31000  History and Theory of Drama I
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, Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, Dryden. The course features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report.

Bevington, David  
AUTUMN, 2010 TuTh 1:30-2:50

32800  Theories of Media
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but 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." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Cratylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Regis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the "unmediated" or "immediate"? How do media become intelligible and concrete in the form of "metapictures" or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become "mixed" in hybrid, intermediated formations? We will also look at recent films such as The Matrix and Existenzi that project fantasies of a world of total mediation and hyperreality. Students will be expected to do one "show and tell" presentation introducing a specific medium. There will also be several short writing exercises, and a final paper. PQ: Any 100-level ARTH or COVA course, or consent of instructor.

Mitchell, W.J.T.  
AUTUMN, 2010 MW 1:30-2:50

34900  Old English
This course is designed to prepare students for further study in Old English language and literature. As such, our focus will be the acquisition of those linguistic skills needed to encounter such Old English poems as Beowulf, The Battle of Maldon, and The Wanderer in their original language. In addition to these texts, we may also translate the prose Life of Saint Edmund, King and Martyr and such shorter poetic texts as the Exeter Book riddles. We will 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.

von Nolcken, Christina  
AUTUMN, 2010 TuTh 10:30-11:50
35413  Reading Freud
This course focuses on the Freud that has been important to work in philosophy, gender and sexuality studies, and literary and cultural studies engaged with those traditions. One thing this means (though not the only thing) is that we will be reading the Freud important to understanding Lacan; in any case, it means that we will be reading Freud less for his positions or theories than for his engagement with a set of interlocking problems. We will 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 will read a number of case studies (Fraulein Elizabeth von R. and the Wolf Man certainly; perhaps Dora, the Rat Man, and Schreber); 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. Writing for the course will include regular Chalk postings, a short analytical exercise, and a longer final paper.

*Miller, Mark*

AUTUMN, 2010 TuTh 3:00-4:20

35415  Gower and Langland: Ethics, Politics, Aesthetics
Both Gower and Langland are centrally concerned with developing literary forms that give expression to moral and political demands. For this reason, both are determinedly anti-moralistic, troubling the terms in which such demands might be formulated. This course focuses on the questions of how moral and political claims and problems are represented, and what is thereby lost or repressed. “Representation” here points us towards aesthetics, in the sense that close attention to literary form is essential to making out how these questions emerge in the texts of Gower and Langland. But we will also attend to the broader senses in which figuration and formalization are at issue in psychic and social representation, and therefore in the ways that the dimensions of the moral and the political emerge and are foreclosed, whether literally or otherwise. Our main texts will be John Gower’s Confessio Amantis and William Langland’s The Vision of Piers Plowman. Writing for the course will include regular Chalk postings, a short (3-page) paper and a longer (15-page) final paper.

*Miller, Mark*

AUTUMN, 2010 TuTh 12:00-1:20

35932  Representing Finance in Twentieth-Century American Lit and Film
Finance and literature have had a long history of mutual influence. Financial events, such as the recent economic downturn, 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. What effect has such representation of finance had on the way we read literature or on our understanding of the relationship between the economic and the cultural, more broadly? Is there a genre of financial texts? Does the representation of finance tend more toward a realist or postmodern aesthetic? Through a literary and filmic survey of what we will come to understand as finance—techniques for giving and receiving credit and debt and the dispersing and evaluating of risk—this course will explore how financial representation has provided a site to inaugurate, contest and inspire new cultural forms and meanings throughout the twentieth century. The course will be 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.

*LaBerge, Leigh Claire*

AUTUMN, 2010 TUTH 10:30-11:50
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, Suzan Lori-Parks, others. Theoretical works to include texts by Poe, Simmel, Benjamin, Bergson, Virilio, and Crary.
Muse, John
AUTUMN, 2010 TuTh 3:00-4:20

38702  American Cinema since 1960
The year 1960 is commonly understood as a watershed in United States film history, marking the end of the so-called “classical” Hollywood cinema. We will 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 will also relate cinema to social and political issues of the post-1960s period (Civil Rights, student and women’s movements, the Vietnam war, urban crisis, reproductive freedom, AIDS, the Reagan/Bush era, and the end of the Cold War) 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 ‘90s films) and of the notion of “national cinema” (usually applied to film traditions other than the United States), we will attempt a dialogue between industrial/stylistic and cultural-studies approaches to film history.
Hansen, Miriam
AUTUMN, 2010 TuTh 10:30-11:50

