGL.* 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 discussions in more advanced undergraduate courses. *R. Valenza. Autumn.*

12800/32800. Theories of Media. (=ARTH 25900/35900, ARTV 25400, CMST 27800/37800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a “habitat” in which images proliferate and take on a “life of their own.” Readings include classic texts (e.g., Plato’s *Allegory of the Cave* and *Cratylus*, Aristotle’s *Poetics*) and modern texts (e.g., Marshall McLuhan’s *Understanding Media*, Régis Debray’s *Mediology*, Friedrich Kittler’s *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*, *Existenz*) that project fantasies of a world of total mediation and hyperreality. Course requirements include one “show and tell” presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

12801. Literature, Information, and Media. This course explores experimental “poetics of granularity,” poetic practices that operate on language at the granular level of the word and syllable, from mid-twentieth-century until today, with an eye toward contextualizing contemporary multimedia and digital textuality. Some attention is devoted to information theory as a potential source for the theorization of such poetics, and, in particular, for an expansion of poetics beyond language that is narrowly writ into the domains of the visual and the tactile. Poets, artists, and critics studied likely include Gertrude Stein, Robert Creeley, John Cage, Jackson MacLow, Caroline Bergvall, Steve McCaffery, Jim Rosenber, John Cayley, Ann Hamilton, Xu Bing, Umberto Eco, and Roland Barthes. *M. Hansen. Autumn.*

12802. Aesthetics of Video Gaming. This course explores video games and gaming with an eye toward discovering both what is singular about this popular cultural form and what ties it to previous media, including cinema and literature. Topics studied include history of play, game theory, the history of the video game, the role of fictionality in gaming, gaming versus narration as models for organizing information, gaming and cinema, gaming as an algorithmic practice, embodiment and the contrast of platforms (Xbox, Playstation III, Wii), massive multiplayer gaming, hacking and countergaming, and the ethics of gaming. Authors and artists studied may include Roger Caillois, Johan Huizinga, John von Neuman, Jesper Juul, Henry Jenkins, Espen Aarseth, Alexander Galloway, Lev Manovich, Markku Eskelinen, Mary Flanagan, Jodi, and Cory Archangel. Games played may include: Civilization III, America’s Army, Final Fantasy X, Special Force, Under Ash, Halflife, Sims Online, Ico, Shenmue, and World of Warcraft. *M. Hansen. Winter.*

13800/31000. History and Theory of Drama I. (=CLAS 31200, CLCV 21200, CMLT 20500/30500, TAPS 28400) *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, H. Coleman. Autumn.

13900/31100. History and Theory of Drama II. (=CMLT 20600/30600, TAPS 28401) *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, 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 students. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* D. Bevington, H. Coleman. Winter.

14900. Old English. 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. We also survey Anglo-Saxon history and culture, taking into account the historical record, archeology, manuscript construction and illumination, and the growth of Anglo-Saxon studies as an academic discipline. 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. C. von Nolcken. Autumn.

15200. Beowulf. PQ: *At least one prior course in Old English.* The aim of this course is to help students read *Beowulf* and to familiarize them with some of the scholarly discussion that has accumulated around the poem. We read the text primarily as edited by Bruce Mitchell and Fred C. Robinson, *Beowulf: An Edition* (Oxford: Blackwell, 1998); to help place the poem in a larger context of Germanic legend we look especially to material in Frederick Klaeber, ed. *Beowulf and the Fight at Finnsburg*. 3rd ed. (Boston: D. C. Heath, 1950) and G. N.

Garmonsway and Jacqueline Simpson, trans., *Beowulf and its Analogues*, 2nd ed. (New York: E. P. Dutton, 1980). *This seminar will be held at the Newberry Library; for further information, contact Christina von Nolcken at mcv4@uchicago.edu. C. von Nolcken. Winter.*

15500. Chaucer: The Canterbury Tales. (=FNDL 25700) We examine Chaucer's art as revealed in selections from *The Canterbury Tales*. Our primary emphasis is in on a close reading of individual tales, but we also pay attention to Chaucer's sources and to other medieval works that provide relevant background. C. von Nolcken. Autumn.

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

16181/36181. Silk Road Fictions. (=CMLT 29001/39001, EALC 27450/37450) Who first idealized the Silk Road as a crossing of peoples, ideas, and cultural traditions between East and West—and why? This course explores the relations between literary form and cross-cultural history through a range of genres from Tang dynasty poetry to post-colonial detective novel to Japanese anime. Readings include the epic Chinese novel *Journey to the West*; *The Greek Alexander Romance* and its Persian rewritings; *The Travels of Marco Polo*; Kipling's *Kim*; Norbu's *The Mandala of Sherlock Holmes*; and poems, music, and essays by Bei Dao, Yo-Yo Ma, Salman Rushdie, and Wole Soyinka. T. Chin. Spring.

