

# English Language and Literature

*Associate Chair for Undergraduate Studies:*

*Christina von Nolcken, W 414, 702.8024*

*Secretary for Undergraduate English Language and Literature:*

*Amy Schulz, W 416, 702.7092*

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

## Program of Study

The undergraduate program in English Language and Literature 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: (1) beyond their College language competency requirement, English majors must take two additional quarters of work in language (or receive credit for the equivalent as determined by petition); and (2) beyond their general education requirement, English majors must take one course in art history or in the dramatic, musical, and visual arts.

### 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 may be obtained online at the following website: [english.uchicago.edu/undergrad/forms.shtml](http://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 Theater and Performance Studies)
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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\* *Or credit for the equivalent as determined by petition.*

\*\* *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 [CRWR] or Theater and Performance Studies [TAPS]) may count toward

the total number of courses required by the major. 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 a University sponsored study abroad program. For details, visit [www.collegecatalog.uchicago.edu/credit/index.shtml](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 quality 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. 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 BA 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 BA 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 one creative writing course at an intermediate or advanced level 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 website: [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 typically 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 typically are 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 fifth 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 *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
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*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, T. Campbell, J. Chandler, B. Cormack, R. Coronado, L. Gandhi, J. Goldsby, E. Hadley, M. Hansen, M. B. Hansen, E. Helsinger, H. Keenleyside, J. Knight, L. Kruger, J. Lastra, M. Miller, W. J. T. Mitchell, M. Murrin, D. Nelson, L. Rothfield, L. Ruddick, J. Scappetone, J. Schleusener, J. Scodel, E. Slauter, M. Slouka, R. Strier, R. Valenza, W. Veeder (Emeritus), 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](http://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). *D. Nelson, Spring; K. Schilt, Winter.*

**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, 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, 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. *R. Strier, 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. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *Autumn, 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: Staff, Winter, Spring.*

**11901. After Great Pain: Aesthetics and Emotion from Sentimentality to Affect Theory.** This course explores the centrality of suffering to the production of concepts of social belonging and sovereign personhood in the United States since the migration of sentimental fiction to the United States in the 1780s and the rise of abolitionist and indigenous rights rhetoric in the 1830s. Units focus on (1) rhetorics of sentimental attachment; (2) those operating according to the logic of trauma; and (3) introduction to the facets of affect theory that look at the contemporary moment as a scene of ordinary crisis. Readings include theoretical selections (Freud, Ferenczi, Caruth, Massumi, Deleuze, Sedgwick, Butler, Seltzer, Taussig, Daphne Brooks, Peter Brooks); novels (*Uncle Tom's Cabin, Imitation of Life, The Bluest Eye, Black Hole, Survival in Auschwitz, In the Shadow of No Towers, City of Refuge*); and films (*Safe, When the Levees Broke*). *L. Berlant. Autumn.*

**12800/32800. Theories of Media.** (=ARTH 25900/35900, ARTV 25400, CMST 27800/37800, MAPH 34300, TAPS 28457) *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*; Regis 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.*

**13000/33000. The Little Red Schoolhouse (Academic and Professional Writing).** (=ISHU 23000) *PQ: Third- or fourth-year standing. May be taken for P/F grading by students who are not majoring in English. Materials fee \$20. L. McEnerney, K. Cochran, T. Weiner. Winter, Spring.*

**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 course. 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.*

**15104/35104. Newberry Library: Law and Literature in Anglo-Saxon England.** (=GRMN 35100) *PQ: ENGL 14900 or Old English equivalent.* Law and literature are both narratives that reveal much about the community that produces them. This seminar explores such legal issues as feud, marriage and status of women, and theft. We read and translate the legal texts that discuss these issues and see how literary texts incorporate legal elements to create tension and drive the narrative. Texts include laws from Aethelberht, Alfred, Edmund, and Cnut, as well as selections from *Beowulf*, *The Anglo-Saxon Chronicle*, *Juliana*, and *The Wife's Lament*. *J. Schulman. Winter.*

