

# English Language and Literature

*Associate Chair for Undergraduate Studies:*

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

## 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 (ENGL 11100), or, if this is not offered, a course in literary theory.** All English majors must take an introductory course (ENGL 11100, Critical Perspectives).

**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 at least one course in literature written before 1650, one course in literature written between 1650 and 1830, and one course in literature written between 1830 and 1940.

**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 *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 beyond the College general education requirement
1	ENGL 11100, or, if this is not offered, one course in literary theory
3	English courses to fulfill period requirements
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
0–7	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, project-oriented, course 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. English and History courses are pre-approved for use in their respective majors. 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). 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](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)
4	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, 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). *K. Schilt. Winter.*

**10300. Problems in the Study of Sexuality.** (=GNDR 10200, 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. *J. Scodel. 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.*

**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*; 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. Autumn.*

**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 meets the general education requirement in the dramatic, musical, and visual arts.* 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, D. Dir. Autumn.*

**13900/31100. History and Theory of Drama II.** (=CMLT 20600/30600, TAPS 28401) *This course meets the general education requirement in the dramatic, musical, and visual arts. 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, D. Dir. Winter.*

**14900/34900. Old English.** (=GRMN 34900) This course is designed to prepare students for further study in Old English language and literature. As such, our focus is the acquisition of 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.*

**15106/35106. Newberry Library: Masculinity and the Anglo-Saxons.** *PQ: ENGL 14900 or Old English equivalent required; linguistic and translating skills not required.* Anglo-Saxon culture is the source of many masculine stereotypes, but there have been few inquiries into how masculinity was shaped in early English culture. We read a variety of short poems, lyric and didactic, and some prose as we investigate the ways in which the Anglo-Saxons thought about and expressed gendered relations. *A. Frantzen. Winter.*

**15200. Beowulf.** (=FNDL 28100) *PQ: 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. For details on texts, send email to [mcv4@uchicago.edu](mailto:mcv4@uchicago.edu). *C. von Nolcken. 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. *M. Miller. Spring.*

**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. *M. Sauve. Autumn.*

**15801. Medieval Vernacular Literature in the British Isles.** (=CMLT 26000, RLST 28301) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course covers the Celtic tradition, Old and Middle English, Anglo-Norman French, and a late text from Scotland. Texts include: from Old English, *Beowulf*; from Irish, *The Battle of Moytura* and the *Tain*, and two of the *immrana* or voyages that concern Bran Son of Ferbal and Mael Duin; from Anglo-Norman French, *The Lays of Marie de France*; from Welsh, *The Four Branches* from the *Mabinogion*; from Middle English, selections from *The Canterbury Tales* and *Sir Gawain and the Green Knight*; and from Scotland, Dunbar. *M. Murrin. Winter.*

**15804. Medieval Romance: Spaghetti Western to the "Matter of Rome."** Romance is the most important and popular literary form of the English Middle-Ages. Moreover, it remains recognizable and continues to inform narrative in every period of English literature thereafter. Beginning with Sergio Leone's *Fistful of Dollars* and ending with the Pearl-poet's *Sir Gawain and the Green Knight*, this course traces the history, development, breadth, and importance of the genre. *M. Sauve. Winter.*

**16300/36300. Renaissance Epic.** (=CMLT 29100/39100, RLIT 36300) *This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature.* This course is a study of classical epic in the Renaissance or Early Modern period. Emphasis is both on texts and on classical epic theory. We read Tasso's *Jerusalem Delivered*, Camões' *Lusiads*, and Milton's *Paradise Lost*. A paper is required and perhaps an examination. *M. Murrin. Winter.*

**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.*

**16712. The Problems of Self in Renaissance Literature.** This course treats the category of the self in Petrarch's *Letters on Familiar Matters* and *My Secret Book*, Montaigne's *Essays*, Shakespeare's *Richard II* and *Hamlet*, and Donne's *Devotions upon Emergent Occasions*. In these works, the self is not treated as a coherent entity but as a problem fraught with tensions and contradictions. To the extent that these four Renaissance authors helped invent the self, they did so by discovering it as something fluid, malleable, overheated, and anxious. The larger problem of individualism in Western intellectual history frames this course, but much of our work entails a close reading of these texts to investigate how notions of the self are shaped by the skillful manipulation of language. *R. Eisendrath. Autumn.*

**16908. The Art of Thriving.** This course takes up a problem addressed with unique intensity in the seventeenth century: not the problem of other minds but the problem of other lives, specifically the problem of determining what makes other living things living, and even more specifically, of what makes some living things exceptional in their aliveness. Reading British Renaissance poets, natural philosophers, physicians, and divines, as well as key classical antecedents and contemporary thought, we investigate how our authors try to grasp, through

language, life itself and the art of thriving. Throughout the quarter some of the larger issues we pursue include: changing ways of classifying and esteeming living beings (human, nonhuman, animal, nonanimal); historical strangeness, for example the widespread idea of what one poet calls “vegetable bliss,” or the sensuous pleasure of mere organic existence; and historical sameness, for example the ongoing attraction and expressive force (especially for aesthetic perception) of something like palpable vitality. *C. O’Connell. Spring.*