42408  Cultural Policy: Analysis and Critique
This course focuses on the ways in which governments, whether directly or indirectly, seek to influence the arts, humanities, heritage, entertainment, and cultural activities of its citizenry. What assumptions -- about what counts as culture, about what culture is useful for (or dangerous to), and about the proper relationship between culture, the market, and the state -- guide policymaking in the cultural sector? What are the objectives of cultural policies? What sorts of tools have policymakers relied on in designing cultural policies? And what kinds of critique are these policies vulnerable to? We will look at studies of cultural industries and the policies addressing them (Adorno and Horkheimer, Caves, McGuigan, etc.); at discussions of the role of culture in forming capabilities and citizens (Sunstein, Sen, Meredyth and Minson); and at urban development policies organized around the concept of creativity (Florida et. al.).
This is the first of three courses in a core sequence offered under the auspices of the Cultural Policy Center. It will have to be offered in the fall quarter.
MA-level course. Requires media room. No final exam.
Rothfield, Lawrence
AUTUMN, 2010 TuTh 10:30-11:50
42800  Chicago

In this course we will 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 will 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, museum collections and curatorial practices. We will first explore Chicago sites textually, then virtually via the web, and finally in "real time": Students will be required to visit various Chicago neighborhoods and cultural institutions.

Knight, Janice  AUTUMN, 2010 MW 3:00-4:20

43713  America's Asia

This course explores the long and often antagonistic history of cultural encounter between the United States and East Asia. Key contexts and frameworks to be examined include: U.S. Orientalism, American empire in the Philippines and Hawaii, U.S.-China cultural exchange, U.S. military interventions in Korea and Vietnam, East Asian immigration, and most recently, globalization across the Pacific. We first examine a group of writers, including Jack London, John Steinbeck, Tim O'Brien, Pearl Buck, HD, and Ezra Pound, who were influential in producing a vision of "America's Asia." At the same time, we will also look at Asian diasporic and Asian American writers, such as Hu Shi, Carlos Bulosan, Ha Jin, Richard Kim, Sen Katayama, Nieh Hua-Ling, and Susan Choi, who worked to critique U.S. constructions of the Pacific. Finally, we will cover relevant critical works by Edward Said, Amy Kaplan, Colleen Lye, Lisa Lowe, Pheng Cheah and Adam McKeown, to ground our readings of the primary literary texts.

So, Richard  AUTUMN, 2010 TUTH 3:00-4:20

48000  Methods/Issues: Cinema Studies

This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.

Gunning, Thomas  AUTUMN, 2010 TUTH 12:00-1:20

48605  Owning and Disowning: J. M. Coetzee

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 will be reading Coetzee's Waiting for the Barbarians, Foe, The Life and times of Michael K., Disgrace and the volume of essays, Giving Offence. We will also be reading Dostoevsky's Notes from Underground, Yvette Christiaanse's novel, Unconfessed, and Hannah Arendt's Eichmann in Jerusalem, Yael Farber's playtext, Malora, and will study two films: Alain Resnais' groundbreaking Hiroshima Mon Amour, and Christopher Nolan's recent psychological thriller, Memento. Theoretical readings will include works from Freud, Derrida, Foucault.

Bunn, David  Taylor, Jane  AUTUMN, 2010 TUTH 3:00-4:20
48607  A History and Theory of Sincerity
This course will seek to account for the emergence of “sincerity” as a ‘natural good’ within Western culture in the early modern era. This will entail both an historical examination of the key concepts associated with this idea as well as a theoretical scrutiny of the ideology of transparency. Beginning with an exploration of the conceptual terrain, we begin the historical inquiry by discussing Elizabethan texts in relation to the Reformation and Counter-Reformation. Hamlet will be a primary text, and we will consider the trope of conversion in relation to a discussion of the poetry of John Donne. Eiseman Maus's work on theatricality and interiority will structure the discussion of emerging discourses of the staging of the subject. The model of mind imagined in the seventeenth century between Descartes and Locke informs the evolving idea of a multiple or complex self. Restoration theater and the eighteenth-century models of performance challenge notions of transparency. Texts will include Steele's The Conscious Lovers, Henry Mackenzie's Man of Feeling, and Sterne's Sentimental Journey. As we consider the shift to the Romantic display of affect, there will be an opportunity to read selections from Wordsworth and Rousseau. We will examine notions of Truth and Hypocrisy in the nineteenth century, in relation to Science and Empire. We will read selections from Sherlock Holmes, William James, Freud's The Wolfman, and Darwin's Expression of Emotions in Man and Animals, as well as Foucault's work on the “repressive hypothesis,” and Carlo Ginzburg on “clues.” Finally we will consider authenticity and transitional justice, with the South African TRC (Truth and Reconciliation Commission) as a case study. The course will conclude with a reading of JM Coetzee’s Disgrace.