**15500. Chaucer: *The Canterbury Tales*.** (=FNDL 25700) This course is an examination of Chaucer's art as revealed in selections from *The Canterbury Tales*. Our primary emphasis is 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. Winter.*

**15600. Medieval English Literature.** This course is an examination of 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.*

**16180/36180. Travelers on the Silk Road.** (=CMLT 28100/38100, RLIT 31500, RLST 28400) *PQ: Advanced standing. This course meets the critically/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course is a reading of some of the major travel narratives of the Silk Road and Tibet: Xuanzang, the most famous of the Chinese Buddhist pilgrims who went to the West; Marco Polo and others, who went to the East; a diplomat like Clavijo, who went to see Tamerlane; modern travelers, like the spies the British government sent from India to explore and map the area who were the prototypes for Kipling's *Kim*; and archaeologists, like Aurel Stein who went both ways on the

Silk Road. We learn indirectly about the different religions and political regimes travelers experienced. *M. Murrin. 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*. *D. Bevington. 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*. *R. Strier. Spring.*

**17505. Translation of Empire: Ancient to Renaissance Epic.** This course uses the core concept of the "translation of empire" (*translatio imperii*) to consider the way epic tells how power moves from one empire to another. The course looks also at how these stories about the movement of political, mercantile, or religious power become mixed with claims about the transfer of literary authority. We first examine two ancient epics, Homer's *Iliad* and Virgil's *Aeneid*, and then two Renaissance epics, Camões' *Lusiads* and Milton's *Paradise Lost*. *R. Eisendrath. Winter.*

**17804. Genres of History in the Long Eighteenth Century.** This survey comes to terms with eighteenth-century Britons' capacious sense of what counts as "history" and bring that sense to bear on our own historical thinking. We proceed by way of the myriad genres of history in eighteenth-century literature, a list likely to include Behn's "true history" of imperial slavery, Pope's mock-epic, Defoe's historical novel, Haywood's scandalous "secret history," Hume's sentimental historiography, Gray's elegies, Walpole's gothic, Chatterton's forged poetry, Frances Sheridan's oriental tale, Richard Brinsley Sheridan's family histories, and Cowper's mock-conjecture. *T. Campbell. Winter.*

**18905. Shelley, Wollstonecraft, and Godwin.** Before Frankenstein, there was Caleb Williams; before Mary Shelley, there was Mary Wollstonecraft and her fictional heroines, Maria and Mary. These figures come together in this course, which focuses on one of literary history's most distinguished—and distinctive—families, as well as on their political, intellectual, and literary historical context. We explore the way that their writings raise a host of critical questions: about subjectivity and sociability, gender and the family, the value of literature, the nature of life and of the human, and the possibility or promise of politics. Primary readings include Godwin's *Political Justice*, *Caleb Williams*, *Fleetwood*, and essays; Wollstonecraft's *Vindications*, *Letters Written in Sweden, Norway, and Denmark*, and *Maria: or, the Wrongs of Women*; and Shelley's *Frankenstein*, *The Last Man*, and *Lodore*. *H. Keenleyside. Winter.*

**18906. Radical Love: The Politics of Desire in Nineteenth-Century Literature.**

This course tracks the emergence of our modern language of love, romance, and sexuality within the context of early nineteenth-century British literature, specifically in texts that explore the involvement of various forms of eroticism with political activity or belief. Using interpretive methods associated with Marxist and historicist literary criticism, students read literary texts politically, treat political texts as literary and cultural objects or artifacts understood to represent complex sites of both conformity and resistance to dominant paradigms of romantic desire, and of desire's political possibilities. Working together to develop a shared critical vocabulary, we read poetic celebrations of free love as well as a novel that insists on its practical impossibility; compare the rhetorical use and conceptual understanding of gender across class lines; investigate the discursive development of homosexuality and queer desire in a colonial context; and, most importantly, ask ourselves what is at stake when political questions are considered and conceived terms of personal, erotic, and affective relations between private individuals. *A. Nersessian. Spring.*