16500. Shakespeare I: Histories and Comedies. (=FNDL 21403, TAPS 28405) 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*. R. Strier. Winter.

16600. Shakespeare II: Tragedies and Romances. (=FNDL 21404, TAPS 28406) *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* (quarto and folio versions), *Macbeth*, *Coriolanus*, *Antony and Cleopatra*, *Pericles*, *The Winter's Tale*, and *The Tempest*. B. Cormack. Spring.

16901. Roaring Girls: Gender in Renaissance Drama. (=GNDR 16901) This course addresses some of the issues, themes, and techniques of reading Renaissance drama, both as a historical period and as a literary genre. The primary focus

of the course is on how gender, culture, and class are represented in the plays, through physical presentation onstage—through what other characters say about female characters, and through what the female characters themselves have to say. Close reading is essential in this process, as the specific language of gender is investigated, but we also address the historical context of these representations through consideration of the material environment of the original staging. *S. Murray. Spring.*

16904. Renaissance Texts and Contexts: Wyatt to Milton. Designed as an intensive introduction to the writing of the English Renaissance with special attention to poetry, this course situates its writers in the political and religious convulsions (and occasional calmness) of the sixteenth and seventeenth centuries, and considers the ways in which these poems articulate the historical moments in which they are written. “What was being reborn?” is a question the self-styled Renaissance forces us to ask. And to begin answering that question we attend to several projects of translation that preoccupied poets in the period, whether biblical (the Psalms), classical (Horace and Ovid), or of the earlier Italian Renaissance (Petrarch). We keep ourselves alert to the ways in which critical literary histories—both of the Renaissance and of the twenty-first century—have gone about organizing the field of Renaissance poetry. *E. Steinhoff. Autumn.*

16905. Theater and Five Senses in the Age of Shakespeare. Looking at the five senses as constituents of mimesis, but also as a special archive of knowledge about spectacle and space, this course investigates series of relationships between stage and senses, sensation and language, city and body, fantasy and reality, and ultimately traces some of the theatrical contours of the early modern world through heightened attention to sensation representation. *H. Stanev. Autumn.*

17800. Restoration and Eighteenth-Century British Literature. This course examines attempts between 1660 and 1740 to produce a literature for and about Britain and Britons. We discuss relationships between literary criticism and political critique, as well as between domestic patterns of behavior and national and imperial ones. We consider the way in which discussions about British political and cultural identity involved prescriptions for and codifications of racial, gender, class, and sexual identities. Texts include poetic, dramatic, imaginative, and nonfiction prose works by such writers as John Locke, George Etherege, Lord Rochester, Margaret Cavendish, John Dryden, Aphra Behn, Daniel Defoe, Lady Mary Wortley Montagu, Jonathan Swift, Alexander Pope, Eliza Haywood, and Samuel Richardson. *S. Macpherson. Autumn.*

18001. Visual Culture in the Eighteenth Century. *PQ: Advanced standing.* This course introduces students to the period 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 *Philosophical Enquiry into our Ideas of the Sublime and Beautiful*, Reynold’s *Discourses*, Hogarth’s *Analysis of Beauty*, Addison’s “Pleasure’s of the Imagination,” selections from Eliza Heywood’s *Female Spectator*; and visual texts by Hogarth, Fusseli, Reynolds, Constable, Blake, and John Martin. *S. Macpherson. Winter.*

18105. Empire and Intimacy: Race and Sexual Fantasy in European Literature. (=CMLT 21601, GNDR 21603, ISHU 21601) This course critically examines European fascination with non-Western peoples, their bodies and sexual practices from the late Renaissance to the twentieth century. Along with select English and French literature that imagines cross-cultural contact in its most shocking form (i.e., interracial sexuality), we examine European proto-anthropology that detailed the sexual “aberrations” of subaltern peoples. Literature to be read includes works by Shakespeare, Behn, Diderot, Byron, C. Brontë, Haggard, Gide, and Forster. All texts available in English; students with a reading knowledge of French encouraged to read French works in the original. *G. Coben-Vrignaud. Spring.*