Bunn, David  Taylor, Jane  AUTUMN, 2010 TUTH 12:00-1:20

48700  History of International Cinema I-Silent Era
PQ: CMST 10100 must be taken before or concurrently with this course. This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is helpful. The aim of this course is to introduce students to what was singular about the art and craft of silent film. Its general outline is chronological. We will discuss main national schools and international trends of filmmaking.

Lasra, James  AUTUMN, 2010 TuTh 1:30-2:50

50400  Teaching Undergraduate English
This course is restricted to third-year Ph.D. English department students only. This course seeks to provide a setting in which graduate students, prior to their first formal teaching assignment at this institution, can explore some of the elements of classroom teaching of English. The course, for purposes of focus and with the recognition that not all our students will teach at the graduate level, is intended primarily as an introduction to teaching undergraduate English. While emphasizing the practical issues of classroom instruction, the class includes theoretical readings on pedagogy, which help the students to reflect on and speak to their practice. The course will provide significant opportunities in conceptualizing, designing, and running a college-level course in English: e.g., the opportunity to lead a mock-classroom discussion, to construct a sample syllabus, to grade a common paper.

Ruddick, Lisa  AUTUMN, 2010 Tu 3:00-5:50

51000  PhD Colloquium
For first-year English Ph.D. students. This course provides an introduction to the advanced study of cultural texts by engaging some fundamental questions about literary works and, more broadly, works of art. One question will be ontological: what kind of thing is a work of art? what is a literary text? Another will be epistemological: when and how does a literary text come to count as a kind of knowledge—about "subjects," systems, beliefs, &c. The readings will include work from Heidegger, Lukács, Benjamin, and Arendt, and from Hume, Marx, Nietzsche, and Foucault. We will also read some contemporary literary criticism and cultural theory to determine how such questions persist or how they have been suppressed. Participants will be required to write three very short papers.

Brown, Bill  AUTUMN, 2010 Tu 12:00-2:50

As of 8/16/2010  All courses subject to change  Page 5
55200  **Divergent Modernities**
Taking the title from the Latin American critic Julio Ramos' book, this course explores the development of alternative modernities within the West. Postcolonial criticism has increasingly turned to mapping the divergent paths of modernity—the ways that republican forms of government, liberalism, secular societies, and capitalism have been adapted and transformed throughout the world. We'll read recent theoretical formulations emerging from postcolonial studies, Latin American Studies, and American Studies. Our case study will be late eighteenth through mid-nineteenth-century southern Catholic Europe and Spanish America. We'll want to understand how spanophone writers engaged with ideas associated with modernity, and we'll pay particular attention to those writers who resided within the U.S. As a result, we'll also have occasion to compare their writings with their Anglophone counterparts. Most readings will be in English; however, Spanish and French reading skills will be helpful. Class discussion will be conducted in English.

*Coronado, Raul*  
AUTUMN, 2010 TH 3:00-5:50

55405  **The Multidisciplinary Study of American Culture**
This seminar surveys the rich and varied multidisciplinary study of American culture as it is currently practiced at the University of Chicago. Seminar members read and discuss together recent books by scholars who teach in the Humanities, the Social Sciences, the Divinity School, the Law School, and the Booth School of Business. Though interested in the way in which members of different departments and disciplines frame questions and problems, we will also be attuned to convergences in themes, approaches, and methods. During the last half of our seminar meetings the authors of our readings will join us for a discussion of their work and their fields.