**20104. London Program: From the *Annals of Wales* to *Monty Python and the Holy Grail*: King Arthur in Legend and History.** *PQ: Enrollment in London Program.*

We consider the historical origins of the Arthurian legend and how it has subsequently been reshaped and used in Great Britain. We discuss how the legend was treated in the Middle Ages, most importantly by Geoffrey of Monmouth in the twelfth century and Thomas Malory in the fifteenth. We then turn to the extraordinary revival of interest in the legend that started with the Victorians and has continued almost unabated to the present. We consider such matters as the various political uses that have been made of the legend as well as some of the reasons for its enduring popularity. Early in the course we visit sites traditionally associated with King Arthur, including Tintagel Castle in Cornwall and Glastonbury Abbey in Somerset. Later 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.*

**20121. London Program: Virginia Woolf's London.** *PQ: Enrollment in London Program.*

We study six of Woolf's major works, occasionally in conjunction with field trips to sites that occupy key cultural and symbolic roles within these texts. Discussions focuses more on the meanings of the city in Woolf's work than is the case in my usual Woolf course, and recent Woolf criticism that touches interwar London is assigned. *L. Ruddick. Autumn.*

**20209. Coteries and Manifestos: Literary Modernism.** The course investigates twin aims—the desire for radical new forms of writing and the desire for radical new forms of community—in a series of literary movements between the two world wars. We consider how writers of this period viewed community as a literary problem, and vice versa—how they created communities to serve as readers for their work. We read their essays, poems, and novels as arguments for new values—political as well as artistic—and as examples of those values in practice. Accordingly, we pay special attention to the manifestos they produced

(in various forms), and to their other coterie productions—their little magazines, collaborative poems, and internecine controversies. Our main aim is to develop a critical understanding of the most influential texts from this period of war and revolution, as well as a clear view of the period itself. *J. Kotin. Winter.*

**20210. Moore, Bishop, Lowell, and Plath.** Marianne Moore, Elizabeth Bishop, Robert Lowell, and Sylvia Plath were four poets who, as mentors and good friends, influenced one another profoundly in the mid-twentieth century. However, all differed dramatically in their poetic techniques and subjects. Of particular interest in this course is the degree to which each poet takes him or herself as a subject of their poetry and how they use the poetic first-person. *J. Winant. Spring.*

**20211. Romantic Vernaculars.** We read a number of texts from late eighteenth and early nineteenth century Britain that experiment with different registers and dialects of English, self-consciously toying with the boundary between vernacular and literary language. These writers were preoccupied with the choice of a language, and our discussions focus on how that can be a political and ideological choice, as well as an aesthetic one. *E. Ponder. Autumn.*

**20704. Three Irish Poets: Yeats, Heaney, Muldoon.** Harold Bloom maintains that the case of Ireland presents a possible exception to his theory of “the anxiety of influence”: the major poets since Yeats, Seamus Heaney and Paul Muldoon, seem to have shaken off the master’s yoke. Without taking a position on Bloom’s thesis, this course seeks to clarify the relations of influence and inheritance among these poets, as well as to explore the poetics of twentieth-century Ireland in general, especially in relation to the nation’s troubled colonial history. *M. Robbins. Autumn.*

**20705. Postwar American Poetry.** This course examines American poetry after modernism and World War II, providing a detailed understanding of the canonical postwar poets and schools as well as those that are only recently achieving wider recognition. *M. Robbins. Spring.*

**21900. Victorian Women Writers.** (=GNDR 21900) This course covers the difficulties and possibilities for women writing in nineteenth-century Britain, as these are variously encountered and exploited in works by Victorian poets and novelists. Likely texts include Charlotte Brontë, *Villette*; Emily Brontë, *Wuthering Heights* and selected poems; Elizabeth Gaskell, *North and South*; George Eliot, *The Mill on the Floss*; and selected poetry by Felicia Hemans, Elizabeth Barrett Browning, Christina Rossetti, Alice Meynell, “Michael Field,” and Charlotte Mew. We also evaluate some approaches to Victorian women’s writing (e.g., Gilbert and Gubar, Armstrong, Homans, Mermin, Leighton) and look at various analyses of sex and gender roles in the Victorian period (e.g., Davidoff, Hall, Poove). *E. Helsing. 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. Along with the novels, we read secondary scholarship on the novel, as well as contemporary primary materials that join the discussions expressed in the novels themselves. *E. Hadley. Autumn.*