**17507. Milton’s Epics.** (=FNDL 26904) This seminar is a close reading of *Paradise Lost* and *Paradise Regained* in light of major topics in Milton criticism in the last century. Examples might include issues like style, which came under attack by T. S. Eliot and the academic group that was then called the New Criticism; theology and/or philosophy, a lively topic in the days of Patrides and recently revived; the debate among feminists over *Paradise Lost*; politics, the current academic concern; and finally the interventions of creative writers like Ronald Johnson and Philip Pullman. *M. Murrin. Winter.*

**17509. Lyric Desire.** This course explores the relation of lyric to narrative in a series of case studies ranging from Petrarch through Spenser and Shakespeare to John Berryman and Ann Carson. In dialogue with readings on desire, love, and knowledge, we focus on the relation of lyric utterance to implied narrative as one kind of unity a poem or sequence might both gesture toward and withhold. *B. Cormack. Spring.*

**18907. The Animal: Theories of Nonhuman Life.** In recent years, “the animal” has been the subject of a tremendous amount of popular, scholarly, and cultural attention. Since 2005 alone, the *New York Times Magazine* has featured stories about retirement communities for apes, the mental health of wild elephants, and the possibility that whales are committing suicide. Academic conferences have convened on topics from “the politics of animal representation” to “the history of animal history.” And we have seen films, memoirs, and novels focus on a grizzly man, a woman with “a cow’s-eye view,” and a writer out to imagine what it is like to be a bat. In the course, we try to make sense of some of this imaginative attention to animal lives and what it might tell us about human being. We do this in three main ways. First, we read from major recent works on the topic (Derrida, Haraway, Hearne, Grandin). Second, we take a longer view of ways of thinking about human and nonhuman beings (Aristotle, Montaigne, Descartes). Third, we examine literature and films that attend to the animal, from William Blake to Virginia Woolf, J. M. Coetzee to Bill Viola. *H. Keenleyside. Spring.*

**18908. Shelley’s “Defence of Poetry.”** (=FNDL 21406) This course is a close reading of Percy Bysshe Shelley’s “Defence,” a central romantic text that was written to respond to contemporary and ancient attacks upon the role of the poet and the poetic imagination. Some of those attacks, and some contemporary allies and would-be allies (poets and otherwise) in this controversy, are addressed in our readings and conversations. *T. O’Neill. Autumn.*

**18909. The Rise of the Novel: Defoe to Burney.** This course introduces eighteenth-century fiction and the history of the novel form. We read novels by Defoe, Richardson, Fielding, Sterne, Goldsmith, and Burney to analyze the early novel’s formal characteristics and its contributions to Enlightenment thought concerning human nature. *D. Harris. Winter.*

**20111. London Program: Arthurian Romances.** *PQ: Enrollment in London Program.* This course is a study of major Arthurian romances in the medieval French and English traditions with a glance at Celtic origins. *M. Murrin. Autumn.*

**20122. English Renaissance Poetry: City, Court, Country (London Program).** *PQ: Enrollment in London Program.* This course introduces the major lyric poets of the sixteenth and seventeenth centuries by focusing on their treatments of city, court, and country—the traditional topographical and ideological division of English society. Poets include Wyatt, Spenser, Sidney, Shakespeare, Donne, Jonson, Herrick, Marvell, Philips, and Cowley. Genres include sonnet, satire, pastoral, georgic, epistle, epigram, country-house poem, and ode. *J. Scodel. Autumn.*

**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. Our discussions focus on how that can be a political and ideological choice, as well as an aesthetic one. *E. Ponder. Winter.*

**20212. Romantic Natures.** This survey course combines canonical texts (with an emphasis on the major poetry) with consideration of the practices and institutions underwriting Romantic engagement with the natural world. Contextual materials address the art of landscape, an influx of exotic flora, practices of collection and display, localism as embodied in Gilbert White’s *Natural History of Selborne*, and the emergence of geological “deep time.” *T. Campbell. Autumn.*

**21401/30201. Introduction to Theories of Sex/Gender: Ideology, Culture, and Sexuality.** (=ARTH 21400/31400, GNDR 21400/31400, MAPH 36500, PLSC 21410/31410) *PQ: Consent of instructor required; GNDR 10100-10200 recommended.* This course examines contemporary theories of sexuality, culture, and society. We then situate these theories in global and historical perspectives. Topics and issues are explored through theoretical, ethnographic, and popular film and video texts. *L. Zerilli. Autumn.*

**21910. The Victorian Novel.** The Victorian novel is to English culture in the nineteenth century what movies were to American culture in the twentieth: the dominant form of entertainment, and therefore the place where the ideological and social problems find expression as well as imaginary resolution. We look at how the forms, themes, and authorial practices of the novel mutated under these ideological and social pressures. Readings include novels by Dickens, Gaskell, Brontë, Eliot, and Wilde. *L. Rothfield. Autumn.*



**21911. Theories of Mind in the Victorian Novel.** This course is both an introduction to Victorian fictional genres from high realism to science fiction and a survey of various schools of thought about human consciousness in nineteenth-century Britain. They include neurophysiology, mesmerism, phrenology, utilitarianism, evolutionary theories, and faculty psychology, as well as theories of the heritability of character. *D. Harris. Autumn.*