*Slauter, Eric*  
AUTUMN, 2010 TH 9:00-11:50

64800  **History and Fiction in 19th-Century Britain**
This course will explore the relations of history and fiction in nineteenth-century Britain. Topics will include nineteenth-century conceptions of history, especially with respect to the construction of a national history and representations of the French Revolution; the nature of historical fiction; and general questions about the historicity of fiction, the fictionality of history, and problems of narrative, texture, and textualuality. Readings: selections from nineteenth-century historians (Carlyle, Macaulay, Ruskin), contemporary theory and criticism (Lukacs, Foucault, Barthes, de Certeau, White, etc.), a generous selection of novels (Scott, Thackeray, Dickens, Eliot), and Browning's long historical poem "The Ring and the Book."

*Helsinger, Elizabeth*  
AUTUMN, 2010 W 1:30-4:20

67801  **The Intimate Public Sphere**
Public sphere and feminist/queer theory have opened up critical strategies for thinking about the cultural politics of adaptation and transgression in the development of collective identifications. The first half of the course will track these two trajectories using US "women's culture" as its main historical scene: here, the course provides an arena for studying the aesthetic production and imagination of subjects in everyday life, the "ordinary," the capitalist and political spheres. The second half will focus on the articulation of sex and politics in everyday and mass institutions of intimacy. We will begin by reading Uncle Tom's Cabin and will move through suffrage and into modern and contemporary elaborations of this structure, focusing on melodrama and comedy. Seminar paper and presentation required. Students will have significant impact on the seminar's modern and contemporary aesthetic materials.

*Berlant, Lauren*  
AUTUMN, 2010 M 1:30-4:20

As of 8/16/2010  All courses subject to change
35106  Newberry Library: Masculinity and the Anglo-Saxons

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 will 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 previous course in Old English is a prerequisite; our course will concentrate on building linguistic and translating skills and will not take them for granted. Advanced students will be able to work at their own pace and can use the course to broaden and deepen their familiarity with the corpus of Old English. There will be a short response paper and a research paper; no exams.

Frantzen, Allen

WINTER, 2010 F 2:00-5:00
30807  **Fashion and Change: The Theory of Fashion**  
This course offers a representative view of foundational and recent fashion history (based on a new and very good reader from Routledge) but devotes particular attention to fashion as a discourse preoccupied with cultural change and the surprisingly difficult question of how and why change does and does not happen.  
Campbell, Timothy  
WINTER, 2011 TUTH12:00-1:20

31100  **History and Theory of Drama 2**  
History and Theory of Drama I is not a prerequisite. A survey of major trends and theatrical accomplishments in Western drama from the late-seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard. Attention will also be paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The winter-quarter course, like the autumn-quarter course, features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. Crosslisted courses are designed for advanced undergraduates and graduate students.  
Bevington, David Coleman, Heidi  
WINTER, 2011 TuTh 12:00-1:20

32300  **Marxism and Modern Culture**  
This course covers the classics in the field of marxist social theory (Marx, Engels, Lenin, Gramsci, Reich, Lukacs, Fanon) as well as key figures in the development of Marxist aesthetics (Adorno, Benjamin, Brecht, Marcuse, Williams) and recent developments in Marxist critiques of new media, post-colonial theory and other contemporary topics. It is suitable for graduate students in literature depts., art history and possibly history. It is not suitable for students in the social sciences. TuTh 1:30-2:50 for all students; If ten or more MAPH students enroll, they will also attend a tutorial session on Friday 8:30-10:20.  
Kruger, Loren  
WINTER, 2011 TuTh 1:30-2:50

32310  **New Media Theory**  
New media technologies have enabled a variety of creative innovations, including computer games, digital environments, social networking sites, electronic literature, and interactive virtual maps. Through a study of contemporary media theory, we will analyze what precisely is “new” about new media. While this course focuses on new media “theory,” we will think carefully about questions of methodology. In particular, is it possible to write new media theory without hands-on engagement with digital technologies and design experience? Readings by theorists such as Alexander Galloway, Mark Hansen, N. Katherine Hayles, Friedrich Kittler, Lev Manovich, and Lisa Nakamura will help us think about concepts such as computer interactivity, digital visual culture, virtual embodiment, and network aesthetics. Along the way, we will play video games, read electronic fictions, analyze Facebook, experiment with the Processing open source programming language, and meet inside the virtual world Second Life. In addition to shorter assignments such as blog entries, students will focus on a final project that will take the form of either a traditional research paper or a digital media piece with included commentary (e.g., a piece of electronic fiction, a Machinima film, a digital visualization, or an interactive web project). Students need not be technologically gifted or computer savvy, but a wide-ranging imagination and interest in new media culture will make for a more exciting quarter.  
Jagoda, Patrick  
WINTER, 2011 TuTh 1:30-2:50