**22301. Henry James and the Sense of the Past.** This course examines time-travel as it is effected, as well as staged, by the fiction of Henry James, culminating in a study of his final, unfinished novel. Rather than merely attempting to historicize his oeuvre, we focus on the peculiar conception of history the author's notion of a "visitable past" affords. We study the reciprocal interference between sensory and historical experience in James's prose in tandem with the commodification of past forms it dramatizes contemporaneously. Relevant criticism and primary readings in realism, aestheticism, and historiography supplement our readings of the bodies and prefaces of selected tales, essays, travel writings, and novels (e.g., *The American*, *The Princess Casamassima*, *The Wings of the Dove*, *The Golden Bowl*, *The Sense of the Past*). *J. Scappetone. Spring.*

**22814. Contemporary Native American Literature.** This course examines literature produced by the indigenous peoples of North America in the last forty years. Our approach is historical as well as conceptual: beginning with N. Scott Momaday's novel *House Made of Dawn*, we study the major authors and themes of the literary movement known as the "Native American Renaissance," investigating its transformation from the 1960s to the present. We also read indigenous writing from Canada and Mexico, examining the points of resonance and of disjuncture between these texts and those produced in the United States while understanding that in Native American thought, state borders are a relatively recent phenomenon. Combining textual analysis and attention to historical and cultural contexts, we explore how indigenous writers draw on both European and Native formal traditions to reflect histories of struggle. We attend to relevant theoretical contexts, including post-colonialism, feminism, cultural materialism, theories of identity, and eco-criticism. *M. McDonough. Autumn.*

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

**24103. Middlemarch and Its Contexts.** This course has two related aims: to perform an intensive reading of Eliot's novel and to provide an introduction to the history and culture of Britain in the early to mid-Victorian period. In placing the novel and its contexts in conversation with one another, the course aims to illuminate the aesthetic complexity of the novel, the driving concerns of the intellectual climate in which it was produced, and the possibility or extent of mutual influence. Supplementary texts include works by Arnold, Mill, Darwin, Spencer, Ellis, genre theory, and critical responses to the novel. *K. Kerr. Winter.*

**24304. India in English.** This course examines the emergence of India as a theme in twentieth-century English fiction. We consider a representative sample of texts, both fictional and nonfictional, written about India by Indian and non-Indian writers as we examine the historical contexts for the India-England connection, especially the impact of British imperialism. Elements of postcolonial theory are brought to bear upon specific textual study. *L. Gandhi. Winter.*

**24305/34901. Cosmopolitanisms.** (=CMLT 24901/34901) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course explores notions of cosmopolitanism in philosophy, historiography, and literature. Topics include ancient world systems, world literature, hospitality, and hybridity. Readings may include Derek Walcott's *Omeros*, the *Hellenistic Life of Aesop*, early Chinese prose-poetry, Derrida, Frank, and Spivak. *T. Chin. Spring.*

**24306. Asian American Poetry.** In this course we read the work of Asian American poets who forego received lyric forms, genres, and styles in the search for a new literary idiom capable of investigating their own unique trans-national historical moment. Thus we focus on the work of "experimental" writers like Theresa Hak Kyung Cha, John Yau, and Mei Mei Berssenbrugge, along with texts by emerging poets such as Shanxing Wang's *Mad Science in Imperial City* and Tan Lin's *Lotion Bullwhip Giraffe*. Topics include representations of war (the conflict in Vietnam, the Korean War), the notion of formal mastery as cultural assimilation, and the relationship between Asian American experimental poetics and West Coast Language writing. *S. Reddy. Spring.*