**21912. Modern Love in Victorian Poetry and Prose.** This course is a reading of much poetry and some fiction to investigate the relationship between modernity and love in Victorian literary culture. We turn to such writers as Browning, Tennyson, Trollope, and Gissing to consider “modern love”—the forms and functions assumed by erotic attachment in the wake of political, technological, and social modernizations. *D. Brown. Spring.*

**21913. Dickens, Print Culture, and the Novel Form.** This course surveys some of Dickens’s shorter novels with the aim of generating terms of novel technique and genre, while learning about the unprecedented historical conditions that produced these. Prominent secondary readings include canonical pieces of novel theory, critical work on Victorian practices of authorship and reception, and meditations on the acts of reading and writing—aesthetic and commercial, redemptive and degraded—in the Victorian age and beyond. We consider how the famous classic novel form was influenced, determined, and even inspired by practices integral to the rise of mass culture. *C. Palette. Spring.*

**21914. Literature of the Late Victorian Period.** This course is an introduction to late-Victorian literature, with a primary focus on writers associated with aestheticism and decadence. These movements largely rejected the guiding frameworks of religious morality, social conventions, and ethical principles, turning instead to aesthetic pleasure as the ultimate value of human existence. We will examine the historical and philosophical stakes of this claim: why was the turn to beauty appealing at the end of the Victorian period, and what problems arise when aesthetic values replace other matrices of judgment? Readings include fiction, poetry, essays, and illustrations by Oscar Wilde, Walter Pater, Henry James, George Moore, the Rhymers’ Club poets, J.-K. Huysmans, Max Beerbohm, George du Maurier, and Aubrey Beardsley; as well as writings by Schiller, Nietzsche, and Adorno on aesthetics and aestheticism. *B. Morgan. Winter.*

**22202. Reading Freud.** (=GNDR 24401) This course focuses on the Freud that has been important to work in philosophy, gender, and sexuality studies, as well as on literary and cultural studies engaged with those traditions. One thing this means (though not the only thing) is that we read the Freud important to understanding Lacan; in any case, it means that we read Freud less for his positions or theories than for his engagement with a set of interlocking problems. We pursue the relations among psychoanalytic symptoms, the unconscious, and representation; the enigma of sexuality, and Freud’s development of a radical account of desire and the drives; and Freud’s revisionary account of practical normativity. We read a number of case studies (Fraulein Elizabeth von R. and the

Wolf Man certainly; perhaps Dora, the Rat Man, and Schreber). We also read *Interpretation of Dreams; Three Essays on the Theory of Sexuality; On Narcissism; Instincts and their Vicissitudes; Mourning and Melancholia; Beyond the Pleasure Principle*; and *The Ego and the Id*. *J. M. Miller. Autumn.*

**22204. Psychoanalysis and Narrative.** This course explores cross-fertilizations between psychoanalytic theory, literature, and film. We discuss how the theory of psychoanalysis developed out of Freud’s literary interests in works such as *Oedipus Rex* and *Hamlet*, and we also see how psychoanalysis has transformed interpretations of literary texts such as Conrad’s *Heart of Darkness* and James’ *The Turn of the Screw*. The course concludes with a discussion of Hitchcock in a psychoanalytic context, reading theorists such as Laura Mulvey, Slavoj Žižek, Mladen Dolar, Stanley Cavell, and Tania Modleski. *M. Ellman. Spring.*

**22302. Late Henry James.** This course offers a sustained engagement with the major texts of Henry James’s “Major Phase.” We concentrate upon the celebrated final three novels that Henry James published between 1902 and 1904 and that constitute the consummation of James’s late style: *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*. In addition, we read two of the major tales, as well as a selection of nonfictional texts, from the work of Late James. *J. Boggs. Winter.*

**22800/42800. Chicago.** In this course we sample some of Chicago’s wonders, exploring aspects of its history, literature, architecture, neighborhoods, and peoples. We begin with study of the 1893 World’s Columbian Exposition and the early history of Chicago as a mecca for domestic and international immigrants. In subsequent weeks, we examine the structure of neighborhood communities, local debates about cultural diversity and group assimilation, and the ideology and artifacts of art movements centered in Chicago. This is an interdisciplinary course focusing not only on literary and historical texts but also analyzing Chicago’s architecture, visual artifacts and public art forms, local cultural styles, and museum collections and curatorial practices. We first explore Chicago sites textually, then virtually via the web, and finally in “real time:” Visits to various Chicago neighborhoods and cultural institutions required. *J. Knight. Autumn.*

**22815. U.S. Latino Literary and Intellectual History: From Subject to Citizen.** (=CRES 22815, GNDR 22802, LACS 22815) *Reading knowledge of Spanish and French helpful.* How does one go from being a subject of the king to becoming a citizen? From where does one acquire the language to think of equality? In the late eighteenth century, many revolutionary Spaniards and Spanish Americans travelled throughout the Atlantic world seeking to make the philosophy of equality a reality and gain independence of the Spanish colonies. They travelled to and from Europe and Spanish America; and on to New Orleans, Charleston, Washington DC, Philadelphia, and New York. Through their voyages, these individuals would bring this new political language of rights to the places they visited, imbibing of this political philosophy by reading and through conversations and discussions. They produced, as well, a plethora of publications and writings that circulated throughout the Atlantic world. Through lecture and



discussion, students in this interdisciplinary course learn of these individuals, their circuits of travel, and their desire to create a modern world. Our focus is on the communities, individuals, and texts that were published and circulated in what is today the United States. We begin with the late eighteenth century and work our way through the nineteenth century. Classes conducted in English; most texts in English. *R. Coronado. Autumn.*