As of 8/16/2010 All courses subject to change
33510  Thinking through Poetry
This course examines the ways of thought in poems by William Shakespeare, John Donne, Alexander Pope, P. B. Shelley, Ezra Pound, Jack Spicer, Barbara Guest, J. H. Prynne and Denise Riley. Analytical instruments will be derived from Martin Heidegger, William Empson, W. R. Bion, Veronica Forrest-Thomson, Gilles Deleuze, Mutlu Konuk Blasing, and Alain Badiou.
Wilkinson, John  WINTER, 2011 TUTH 12:00-1:20

35200  Beowulf
This course will aim to help students read Beowulf while also acquainting them with some of the scholarly discussion that has accumulated around the poem. We will read the poem as edited in Klaeber’s Beowulf (4th ed., Univ. of Toronto Press, 2008). Once students have defined their particular interests, we will choose which recent approaches to the poem to discuss in detail; we will, however, certainly view the poem both in itself and in relation to Anglo-Saxon history and culture in general. Prerequisite: Eng 149/349 or equivalent
von Nolcken, Christina  WINTER, 2011 F 9:30-12:20

35301  Psychology and Literature in the Nineteenth Century
Morgan, Benjamin  WINTER, 2011 TUTH 10:30-11:50

35500  Chaucer: The Canterbury Tales
During most of the twentieth century Chaucer was understood by British and American critics as a proto liberal-humanist poet. That understanding made for comfortable though selective reading of The Canterbury Tales. During the last thirty years a more vexing but less easily characterized Chaucer has emerged from the work of critics interested in social history and theory, in gender theory and in psychoanalysis. It is now harder and more interesting to try thinking clearly about the kind of poetic project Chaucer undertook in The Canterbury Tales. The course will focus on that issue. We will discuss some of the most ambitious and compelling recent scholarship and criticism; we will engage some of the literary and philosophical texts that Chaucer drew on most often; and we will read and reread a number of the tales (including some traditionally neglected).
Schleusener, Jay  WINTER, 2011

36300  Renaissance Epic
A study of classical epic in the Renaissance or Early Modern period. Emphasis will be both on texts and on classical epic theory. We will read Tasso’s Jerusalem Delivered, Camões’ Lusiads, and Milton’s Paradise Lost. A paper will be required and perhaps an examination.
Murrin, Michael  WINTER, 2011 TUTH 12:00-1:20
42405  Image and Text
This course will focus on the ways novels or books of poems work together with images (illustrations, ekphrastic works, description, verbal evocation of visuality more generally, frame poems or narratives, book design--typeface, page design, covers, and more), on the one hand, and the way artists use text (titles, inscriptions on frames or in the art work, wall texts, catalogue texts, text-as-image, allusions to text, etc.), on the other. The nineteenth century will be the primary but not exclusive source of cases to examine.

Helsinger, Elizabeth  
WINTER, 2011 MW 1:30-2:50

45203  9-11 Aesthetics
Where did 9-11-04 take place? When did it begin, and is it over? As though already constituted in powder form waiting to be mixed in water, 9-11-2004 produced immediately an astonishing body of fiction, poetry, graphic novels, film, video, and critical-historical narrative. This exploratory course uses 9-11-04 as a resource for producing a collective case study in contemporary auto-historiography. Questions of trauma, memory, state secrecy, security, paranoia, racism, political culture, political emotion, and theories of the event will be pursued across many genres and other events in the penumbra of 9-11, such as Hurricane Katrina. Books such as Man Gone Down, The Falling Man, Don’t Let Me Be Lonely, A Field Guide for Female Interrogators; The Emperor’s Children; films such as United 93, Standard Operating Procedure, The Hurt Locker, Fahrenheit 911; and some contemporary critical histories from all over the political spectrum. Note that I have culled these examples from the US archive but our sources will come from many locales. This course will have screening times as well as class times.

Berlant, Lauren  
WINTER, 2011 TUTH 3:00-4:20

45405  Hawthorne and Melville
In the two year period between 1850-1852 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 Berksheires, a circumstance that initiated a strong literary friendship and that prompted a number of shared literary, aesthetic, and political preoccupations. This course will focus on four texts: Hawthorne’s Mosses from and Old Manse and The Scarlet Letter, and Melville’s “Hawthorne and his Mosses” and Moby Dick. Monomaniac—in its psychological, sexual, aesthetic, religious, epistemological, and political manifestations—will focus much of our inquiry into these texts and into the body of critical discourse surrounding them.