**24401/44506. Before and after Beckett: Theater and Film.** (=CMST 24203/44203) *PQ: Third- or fourth-year standing, and at least one prior course in modern drama or film. Working knowledge of French helpful but not required.* Beckett is conventionally typed as the playwright of minimalist scenes of unremitting bleakness. But his experiments with theater and film echo the irreverent play of popular culture (vaudeville on stage and film, including Chaplin and Keaton) and the artistic avant-garde (Dreyer in film; Jarry and Artaud in theater). This course juxtaposes this early twentieth-century work with Beckett's plays on stage and screen, as well as those of his contemporaries (Ionesco, Duras) and successors. Contemporary authors depend on availability but may include Vinaver, Minyana, and Lagarce (France); Pinter and Greenaway (England); and Foreman and Wellman (United States). Theoretical work may include texts by Artaud, Barthes, Derrida, Josette Feral, Peggy Phelan, and Bert States. *L. Kruger. Spring.*

**25105. Early American Literature.** This course provides an introduction to American literature before 1800. In addition to covering canonical works by such authors as Mary Rowlandson, Benjamin Franklin, Olaudah Equiano, and Charles Brockden Brown, the course includes research projects that dig into the broader print culture of the period. *K. Gaudet. Autumn.*

**25307. Sensibility, Sensation, and Sexuality.** (=CMLT 25401) This course traces a genealogy of affect by focusing on the representation and incitement of

emotions in nineteenth-century fiction. Readings include Goethe, *The Sorrows of Young Werther*; Austen, *Sense and Sensibility*; Flaubert, *Madame Bovary*; and Hardy, *Far from the Madding Crowd*. L. Rothfield. Autumn.

**25403. American West.** This course considers the power of the West as an imagined construct, an ideologically charged and prophetic “direction” in American cultural production. Beginning with Elizabethan dreams of wealth and haven, as well as Revolutionary and Jeffersonian articulations of America’s redemptive role in world politics, we focus primarily on nineteenth-century novels and paintings of “westwarding” as an American “manifest destiny.” Finally, we turn to the marketing of the West in dime novels, the Wild West Show, Hollywood films, and contemporary television. Throughout the quarter, we follow the challenges posed by recent scholars of the New Western History to boosters of the mythic West. J. Knight. Autumn.

**25405. The American Classics.** This lecture and discussion course focuses on classic works of American literature, including Franklin’s *Autobiography*, Douglass’ *Narrative of the Life of an American Slave*, Hawthorne’s *Scarlet Letter*, Melville’s *Moby-Dick*, Stowe’s *Uncle Tom’s Cabin*, Thoreau’s *Walden*, Whitman’s *Leaves of Grass*, and Twain’s *Huckleberry Finn*. E. Slauter. Winter.

**25603. The Impenetrable Secret: The English Gothic Novel, 1764 to 1819.**

Like few previous genres of literature, the English Gothic novel produced a debate about the experience of and the cognitive and affective processes that constitute reading. Gothic readers were characterized (often in the same piece) as libertines, hysterics, revolutionaries, reactionaries, uncultivated thrill-seekers, inattentive skimmers, hyper-attentive monomaniacs, and distracted automata. This course reconstructs this debate and this reader (or readers). We look at canonical terror and horror Gothic novelists (e.g., Horace Walpole, Matthew Lewis, Ann Radcliffe); less-canonical novels and reviews; Gothic monsters (e.g., Mary Shelley’s *Frankenstein*, John Polidori’s *The Vampyre*); Gothicized political tracts by William Godwin, Mary Wollstonecraft, and Edmund Burke; and critical writings on reading, genre, gender, and print culture. Although this is primarily a course in the novel, we also consider the role of the Gothic in other forms (e.g., poetry, drama, the then-emergent short story). A. Broughton. Spring.