**22902. *Utopia*.** *PQ: Third- or fourth-year standing.* First published in Latin in 1516, Thomas More's *Utopia* is one of the central texts of English and European humanism; it remains today an essential document in literary history and the history of political thought. The first half of this course introduces students to Utopian literature through a close analysis of More's text, alongside select materials from the sixteenth century and critical essays on More and humanism. In the light of More's inaugural text, the second half of the course considers later Utopias, alongside more theoretical readings on Utopianism as a conceptual practice. Texts include Edward Bellamy's *Looking Backward*, William Morris's *News from Nowhere*, and Le Corbusier's *Toward an Architecture*. Texts in English. *B. Cormack. Spring.*

**22907/42807. Looking for History: Chronicles of Contemporary Latin America.** (=CRES 29304, HIST 26205/36205, LACS 29304/39304, SPAN 29304/39304) This course focuses substantively on twentieth-century Latin American history, but also gives attention to the particular style of literary journalism or "chronicles" characteristic of the instructor's own writings. In other words, this course explores how chroniclers of contemporary Latin American history produce this particular genre. Texts give an overview of the contemporary history of Bolivia, Colombia, Cuba, El Salvador, Mexico, Nicaragua, and Venezuela, with a full course session devoted to chronicles of Che Guevara. All work in English. *A. Guillermprieto. Autumn.*

**23400. Virginia Woolf.** (=FNDL 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. Winter.*

**23407. Cognitive Approaches to Literature.** This course explores the range of new approaches to literature that draw on the field of cognitive science. *L. Ruddick. Winter.*

**23408. Quantitative Methods for Literary Studies.** This course explores critical and theoretical interest in the quantitative study of literature from the Enlightenment to the present. Topics include concordance-making in the eighteenth century, attributing authorship in the nineteenth century, the rise of statistical stylistics in the early twentieth century, the introduction of computer-assisted analysis in the late twentieth century, and the place of quantification in twenty-first century formalist and book historical scholarship. In studying this history and in replicating both older and more recent quantitative analyses of literary texts, students chart literature's engagement with other disciplines and develop what University of Chicago English professor Edith Rickert, in a

1927 book on quantitative analysis, described as "new methods for the study of literature." *E. Slauter. Spring.*

**23409. Introduction to Narrative Theory.** This course introduces narrative theory by way of an engagement with some foundational narrative theoretical texts. Narrative theorists include Aristotle, Auerbach, Barthes, Genette, and Propp. In addition, as a complement and counterpoint to our theoretical reading, we read three classic short novels by Herman Melville: *Bartleby*, *Benito Cereno*, and *Billy Budd*. *J. Boggs. Spring.*

**24001. Joyce's *Ulysses*.** This course is a reading of one of the most challenging and rewarding books in English. *Ulysses*, by James Joyce, was published in 1922 and is one of the classics of high modernism. But its fame is not just due to its place in literary history. *Ulysses* typically surprises students with its humor, crudeness, seriousness, and sensitivity. We focus on simple questions that *Ulysses* foregrounds: how to read and why we read. *J. Winant. Spring.*

**24307. Introduction to Asian American Literature.** This course surveys literature—novels, poetry, and drama—written by Asians living in America from the early twentieth century to the present. The goals of this class are two-fold: first, it seeks to introduce students to the canonical literary works and theories that have defined Asian American literature since the 1960s. Second, it aims to explore more recent re-imaginings of Asian American identity, which in their response to recent trends in globalization, complicate earlier notions of what it means to be Asian American. The course is broken down into three sections. The first, cultural nationalism, examines classic works of Asian American literature from the 1970s and 1980s; authors include Maxine Hong Kingston, Frank Chin, and Lawson Inada. The second looks at Asian American literature within the context of multiculturalism; in this section, we read texts by Jhumpa Lahiri, Chang-Rae Lee, and Karen Tei Yamashita. Finally, we probe recent works that articulate a vision of Asian American identity within a transnational context, engaging texts by Jessica Hagedorn, Li-Young Lee, and lê thi diem thú. *R. So. Autumn.*

**24402/44508. Decolonizing Drama and Performance in Africa.** (=CMLT 21202/41202, CMST 24508/44508, ENGL 24402/44508) *PQ: Third- or fourth-year standing and prior course in either theater or African studies. Working knowledge of French and/or Spanish is required for Comparative Literature status and recommended, but not required, for other students.* This course examines the connections among dramatic writing, theatrical practice, and theoretical reflection on decolonization primarily in Africa and the Caribbean in the twentieth century. Authors (many of whom write theory and theater) may include Aima Aidoo, Fatima Dike, Aime Cesaire, Franz Fanon, Fernandez Retamar, Athol Fugard, Biodun Jeyifo, Wole Liking, Mustafa Matura, Jose Marti, Ngugi wa Thiong'o, Kwame Nkrumah, Wole Soyinka, and Derek Walcott. Texts in English, French, and/or Spanish. *L. Kruger. Spring.*