Knight, Janice  
WINTER, 2011 TUTH 10:30-11:50

48601  Cinema in Africa
This course examines cinema in Africa as well as films produced in Africa. It places cinema in Sub-Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV. We will begin with La Noire de... (1966), ground-breaking film by the "father" of African cinema, Ousmane Sembene, contrasted w/a South African film, The Magic Garden (1960) that more closely resembles African American musical film, and 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). The rest of the course will 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.

Kruger, Loren  
WINTER, 2011 TuTh 10:30-11:50
51305  Seeing Madness: Mental Illness and Visual Culture

This course will ask how the experience of insanity is conveyed and represented. What are the face and look of madness? How does madness make itself visible? How has it been treated as exhibition and spectacle? These questions will be approached while keeping two considerations at the forefront: first, how madness is understood to manifest itself; second, how it is in turn displayed and represented in a number of different (western) cultures. The first of these two considerations engages the history of the concept — the place of madness in medicine and the political-cultural framing of the “insane” as a legal, social, and clinical category. This includes as well what the conventions of madness are and how they change with the history of medicine as well as of cultural given. The aim here is not to undertake such a historical account fully. Rather, students will be looking at moments in the history of madness when the idea is redefined or at issue. The second of the considerations for the seminar is the theater of madness—that is, how madness is represented graphically, from drawings to the modern media of photography, painting, cinema, architecture, and literature. Theoretical readings will include Freud, Foucault and Lacan, among other theorists and practitioners. In literature, students will be reading passages from texts such as Don Quixote, Breton’s Nadja, Marat/Sade, late Nietzsche, and Hölderlin. Students will explore a number of films (e.g. A Beautiful Mind, Vertigo and David and Lisa), early photographs, drawings and paintings, and blue prints from various eras for the housing of “the insane.”

Mitchell, W.J.T.          Meltzer, Francoise  WINTER, 2011 Mon 1:30-4:30

55510  Literature, History, and Science: 1750-1900

The last two decades have witnessed a productive collaboration between historians of science and historians of literature, and nowhere more actively perhaps than in the period between the early modern era and the twentieth century. It is a period that, in the British, Continental, and American contexts, stretches from the so-called First Industrial Revolution and the disciplinary synergies of the Lunar Society of Birmingham (Watt, Boulton, Priestley, Wedgwood, Erasmus Darwin, Richard Lovell Edgeworth) through Victorian evolution debates, psychical research, and sciences of mind and character such as physiognomy, phrenology, and anthropometrics. Historians of science have paid more and more attention as of late to the forms of representation that scientists of this period developed and deployed, and have begun to treat the writing desk and the publishing house as being as significant as the laboratory bench or the field as sites of scientific work. Literary historians, for their part, are coming to terms as never before with the range of “scientific” interests seriously pursued by poets and novelists. Both concepts—"literature" and "science"—were transformed in the period in question. These transformations occurred in specific historical conditions and contexts, and it will be the aim of this seminar both to review the status of research and commentary on these issues, and to foster new interdisciplinary work in addressing them. For example, the writings and achievements of the Lunar Society will form the basis for a look at new forms of fiction in the period, especially in the oeuvre of Maria Edgeworth, a second-generation member of the broader Lunar circle. Some Romantic poets will provide access to the scientific writings of Erasmus Darwin and the work of physician Thomas Beddoes and chemist Humphrey Davy, members of the Bristol circle where Wordsworth and Coleridge’s/ Lyrical Ballads/ was conceived and executed. Early Victorian case studies might include a session on Gaskell’s /Mary Barton/ and materials on working-class knowledge. A later case study might consider George Eliot, /The Lifted Veil/ (1859), alongside primary and secondary literature on phrenology, spiritualism, and psychical research experiments of the second half of the nineteenth century. We will take seriously what it means for a literary work to be called an "experiment" in this period, and we will consider the work of Victorian scientists not only as researchers but also as authors. Participants will be responsible for a presentation and seminar paper.

Chandler, James          Winter, Alison  WINTER, 2011 T 3:00-6:00
55420  Modernism in Poetry
This course focuses on Ezra Pound and T. S. Eliot; their contemporaries, such as HD, Mina Loy, and Gertrude Stein, will also be considered.