**25901. American Modern: Experimental Fiction.** This course concentrates on the formal experiments of American fiction in the first three decades of the twentieth century. On the one hand, we examine those experiments within the context of a more general understanding of “modernism”—a context established through other genres (e.g., poetry) and other media (e.g., painting, photography, film). On the other, we locate these experiments within a broader cultural milieu—the world of war, mass production, consumer culture, and the age of jazz. Still, the primary engagement is with the texts themselves—major works by Charles Chesnut, Gertrude Stein, William Carlos Williams, Ernest Hemingway, F. Scott Fitzgerald, Jean Toomer, William Faulkner, Willa Cather, and Nella Larsen. W. Brown. Spring.



**25922/43706. Poetics of Dislocation.** This course explores crises of placelessness and displacement as modern and contemporary verse has attempted to map them: from modernist cosmopolitan collage to poetry of exile, migration, and diaspora, the work we study, lodged between tongues, gives traction to discourse surrounding the abstraction of space in globalizing contexts. We examine the formal and social prompts and repercussions of experiments in polylingualism, dialect, creole, barbarism, and thwarted translation; we delve ultimately into some examples of poetic reckoning with the transformation of the site of reading, in the form of new media, installation, and otherwise ambient poetics. Poets include William Carlos Williams, Charles Olson, John Ashbery, Amelia Rosselli, Andrea Zanzotto, Paul Celan, Theresa Hak Kyung Cha, Pamela Lu, Etel Adnan, M. Nourbese Philip, C. S. Giscombe, Édouard Glissant, Kamau Brathwaite, and Caroline Bergvall. Readings in geography, aesthetics, and translation include David Harvey, James Clifford, Marc Auge, Rem Koolhaas, Timothy Morton, Toni Morrison, Lucy Lippard, and Juliana Spahr. *J. Scappetone. Winter.*

**25923. Geographies of Modernism.** Students read a variety of texts, ranging chronologically from William Morris's *News from Nowhere* (1890) to Stuart Dybek's *The Coast of Chicago* (1990), to discover how the modern sensibility relates to the physical environment, urban or rural, poetic or prosaic. *J. Gelmer. Autumn.*

**25924. American Addictions.** This course examines the historical transformation of the issue of addiction in the nineteenth century. We read a variety of responses to drug and alcohol use and analyze the way in which these discourses intersect with issues of race, sexuality, and class central to the American experience. We discuss the emergences of new identities such as the addict, as well as ways in which writing about drugs and alcohol revealed the mechanics of self-control and habit that were becoming increasingly more important in an age of industrialization. *H. Scotch. Winter.*

**25925. Flux Americana: A Tramp Through American Literature, 1870 to 1970.** This course explores shifting cultural attitudes toward the American tramp and tramping as represented in literature, film, and popular music. How do these texts help explain the tramp's transformation from outcast to everyman? Texts include those by Chaplin, Crane, Dos Passos, Dylan, London, Steinbeck, Toomer, Wharton, and Whitman. *P. Durica. Spring.*

**25926. Autobiography as Narrative Scandal.** The biggest literary news of the early twenty-first century has been the exposure of autobiographical frauds. The discursive debunking of J. T. LeRoy, James Frey, and Margaret Seltzer testifies to our culture's fascination with the potential of autobiography to function as both witness and spectacle, promise and betrayal. This course seeks to investigate the autobiographical form as a narrative tool harnessed wherever social forms demand to be correlated with individual experience. Exploiting autobiography's claim to authenticity, these texts both create and express socially embedded identities. Student presentations provide the reception histories and background for each individual text. However, we ultimately focus not on evaluating the truth of the

claims made in autobiographies and pseudo-autobiographies but rather on *how* and *by what authority* these claims are made. *A. Gentry. Winter.*

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

**26204. The Brown Decades: American Literature, 1865 to 1914.** This survey examines an often-neglected period in American literary history, after the Civil War but before World War I, when many questions about what America is and who Americans are were being posed and ambiguously resolved. We consider texts by such writers as Chesnut, Crane, Dickinson, James, Jewett, Norris, Twain, Wharton, and Whitman. *P. Durica. 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. In addition to the two plays, we are likely to read prose works by Jack Kerouac, Malcolm X, Joan Didion, Thomas Pynchon, Norman Mailer, and Toni Morrison, 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. Winter.*