18903. The Lives of Animals. This course starts from Foucault’s famous claim that neither “life” nor “man” existed until the end of the eighteenth century. We look at how the “lives” of all kinds of things, animals, and people are depicted in a range of eighteenth-century texts and genres: philosophy (Locke, Hume), novels (Defoe and Swift), object-narratives, children’s literature, and poetry (Gray, Cowper). *H. Keenleyside. Autumn.*

20114. British and American Theater Post 1945. *PQ: Enrollment in London study abroad program.* This course meets in London. *D. Nelson. Autumn.*

20205. The Folk, Forgers, and Antiquarians: British Ballad Revival. This course examines the history and theory of the ballad, focusing on the ballad revival of eighteenth-century Britain. We read collected traditional and broadside ballads along with literary imitations. By studying accounts of their origin, we question what it means to author a text and what values are conferred by a text’s status as “literature.” *I. Hsiao. Autumn.*

20900. Fantasy and Science Fiction. (=CMLT 21800) This course concentrates on works of the “classic” period (from the 1930s to the 1960s). It does, however, begin with representative authors from the nineteenth century (e.g., Jules Verne, H. Rider Haggard), as well as some works from the early twentieth century (e.g., David Lindsay’s *A Voyage to Arcturus*, H. P. Lovecraft’s *Mountains of Madness*). Worth special attention are authors (e.g., C. S. Lewis and Ursula LeGuin) who worked in both genres at a time when they were often contrasted. The two major texts discussed include one from each genre (i.e., Tolkien’s *Lord of the Rings*, Herbert’s *Dune*). Most texts come from the Anglo-American tradition, with some significant exceptions (e.g., short works by Kafka and Borges). *M. Murrin. Winter.*

21904. Extravaganza! Victorian Culture in Performance. This course offers a twinned introduction to Victorian culture and performance studies. We attend to the daily role of performance in the lives of Victorian women and men through close readings of significant Victorian poetry, novels, and plays (Browning, Rossetti, Dickens, Eliot, Wood, Gilbert and Sullivan, Wilde); and conceptualize these texts in terms of sociological and philosophical theorists of performance (Schechner, States, Geertz, Turner, Goffman, Butler, Wagner). How do recent

theorists of performance illuminate nineteenth-century conceptions of gender and politics, social process, and literary form? How were minority, queer, and politically disenfranchised viewpoints made visible to the larger political order? *M. Meeuwis. Autumn.*

21905. Class and Gender in the Victorian Novel. (=GNDR 21905) In the Victorian novel, class conflict is sometimes translated into that tractable and supremely narratable topos: romantic conflict. While acknowledging this tendency, this course starts from the premise that Victorian novels do not always present heterosexual love as an adequate symbolic solution to the “problem” of relations among the classes. In other words, we assume that Victorian novelists conceived of and represented the relationship between class and gender in a variety of ways. As we read, we think carefully about the ways in which various social oppositions (e.g., public/private, tasteful/vulgar, production/consumption, sentiment/reason) get mapped onto the masculine/feminine binary. *C. Benford. Autumn.*

22804. Latino/a Intellectual Thought. (=CMLT 21401, CRPC 22804, GNDR 22401, LACS 22804, SPAN 22801) This course traces the history of Latina/o intellectual work that helped shape contemporary Latina/o cultural studies. Our focus is on how Chicanas/os and Puerto Ricans have theorized the history, society, and culture of Latinas/os in the United States. Themes include folklore and anthropology, cultural nationalism, postcolonialism, literary and cultural studies, community activism, feminism, sexuality, and the emergence of a pan-Latino culture. Throughout, we pay attention to the convergences and divergences of Chicana/o and Puerto Rican studies, especially as contemporary practitioners have encouraged us to (re)think Latina/o studies in a comparative framework. *R. Coronado. Spring.*

23400. Virginia Woolf. (=FNLD 24011, 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.*

23403. D. H. Lawrence. This course is a reading of some of the major literary and critical writings of D. H. Lawrence. We center our study on Lawrence's three best novels: *Sons and Lovers*, *The Rainbow*, and *Women in Love*. Besides being a prolific writer of novels and stories, Lawrence was also, and likewise voluminously, a poet, critic, essayist, and travel writer. Our readings of his major novels are punctuated by relevant readings from these other modes. *M. Savitz. Winter.*

23903. Women, Spirituality, and Religious Expression in America. This course is an analysis of the writings, speeches, public performances, devotional objects and practices, and recorded testimonies of selected American women religiousists and authors, focusing on the relationship between spirituality, gender, literary production, and alternative practices of gaining a public “voice.” We read a variety of genres (e.g., trial transcripts, heresiographies, advice manuals, conversion and captivity narratives, letters, poems, diaries) by authors such as