**24403. Beckett: Page, Stage, and Screen.** This course introduces students to the variety of Beckett's output by reading his better-known dramas alongside his work in other media. What can Beckett's experiments teach us about the presumed and actual limits of form? Our focus is on Beckett's plays (both on paper and in recorded performances), but we also consider his novels, prose pieces, criticism, film, and television pieces. *J. Muse. Winter.*

**25004/45002. Jewish American Literature.** (=CMLT 29800/29800, GRMN 29800/39800, YDDH 27800/37800) This course expands the conception of the field of Jewish American literature from English-only to English-plus. We examine how Yiddish literary models and styles influenced the emergence and development of Jewish American literature. We also discuss how recent Jewish American novels have renewed the engagement with the Yiddish literary tradition. Readings are by Abraham Cahan, Henry Roth, I. B. Singer, Chaim Grade, Saul Bellow, Cynthia Ozick, Philip Roth, Bernard Malamud, Grace Paley, Jonathan Safran Foer, Pearl Abraham, and Dara Horn. *J. Schwarz. Winter.*

**25106. The Novel and Empire, 1880 to 1990.** This course introduces the field of colonial and postcolonial literature(s) in English from 1880 to 2000. Splitting our time roughly evenly between the colonial and postcolonial spheres, we begin by reading Rider Haggard's *King Solomon's Mines* (1885) and finish with Salman Rushdie's 1988 Booker Prize winning *Satanic Verses*. We explore literary considerations of empire as a theater of adventure and source of immense material profit, as the site of a brutal and/or ambiguous encounter between civilization and barbarism, as a script to be either explicitly re-written or an experience to uncannily be re-lived (a haunting after-image that continues to shape the post-imperial present), and as the fertile and magical source of new and syncretic identities. *I. Duncan. Autumn.*

**25406. Hawthorne and Melville.** In the two year period between 1850 and 1852, Hawthorne and Melville produced five remarkable books: *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance*, *Moby Dick*, and *Pierre*. During this same time they lived within six miles of each other in the Berkshires, a circumstance that initiated a strong literary friendship and that prompted a number of shared literary, aesthetic, and political preoccupations. This course focuses on four texts: Hawthorne's *Mosses from an Old Manse* and *The Scarlet Letter*, and Melville's "Hawthorne and his Mosses" and *Moby Dick*. Monomania—in its psychological, sexual, aesthetic, religious, epistemological, and political manifestations—is the focus of much of our inquiry into these texts and into the body of critical discourse surrounding them. *J. Knight. Winter.*

**25604. Nineteenth-Century British Gothic.** *PQ: Prior reading of Horace Walpole's* The Castle of Otranto. Our exploration of gothic fiction in nineteenth-century Britain has a double focus: to read closely this tradition's major texts and to generate a definition of the tradition as a whole. In the process, we raise methodological issues related to close textual analysis, psychology, and gender. Texts include *Polidori's Vampyre*, *Frankenstein*, *Confessions of a Justified Sinner*,

*Jane Eyre*, *Wuthering Heights*, *Dr. Jekyll and Mr. Hyde*, and *Dracula*, as well as short stories by Dickens, Hardy, and others. *W. Veeder. Autumn.*

**25931. Making a Scene.** (=CMLT 23702/33702) This course seeks to explore the arena of social interactions—from flirting to striving for status to solidarity seeking and beyond—that is captured by the term "the social scene." We make use of literary fiction (i.e., Austen, Flaubert, Wilde), artwork (i.e., Manet), film (i.e., Warhol), and television (i.e., Jersey Shore) that helps bring into visibility the morphology, power dynamics, and ethical or political possibilities inherent in scenes. We also look at some efforts to conceptualize scenes (e.g., Benjamin, Lefebvre, Fischer, Jameson, Bourdieu, Foucault). *L. Rothfield. Spring.*

**25932. Representing Finance in Twentieth-Century American Literature and Film.** Finance and literature have had a long history of mutual influence. Financial events, such as the recent economic downtown, are frequently narrated as stories or histories, while the credit card, one most common tools of personal finance, was first imagined not by a bank, but in the pages of an 1888 utopian novel. More often still, novelists and filmmakers have interwoven financial themes and plots into their narrative works. Through a literary and filmic survey of what we come to understand as finance—techniques for giving and receiving credit and debt and the dispersing and evaluating of risk—this course explores how financial representation has provided a site to inaugurate, contest, and inspire new cultural forms and meanings throughout the twentieth century. The course is structured around a diverse selection of authors, critics, and directors including but not limited to Don DeLillo, Donald Trump, Karl Marx, Michel Foucault, and Mary Harron. *L. LaBerge. Autumn.*