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

**27805/47215. Reading Modern Poets.** (=CMLT 25901/35901, SCTH 34340) *R. von Hallberg, A. Zagajewski. Autumn.*

**27806/47213. Love-Songs.** (=CMLT 26801/36801) This course examines themes in poems and in popular song-lyrics that include devotion, sentiment, serial desire, bought love, and aged love. Many song-lyrics are tin pan alley tunes, often in their jazz versions. Students are encouraged to suggest songs that have particularly strong lyrics. Poems come from various historical periods, with the *Norton Anthology of Poetry* as our source. *R. von Hallberg. Spring.*

**28500. Sex and Ethics.** (=BPRO 28500) Sex is a big problem. How do we think about sex in proximity to considering the ethics of risk, the ethics of harm, the potential for good? Developing an account specifically of an ethics of sex requires thinking about the place of sex and sexual vulnerability in social life with an eye toward understanding what's good and what might count as abuses, violations, disruptions, or deprivations of specifically good things about sex. In this course, we read, write, and think about sex and ethics in relation to a variety of the rubrics such as: act, harm, fantasy, a good, technology, health, disability, and love. Probable syllabus contents involve philosophy, cinema, literature, and social science, including work by: Leo Bersani, David Halperin, Andrea Dworkin, Mladin Dolar, Teresa de Lauretis, Patrick Califia, G. E. M. Anscombe, Barbara Herman, Catherine MacKinnon, Dennis Cooper, Stephen Elliot, Pat Califia, and Ron Athey. *L. Berlant, C. Vogler. Winter.*

**28702. American Cinema Since 1961.** (=CMST 21900) *PQ: Background in cinema studies or prior film course(s).* The year 1960 is commonly understood as a watershed in U.S. film history, marking the end of the so-called "classical" Hollywood cinema. We discuss this assumption in terms of the break-up of the studio system; the erosion of the Production Code; the crisis of audience precipitated by television's mass spread; and the changing modes of film reception, production, and style under the impact of video, cable, and other electronic communication technologies. We also relate cinema to social and political issues of the post-1960s period and ask how films reflected upon and intervened in contested areas of public and private experience. With the help of the concept of "genre" (and the changed "genericity" of 1980s and 1990s films) and of the notion of "national cinema" (usually applied to film traditions other than the United States), we attempt a dialogue between industrial/stylistic and cultural-studies approaches to film history. *M. Hansen. Autumn.*

**28911. 22901/32901. Film Noir: French and American.** (=CMLT 22901/32901) This course focuses on film noir in a broad sense, including neo-noir. We attend to some of the conventions of the genre in terms of plot, characterization, and cinematography. There is also a thematic focus: How is trust constructed in these films? What are the features of trust that most directly affect political systems? Is trust among men much different from that among men and women in heterosexual relationships? We interpret a set of films as utopian efforts to imagine trusting lives. Films include *The Maltese Falcon, The Big Sleep, Kiss Me Deadly, Out of the Past, Touch of Evil, Notorious, Narrow Margin, Blast of Silence, Night and the City, Criss Cross, The Postman Always Rings Twice, Gilda, Double Indemnity, Rififi, Chinatown, LA Confidential, Band of Outsiders, Bob le Flambeur,* and *Le Samourai.* *R. von Hallberg. Autumn.*

**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. Taking these courses in sequence is strongly recommended but not required.* This course introduces 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. *J. Lastra. Autumn.*

**29404. Faulkner and Film.** This course examines William Faulkner's screenwriting for Hollywood studios, the reception of his novels and stories in studio story departments and the Production Code Administration, and the films that were adapted from his work. We pay particular attention to Faulkner's "potboiler," the 1931 novel *Sanctuary*, its 1951 sequel, *Requiem for a Nun*, the 1956 theatrical adaptation *Requiem pour une nonne* by Albert Camus, and the film adaptations *The Story of Temple Drake* (1933) and *Sanctuary* (1961). *E. Binggeli. Spring.*

**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. *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. *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. *Winter.*

**29900. Independent BA 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](http://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.*