Anne Bradstreet, Mary Rowlandson, Anne Lee, and Emily Dickinson. We also explore the trials of Anne Hutchinson, the disruptive religious performances of Quakers, and Shaker expressive modes of spirit drawing and dancing. *J. Knight. Autumn.*

25104. Nature Writing and Spirituality in America. We move roughly chronologically from English settlement in the seventeenth century to twentieth-century works, with a special eye to the contributions this art has made to the inner life in America. We think about issues (e.g., what counts as nature writing; what its formal features are; how cultural understandings of nature change over this period; whether access to nature in these texts is restricted based on race, gender, and class). We give some attention to the religious ideas and backgrounds of the writers and their cultures; more importantly, we consider how the texts work to renew and reform the spiritual lives of readers as private individuals and citizens. *J. Tharaud. Spring.*

25305. American Revolution. (=HIST 17601) This course explores the causes and consequences of independence and the creation of national identity. Readings include texts by Abigail and John Adams, Franklin, Jefferson, and Paine, as well as recent histories describing the contributions of ordinary people, free and unfree, and the meaning of the Revolution for later generations. *E. Slauter. Spring.*

25403. American West. Beginning with Turner's famous mythologizing of the frontier, this course considers the power of the West as an ideologically charged, prophetic “direction” in American cultural production. Beginning with Elizabethan dreams of wealth and heaven, as well as Revolutionary and Jeffersonian articulations of America's redemptive role in world politics, we then turn primarily to nineteenth-century novels and paintings of westwarding (e.g., Cooper, Melville's travel writing, Parkman, Fuller; paintings by Heade, Cole, Bierstadt). Finally, we turn to the marketing of the West in dime novels, the Wild West Show, and Hollywood films. We end with Nathaniel West's searing critique in *Miss Lonelyhearts* and *Day of the Locust*. *J. Knight. Winter.*

25910. Modernism, Imperialism, and Race. (=AFAM 25910) This course looks at British and American texts from the early twentieth century in order to investigate modernism's complicity with imperialism and primitivism, as well as its potential for political critique. Authors include Conrad, Woolf, Joyce, and Yeats, as well as Gwendolyn Brooks, Ralph Ellison, and Jean Rhys. *M. Godfrey. Winter.*

25912. The Bestseller in Twentieth-Century America. This course surveys the kinds of novels that have been bestsellers in the American twentieth century. In addition to the primary reading, students examine the cultural contexts in which the notion of the “bestseller” has emerged, and develop a sense of changing historical attitudes to the popular novel. *T. Perrin. Spring.*

25914. Facts in Fiction: Late Twentieth-Century Literature and Knowledge. This course is a study of late twentieth-century literature in the context of

changing theories of knowledge and technologies of representation. We place particular emphasis on the role of literature in constructing and preserving public knowledge, and on the interplay between objective and aesthetic realms. Authors include Borges, Danielewski, Delillo, Pynchon, and Sebald. *S. Herbert. Autumn.*

25915. Rewriting the Novel. This course examines a surging phenomenon in the contemporary novel: the rewriting of a canonical text from the perspective of a minor character. We ask whether the formal features of the novel make it particularly suited to this form of intertextual dialogue, and study the politics and aesthetics of contemporary culture to ask why the last forty years have seen such an accelerated production of this kind of novel. *J. Rosen. Spring.*

27000. Fiction of Three Americas. What constitutes American Fiction? This question has become prominent in recent years as readers have begun to take seriously a fact we've always known: that *three* Americas—North, Central, and South—compose our hemisphere, and that each of these geographic realms has contributed significantly to the literary compositions of post-modernism. Close reading is supplemented by attention to issues of gender, psychology, and society, as we explore the private and social sources of the pain 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. Autumn.*

27302. Emancipation and Literature. (=AFAM 27320) By taking up a variety of writers (e.g., Herman Melville, John William De Forest, Albion Tourgée, William Dean Howells, Mark Twain, Henry James), we examine how the struggle over how to understand and represent the emancipation of the nation's Southern black populations shaped novel writing during the late nineteenth century. *K. Warren. Spring.*