**25933. Literature of 9/11.** This course explores how 9/11 informs twenty-first century literature. It understands the category of "literature" broadly: as Greil Marcus and Werner Sollors write in *The New Literary History of America*, the "literary" is not only what is written but also what is voiced, what is expressed, and what is invented in whatever form. As such, we analyze novels, graphic narratives, memoirs, music, films, professional and amateur photography, and civic memorials and public art projects, as well as recent critical and theoretical studies about trauma and mourning, to develop a framework for gauging contemporary cultural and aesthetic responses to and representations of disaster. Texts may include Art Spiegelman's *In the Shadow of No Towers*, Ernie Colón and Sid Jacobson's *9/11 Report: A Graphic Adaptation*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Joseph O'Neill's *Netherland*, Don DeLillo's *Falling Man*, *Here is New York: A Democracy of Photographs* (ed. Peress et al.), Jenny Holzer's 7 World Trade Center project, such essays as DeLillo's "In the Ruins of the Future," and the films *United 93* and *World Trade Center*, along with writing by Judith Butler, Marianne Hirsch, E. Ann Kaplan, and Jill Bennett, among others. *H. Chute. Spring.*

**25934. Philip K. Dick: Out of Joint.** (=FNDL 25901) *W. Brown. Winter.*

**25935. Reading and Roadtripping.** This course reads road-trip narratives from the American postwar period to the present. It begins with Patricia Highsmith's *The Price of Salt* (1952) and ends with Cormac McCarthy's *The Road* (2006). Canonical road narratives, such as *Lolita* and *On the Road*, are situated alongside less familiar texts by Joan Didion, Tom Wolfe, Hunter S. Thompson, Sherman Alexie, and Stewart O'Nan. Students are encouraged to see how these narratives comprise a coherent subgenre in the American literary tradition, as well as think about the relationship between literary form and history. We examine the ways that these texts both repeat and revamp many of the tropes that define American literature, and we situate individual texts in the context of postwar economics, politics, and culture. Moreover, some consideration is given to other discourses (e.g., travel writing, ethnography, sociology) and media (e.g., film adaptations of the novels and other visual artifacts that deal with roads, interstate systems, and cars). *D. Alworth. Autumn.*

**25936. Electronic Literature.** The goal of the course is twofold: to provide students with an overview of the field of electronic literature with some attention to possible forerunners, and to practice media-specific analysis. Discussion of major genres of e-lit (e.g., hypertext, kinetic poetry, generative literature, code poetics) is framed within a larger consideration of "literature after the book" in the late twentieth- and early twenty-first centuries, especially in the context of networked, programmable inscription media. Our goal is not to prize electronic literature as a "successor" to print literature but rather to understand electronic literature in relation to the continued but subtly changing relevance of print. Authors include John Cayley, Michael Joyce, Young-Hae Chang Heavy Industries, Stephanie Strickland, Jim Andrews, Mark Amerika, Giselle Beiguleman, Tom Phillips, William Gibson, Mark Z. Danielewski, Espen Aarseth, and N. Katherine Hayles. *J. Hodge. Autumn.*

**25937. Animating Media: Romanticism to the Digital Era.** What is animation? How is something made to "come alive" or made "to go?" This course explores animation as the technical coincidence of life and movement across media from romanticism to the present. While not a survey of animation per se, this course argues that we can broaden our understanding of the form, aesthetics, and significance of animation by examining it as rich topos across and about media. Such claims may best be understood within a long historical scope (e.g., dolls come to life, statues walk, paintings stare back, books write themselves, computers contract viruses). What do we make of such animating encounters? How do such examples inform our sense of what "media" and "mediation" might mean in terms of our understanding of life itself? Analyzing films, literary works, and theoretical texts, we attend to the media-specificity of animation in its various material, cultural, and historical manifestations. *J. Hodge. Spring.*

**25938. Problems in Contemporary Aesthetics.** What is postmodern form, and how should we describe it? This course is a survey of contemporary culture and its history, framed as a question about the nature and texture of aesthetic experience in our time. We are initially guided by influential analyses of postmodern culture offered by Fredric Jameson and Guy Debord, but our broad aim is to

put the formulations of both critics and producers into considered dialogue with lived experience. This course aims to address, as well as to challenge, the built-in knowledge of postmodern aesthetics that participants hold a priori as consumers and navigators of contemporary culture. Students are asked to think about theory and practice in an interface, as correlative methods for addressing collectively perceived problems. We take cues from major artistic figures in the late twentieth century (Beckett, Calvino, Cage, Cronenberg, Frampton, O'Hara, Smithson, Ridley Scott, Warhol, The Wire), as well as from significant critical voices (Agamben, Bourdieu, Deleuze, Eco, Foucault, Gunning, Mulvey, Kittler, Rancière, Sontag, Williams). We foreground questions of media, mediation, and vernacular language throughout, and in the last weeks pay particular attention to the profound changes imposed by the rise of the digital paradigm. We aim to always ask the kinds of questions of contemporary texts that might lead to careful evaluative description. Two written assignments (one brief, one longer, both potentially collaborative) reflect this course's overarching goal of helping students excavate a critical vocabulary adequate to the nuances of contemporary aesthetics, as the aesthetic dimension is encountered in both culture and lived life. *M. Menzies. Spring.*