Elimann, Maud  

55504  Things and the Art Institute

Brown, Bill  

63111  Literature, the Disciplines, and the Renaissance Book
This course examines the evolving status of imaginative literature and literary authorship in the double context of the printed book's material histories and of the changing modes of textual self-presentation in professional disciplines such as law, medicine, and natural philosophy. The course will explore literary analyses of London's professional cultures in authors such as Shakespeare and Jonson at the same time as it asks after the impact of early professional specialization on the material form of knowledge.

Cormack, Bradin  

WINTER, 2011 W 12:30-3:20
WINTER, 2011 TU 10:30-1:20
WINTER, 2011 TH 1:30-4:20

As of 8/16/2010  All courses subject to change
33620  **World War II in Britain**

This course examines how World War II was lived and represented in Britain. We will read poems by T.S. Eliot, Alun Lewis, Lynette Roberts, and Sylvia Townsend Warner; and fiction by Patrick Hamilton, James Hanley, Elizabeth Bowen, Henry Green, Evelyn Waugh, Graham Greene, and Virginia Woolf.

_Ellmann, Maud_  

SPRING, 2011 TuTh 12:00-1:20

34514  **Problems in Psychoanalytic Theory II: Lacan**

This course is designed as a follow-up to Problems in Psychoanalytic Theory I. Another way of putting this is to say that the previous course provides the necessary background in Freud for this course in Lacan. As in Problems I, this course pursues a topical focus on a psychoanalytic account of representation, the unconscious, and the drive, with a strong interest in how such accounts shape an account of practical normativity. Central to these matters here will also be Lacan’s critique of ego psychology. We will read some selections from the Ecrits, including “The Mirror Stage as Formative of the I Function,” “The Signification of the Phallus,” and “The Subversion of the Subject and the Dialectic of Desire in the Freudian Unconscious”; perhaps another essay or two. We will also read selections from Book II of Lacan’s Seminar (“The Ego in Freud’s Theory and in the Technique of Psychoanalysis”) and the entirety of Book VII “The Ethics of Psychoanalysis”). Writing for the course will include regular Chalk postings, a short analytical exercise and a longer final paper.

_Miller, Mark_  

SPRING, 2011 TUTH 10:30-11:50

36706  **Utopia**

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 will consider later Utopias, alongside more theoretical readings on Utopianism as a conceptual practice. Texts treated here will include Edward Bellamy’s Looking Backward, William Morris’ News from Nowhere, and Le Corbusier’s Toward an Architecture. All primary texts will be taught in English.

_Cormack, Bradin_  

SPRING, 2011 TuTh 12:00-1:20

36707  **Lyric Desire**

This course will explore 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 will focus especially on the relation of lyric utterance to implied narrative as one kind of unity a poem or sequence might both gesture toward and withhold.

_Cormack, Bradin_  

SPRING, 2011 TUTH 3:00-4:20
38401 Comparative Metrics
This class offers an overview of major European systems of versification, with particular attention to their historical development. We will be particularly concerned with Gracco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic verse. In addition to analyzing the formal properties of verse, we will inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. No prerequisites, but a working knowledge of one European language besides English is strongly recommended.

Rodin, Boris

SPRING, 2011

42409 Making a Scene
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 will make use of literary fiction (Austen, Flaubert, Wilde), artwork (Manc), film (Warhol), and television (Jersey Shore) that helps bring into visibility the morphology, power dynamics, and ethical or political possibilities inherent in scenes. We also will look at some efforts to conceptualize scenes (Benjamin, Lefebvre, Fischer, Jameson, Bourdieu, Foucault, etc.).

Rothfield, Lawrence

SPRING, 2011 TUTH 1:30-2:50

44508 Decolonizing Drama and Performance in Africa
This course will examine the connections among dramatic writing, theatrical practice and theoretical reflection on decolonization, primarily in Africa and the Caribbean in the 20th Century. Authors (many of whom write theory and theatre) may include the following writers in English, French and/or Spanish: Aima Aidoo, Fatima Dike, Aime Cesaire, Franz Fanon, Fernandez Retamar, Athol Fugard, Biodun Jeyifo, Were were Liking, Mustafa Matura, Jose Marti, Ngugi wa Thiong’o, Kwame Nkrumah, Wole Soyinka, Derek Walcott PQ 3rd and 4th year undergrads and graduate students with at least one previous course in theatre and/or African studies. Note: working knowledge of French and/or Spanish is required for Comparative Literature status and recommended but not required for everyone else.