27600/48601. Cinema in Africa. (=AFAM 27600, CMLT 22900/42900, CMST 24201/34201, ISHU 27702) *PQ: At least one college-level course either in African or in film studies, and advanced standing.* This course examines cinema in Africa as well as films produced in Africa. It places cinema in Sub-Saharan Africa in its social, cultural, and aesthetic contexts—ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV. We begin with *La Noire de...* (1966), a groundbreaking film by the “father” of African cinema, Ousmane Sembene, contrasted with a South African film, *The Magic Garden* (1960), which more closely resembles African-American musical film. We then continue with anti-colonial and anti-apartheid films, from Lionel Rogosin's *Come Back Africa* (1959) to Sarah Maldoror's *Sambizanga*, Ousmane Sembene's *Camp de Thiaroye* (1984), and Jean Marie Teno's *Afrique, Je te Plumerai* (1995). Lastly we examine cinematic representations of tensions (between urban and rural life; between traditional and modern life) and the different implications of these tensions (for men and women; for Western and Southern Africa; in fiction, documentary, and ethnographic film). *L. Kruger. Winter.*

27800. American Poetry from 1945 to 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 (e.g., Robert Lowell, Allen Ginsberg, Elizabeth Bishop, Sylvia Plath, Frank O'Hara, John Ashbery, Jorie Graham, Allen Grossman, Frank Bidart). Our close attention to the forms, modes, and themes of American poetry in the last half-century enables us to see the poetry of the present, in all its volume and variety, for all its originality and innovation, as deeply continuous with the poetry of the past. The second goal is to pose to the poetry of the present two recurrent and related questions. The first: Can there be a poetry of the present? And the second: How do poets make sense of the thing that happens only one time, or to only one person? Deprived of the confidence that they are players in a history that progresses toward triumph, or part of a species with a blessed fate and a certain future, how do our poets (and how can we) come to value or grant significance to the singular person? *O. Izenberg. Winter.*

28806. Beyond Baker Street: Classic Detective Fiction from Holmes to Wimsey. This course is a selective survey of the history of the classic detective story. In it, we apply critical tools traditionally reserved for erudite dissection of “literary” texts to works often viewed as “middlebrow” or “light reading.” We investigate, among other issues, the question of genre formation and definition; the narrative structures and conventions of the mystery plot; early mystery writers and bids for cultural capital; taste and politics of readership; the marketing of literature; and, not least, the role of enjoyment in reading and evaluating these texts. *K. Hunt. Spring.*

28807. Forensic Character and American Literature of Evidence. In this course, we look carefully at American detective/crime stories written in the first half of the twentieth century, focusing our discussions through questions of character, evidence, identity, power, and storytelling. *R. Watson. Winter.*

28906/48906. The Individual, Form, and the Novel. (=CMLT 28801/38801, ISHU 28103, SLAV 25100/35100) *PQ: Advanced standing.* This course is an exploration and comparison of several different strategies used by European novelists to represent an autonomous individual, all of which give rise to specific novelistic forms (e.g., autobiography, *Bildungsroman*, novel of manners, psychological novel). The primary bibliography for this course includes works by Rousseau, Goethe, Stendhal, and Tolstoy. We also read critical works by Georg Lukacs, Franco Moretti, Clement Lugowski, Mikhail Bakhtin, Lidia Ginzburg, and Alex Woloch. Texts in English and the original; discussion and papers in English. *L. Steiner. Winter.*

28907/48907. The Idea of Europe in Realist Prose. (=CMLT 29301/39301, ISHU 29303, SLAV 29800/39800) The idea of Europe as a shared cultural space, in which different national cultures and literatures can engage in a dialogue, emerges in the second half of the nineteenth century in the works of the Western-European authors and several outsiders who include Gogol, Turgenev, and Henry James. This course examines the connections between the development of realist fiction and the formation of the transnational cultural conception of Europe as

a realist-age successor of Goethe's conception of Weltliteratur. Our texts include fictional works, essays, and criticism by Goethe, Mme. de Stael, Gogol, Tolstoy, Dostoevsky, Turgenev, and Henry James. Texts in English and the original; discussion and papers in English. *L. Steiner. Spring.*

29300/47800. History of International Cinema I: Silent Era. (=ARTH 28500/38500, ARTV 26500, CMLT 22400/32400, CMST 28500/48500, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is strongly recommended.* The aim of this course is to introduce 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. *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 concurrent registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir. *Y. Tsivian. 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 ENGL 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 ENGL agrees to supervise the course and then 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 to discuss their ideas and plans for their final manuscript in lieu of a formal proposal. *M. Stielstra. Winter.*

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, visit english.uchicago.edu/courses/undergrad/index.shtml. This course may not be counted toward the distribution requirements for the major, but it may be counted as a departmental elective. Autumn, Winter, Spring.*