**25939. The Re-Enchantment of the World: The Sacred and the Secular in Modern Literature and Philosophy.** (=CMLT 25601, ITAL 25601, RLST 26701) Looking at nineteenth- and twentieth-century creative literature, memoirs, and philosophical works, we investigate the connections between modernity and new forms of religious thought. With burgeoning scientific explanations for what were once perceived as miracles, combined with the array of religious and irreligious choices offered by an increasingly secular society, how do modern thinkers approach the problem of transcendent or mystical experience? Why has the yearning toward an ultimate, sacred reality proven strong in apparently secular authors? How does a rising interest in Hindu and Buddhist philosophy impact upon ancient Western debates about the relationship between the material and the spiritual? We explore such questions through detailed engagement with a series of short but challenging readings. Authors include Giacomo Leopardi, Friedrich Nietzsche, Henry David Thoreau, Emily Dickinson, Rainer Maria Rilke, Miguel de Unamuno, Henri Bergson, Virginia Woolf, T. S. Eliot, Eugenio Montale, and Pier Paolo Pasolini. Classes conducted in English. Students taking the course for credit toward the Italian major or minor read and discuss Leopardi, Montale, Pasolini, and others in special sessions conducted in Italian. *L. Barca. Autumn.*

**25940/35940. Short Attention Span Fictions.** From music videos to sitcoms, commercials to online video clips, text message novels to twitter plays, the objects competing for our increasingly divided attention have more reason than ever to be brief. This course explores a range of influential short forms since the second half of the nineteenth century—short stories, poems, one-act plays, short films, and digital media—in order to ask how historical and technological changes have influenced the shape of literature and how form and length in turn have affected practices of reception. Authors and film-makers may include Poe, Kafka, Maeterlinck, Frost, Marinetti, Yeats, W. C. Williams, Cummings, James



Joyce, Borges, Hemingway, D. W. Griffith, Beckett, Cheever, Mamet, and Suzan Lori-Parks. Theoretical works include texts by Poe, Simmel, Benjamin, Bergson, Virilio, and Crary. *J. Muse. Autumn.*

**25941. Virtual Worlds.** Millions of users currently visit digital environments such as Second Life, World of Warcraft, and Cyber Nations. These venues for social, educational, competitive, and intellectual interactions have become so popular that scholars such as Edward Castronova confidently predict a massive migration of attention from the real world to virtual worlds in coming years. Through the study of cross-disciplinary theory and participation in online games, this course raises a number of questions: Can online worlds help us develop more sophisticated theories of “immersion,” “interactivity,” and “embodiment” as experienced in different modes of virtual reality? What does avatar role play suggest about gender, race, class, age, and sexual identities? How should we think about narrative in environments that combine linear, non-linear, and spatial qualities? What do online games teach us about concepts such as “virtuality” and “worlding”? How can we study virtual communities using anthropological, economic, and other social scientific frames—and how do these groupings complicate traditional disciplinary approaches? Course requirements include discussions of literary texts, films, games, and theoretical essays; group participation in several virtual worlds; a small group exercise; a mid-term paper; and a final paper or project. Students need not be avid gamers or technologists, but a wide-ranging imagination and interest in new media culture certainly won’t hurt. *P. Jagoda. Autumn.*

**26703. How to Read Difficult Poems.** Different kinds of difficulty are identified and appropriate reading strategies are developed. The aim is an education in the pleasures of difficulty. *J. Wilkinson. Spring.*

**26800. Age of Realism and Naturalism.** (=CRES 26800) Literary histories tell us that realism and naturalism were aesthetic movements that redefined American fiction at the turn of the nineteenth century. Cultural histories of the era tell us that Americans fiercely debated what constituted the “real” and the “natural” as they coped with the revolutionary changes that turned their worlds upside down between the Civil War and World War I: the consolidation of state power in the federal government; the transformation of the economy into a fully industrialized, corporate-commodity driven order; the emancipation of African Americans from slavery; the liberation of “New Women” (and men) from Victorian gender roles; the metamorphosis of cities into metropolises with the arrival of immigrants from Southern and Eastern Europe; the “closing” of the frontier and the imperialist extension of American power abroad; the sanctification of science, technology, and “professionalized” knowledge as the bulwarks of the nation’s tender faith in “progress.” This course moves between these two accounts to appreciate the varied styles and issues that characterized the literature of this moment. Authors include Rebecca Harding Davis, William Dean Howells, Theodore Dreiser, Stephen Crane, Kate Chopin, Sui Sin Far, Helen Hunt Jackson, Charles Chestnut, Mark Twain, Henry James, and W. E. B. DuBois. *J. Goldsby. Autumn.*

**27305. Morrison, Walker, Lorde.** (=GNDR 21904) Privileging intersectional modes of analysis, this course examines the writings of three contemporary African American women writers: Toni Morrison, Alice Walker, and Audre Lorde. We read novels, poetry, and criticism by Morrison, Walker, and Lorde, studying how these works are both representations of experience and guides to social transformation. Throughout the course, we also read African American feminist criticism contemporary with these writings in order to better situate our writers within the theoretical tradition in which they took part and to which their literary work responded. We focus on questions of history, narrative, resistance, and memory, exploring the social, political, cultural, and literary concerns shared by these writers, while also attending to the points of divergence in their methods and views. *M. McDonough. Spring.*