Kruger, Loren

SPRING, 2011 TUTH 1:30-2:50

46100 The Aesthetics of Comics
This course is about the medium of comics, defined as a hybrid word and image form in which two narrative tracks, one visual and one verbal, register temporality spatially. This course has three goals. First, it will trace a history that leads up to today’s robust literary comics field (one largely shaped in the emergence of the “graphic novel”) by investigating moments of aesthetic and commercial innovation in the 19th-and 20th-centuries (this history will include Töpffer’s 1830s histoires en estampes, McCay’s turn-of-the-century Sunday newspaper strips such as Little Nemo, “wordless novels” of the 1920s and 30s, and the taboo-breaking American “underground comix” canon of the 1960s and 70s). Second, it will examine the formal language of comics, from panels to gutters to bleed and splashes, in order to explore the complex narrative procedure of this form. Finally, this course will seek to develop a critical and theoretical language for the work of contemporary comics by reading sophisticated examples of long-form work closely; texts may include Chris Ware’s Building Stories, Art Spiegelman’s Breakdowns/Portrait of the Artist as a Young % @&*!, Joe Sacco’s Palestine, Alison Bechdel’s Fun Home, Charles Burns’s Black Hole, Daniel Clowes’s Ghost World; and David Mazzucchelli’s Asterios Polypt.

Chute, Hillary

SPRING, 2011 TUTH 3:00-4:20
55411  Revolutionary Culture in Eighteenth-Century France and America

This course considers links between France and America in the age of Enlightenment and Revolution and between history and literary studies in contemporary scholarship. We begin by returning to classic accounts of the relations between the American and French Revolutions that embody the comparative agenda of midcentury studies of “Atlantic Civilization.” We then explore divergences and convergences in the critical literature on the American and French Revolutions, attending to topics such as imperial realignments and the origin of revolution, religion, commerce, and constitutionalism. In addition to these traditional rubrics, we’ll also examine work in the newer fields of the history of science, material culture, and the history of the book.

Slauter, Eric  
SPRING, 2011 TH 9:00-12:00

57501  Ethics and Literature: Edgar A. Poe

Edgar A. Poe is an improbable moralist. Poe’s fiction takes no interest in character, for example. "In the tale proper," he noted, "there is no space for development of character." That’s why he wrote tales. If there is no space for character-development, then there is no space for character at all. Instead, his households crumble around masculine figures notable for groundless, but still goal-directed surges of volition, affection and thought. Strange and beautiful women, when in evidence, only come into their own post-mortem. Unsurprisingly, there are almost no children. And when we turn from individual and household to civil society, things are no better. Poe’s cities—most notably, a London and several Parises that bear striking resemblances to antebellum New York—are scenes of crimes. And so the twin pillars of most morality tales—character and society—will not support the weight of ethical narrative in Poe. Nevertheless, Poe writes morality tales. In this course, we will read, write, and think about those tales with an eye toward understanding what ethics comes to in Poe’s corpus, what kind of work the tales do in setting our problems for ethics, and how working on Poe illuminates crucial issues at the intersection of philosophy and literature.

Schleusener, Jay  
Vogler, Candace  
SPRING, 2011

62411  Enlightenment Education and Children’s Lit.

In this seminar, we will consider the new theories of education that emerge in the eighteenth century, alongside and out of new theories of mind. In the first half of the class, we will read Locke’s Some Thoughts on Education and Rousseau’s Emile, the period’s two major philosophies of education, as well as works on education by Mary Wollstonecraft, Hannah More, Joseph Lancaster and Andrew Bell, and Jeremy Bentham. In the second half of the class, we will consider how this new thinking about education inspired a new kind of literary production: imaginative literature written (or adapted) specifically for children. We will read widely in a range of early children’s literature, including works by John Newbery, Isaac Watts, Sarah Trimmer, Mary Wollstonecraft, Thomas Day, Anna Letitia Barbauld, Maria Edgeworth and Richard Lovell Edgeworth, and others, as well as popular adaptations of Aesop, Bunyan, Defoe, and Swift.

Keenleyside, Heather  
SPRING, 2011 TU 10:30-1:20