**27600/48601. Cinema in Africa.** (=AFAM 21900, CMLT 22900/42900, CMST 24201/34201, CRES 24201/34201, SOSC 27600) *PQ: Prior college-level course in either African studies or film studies.* This course examines cinema in Africa and films produced in Africa. It places cinema in SubSaharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, and art cinema to TV. We begin with *La Noire de...* (1966), a groundbreaking film by the “father” of African cinema, Ousmane Sembene. We compare this film to a South African film, *The Magic Garden* (1960), that more closely resembles African American musical film. Other films discussed in the first part of the course include 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). We then examine cinematic representations of tensions between urban and rural, traditional and modern life, and the different implications of these tensions for men and women, Western and Southern Africa, in fiction, documentary and ethnographic film. *L. Kruger. Winter.*

**28404. Queer Sinners, Queer Saints: Religion and Sexuality in the Modernist.** (=GNDR 21804) When we think of modernist literature, chances are we think of a few names in particular (e.g., James Joyce, T. S. Eliot, Ezra Pound, Ernest Hemingway). In the past years, however, criticism has pushed against the “straight boy’s club” of modernist literature to insist upon inclusion of women and queers, as well as writers outside the traditional British/American binary. This class aims to further some of the work that’s already been done in expanding our sense of what modernism might be, with a specific eye toward the queer. How do queer writers situate themselves into their literary tradition? In what ways is queerness expressed, given the backlash of Oscar Wilde’s trials of 1895, in which his own queerness was so publicly displayed? Concurrently, we also examine Queer Modernism’s curious obsession with religion. What is it about religion that so fascinated modernist writers, many of them personally queer? Why do so many of them turn to Catholicism, of all things, to express their senses of the erotic? Our goal is to arrive together at a fuller picture of how the modernist thought about sexuality, religion, and style continues to affect the way we think today. *J. Weiss. 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. Winter.*

**28605. Coetzee.** (=CMLT 26900/469000, FNDL 26203) This course is not simply about contemporary South Africa, and the novels of Coetzee but also about the manner in which the public confession of past sins was and continues to be a critical point of reference for the ways in which political transition and justice are imagined. We read Coetzee's *Waiting for the Barbarians*, *Foe*, *The Life and Times of Michael K*, and *Disgrace*, and the volume of essays, *Giving Offence*. We also read Dostoyevsky's *Notes from Underground*, Yvette Christiaanse's novel, *Unconfessed*, and Hannah Arendt's *Eichmann in Jerusalem*. We consider the playtext *Malora* by Yael Farber. The two films we study are Alain Resnais's groundbreaking *Hiroshima Mon Amour* and Christopher Nolan's recent psychological thriller, *Memento*. Theoretical readings include works from Freud, Derrida, and Foucault. *D. Bunn, J. Taylor. Autumn.*

**28608. Naipaul vs. Rushdie: Writing the Postcolonial.** Arguably the two most lionized postcolonial writers in the world today, V. S. Naipaul (b. 1932) and Salman Rushdie (b. 1947) define and inhabit this "post-" in radically dissimilar ways. In terms of writing style (Naipaul's disciplined, lyrical realism vs. Rushdie's exuberantly cacophonous, "chutney-fied" magical-realism), politics (Naipaul's exilic conservatism vs. Rushdie's migrant hopefulness), and personality (Naipaul-the-irascible-recluse vs. Rushdie-the-gregarious-public intellectual), the two could not be more different. It is no wonder then, that they offer strikingly different visions of that postcolonial world which is the consistent subject of their writing: Naipaul can most often be seen lamenting the passing away of empire and the resultant physical and cultural unhousing of many former colonials like himself, while Rushdie's work celebrates the transformative potentialities of hybridity and multiplicity that this passing has released throughout the globe. Whereas Naipaul is commonly viewed as a chronicler of disaffection and loss, Rushdie is seen as triumphantly announcing newness's entrance into the world. Dedicated in part to exploring this opposition in greater detail, this course also is interested in complicating and/or undermining it when necessary. Texts may include *The Enigma of Arrival*, *A Way in the World*, *Half a Life*, and *Magic Seeds* by Naipaul, and *The Satanic Verses*, *The Moor's Last Sigh*, *Fury*, *Shalimar the Clown*, and *The Enchantress of Florence* by Rushdie, as well as selected non-fiction from both. *I. Duncan. Spring.*

**28810. Literary Sleuths in the Golden Age of Detective Fiction.** This course investigates, among other issues, the narrative structures and conventions of the mystery plot; writers' attempts to define and police the boundaries of the genre; "popular fiction" and the politics of readership; and, not least, the role of enjoyment in reading and evaluating these texts. Students read stories, novels, and critical reflections by the authors from the "Golden Age" of classic English detective fiction: G. K. Chesterton, Dorothy Sayers, Agatha Christie, Ronald Knox, Margery Allingham, and others. Alongside these contemporary texts, we also read more recent theoretical accounts of the genre. *K. Hunt. Winter.*

**28914/38401. Comparative Metrics.** (=CLAS 38410, CLCV 28410, CMLT 28401/38401, GRMN 28411/38411, SLAV 28502/38502) *Working knowledge of one European language besides English is strongly recommended. This course meets the critically/intellectual methods course requirement for students who are majoring in Comparative Literature.* This class offers an overview of major European systems of versification, with particular attention to their historical development. We are particularly concerned with Graeco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic verse. In addition to analyzing the formal properties of verse, we inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. *B. Maslov. 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. 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.*

**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.*