100: Freshman Composition
Times and Days Vary
Prereq: Freshmen only
Fulfills General Education Communications Part A Requirement

ENGLISH 100 is an introduction to college composition that begins to prepare students for the demands of writing at the UW and also provides students with the occasion to think about writing beyond the classroom and in a variety of contexts. Since writing is both an act of inquiry and communication, this course offers students an opportunity to identify, develop, and express concepts; to engage in conversations with the ideas of others; and to critique and construct essays and arguments through original research. Since writing is also a process, this course emphasizes drafting, revising, and editing as critical practices for effective communication. Work includes several short writing assignments, 3-4 longer writing assignments, and oral presentations. Grading is based mainly on a portfolio system. The current year's English 100 Course Reader, Concepts, Conversation, Critique is a required text for all sections. Individual sections may require the current Go Big Read book or an additional text. For more information, please visit the ENGLISH 100 Program website: http://www.wisc.edu/english/english100/

Harris
155: Myth and Literature
Topic: Classical Myth and Modern Literature
1:20pm MWF
Prereq: Reserved for FIG students

How do Americans adopt, adapt, and appropriate myth in order to address contemporary social, aesthetic, and political concerns? The first part of the class will consider the relationships between myth (and folktale) and literature, through a study of lore and legend on our campus. The second part of the class will focus on modern uses of Greek and Roman culture. The third part of the class will focus on modern uses of African, African American, and Native American culture. Enrollment limited to students in Freshman Interest Group on Classical Myth and Modern American Culture.

Loewenstein
162: Shakespeare
Topic: Shakespeare on Love and War
11:00am MW + disc
Discussion sections will meet after first lecture

Why do Shakespeare's plays continue to engage our imaginations so deeply and with such vitality? What makes them such powerful and probing representations of human love, jealousy, ambition, politics, evil, friendship, forgiveness, and the approach of death, among other notable issues? In this course, we will especially focus on issues of love and war, and their relation to the world of politics and power, in major plays from all the principal genres Shakespeare wrote: comedy, history, tragedy, and romance. Our selection of Shakespeare’s plays will enable us to examine his development as the outstanding dramatist of his age. We will look especially closely at the rich language and imagery of the plays, as well as their dramatic craftsmanship and self-conscious theatricality, so that students become more sensitive and informed readers of Shakespeare. We will study some of the ways Shakespeare exploited the power of illusion and the resources of the Renaissance Theater; and we will consider some of the Elizabethan and Jacobean cultural and social contexts in which Shakespeare was writing his great plays.

The smaller discussion sections in this course will be led by experienced, well-trained teaching assistants; these sections will enable you to explore further issues raised in the lectures, as well as additional topics of interest to you and your discussion leader. The course will give you the opportunity to improve your critical reading and writing skills. Moreover, given the importance of the Shakespearean works we are reading, the course will provide you with an excellent foundation for the further study of literature and culture.
Steele
168: Introduction to Modern Literature since 1900
1:20pm TR + disc
Discussion sections will meet after first lecture
Fulfills General Education Communications Part B Requirement

From the beginning of the 20th century, writers have wrestled with the problem of stabilizing identity in an ambiguous and disorienting world. Faced with colonial violence, war, lynching, murder, and the threat of nuclear holocaust, environmental catastrophe, and terrorism, the eight authors in this course attempt to define patterns of existence that can give life direction and meaning. A pervasive threat, confronted by nearly all of them, is that of trauma generating personal and collective amnesia.

The effort to recover the lost and forgotten aspects of the self lead characters from the wilds of Africa (Conrad) to the Canadian wilderness (Atwood), from camping in Michigan (Hemingway) to a journey into racial history (Morrison), from the effort to construct a stable home (Robinson) to the collective memory of cultural genocide (Silko), from the numbing effects of modern technology (DeLillo), to the shattering consequences of terrorism (Gibson). Journeying into the hearts of darkness, these writers examine the politics of memory, the collective consequences of the fractured and forgotten lives their characters lead. Facing catastrophe without and chaos within, many characters in this course begin quest-like journeys to what they hope will enable them to return home. The elusive goal of these quests is that moment of pattern recognition when the different pieces of life’s puzzle fall into place. Such stability is achieved by a few characters; but many more find themselves at the edge, looking over into the horror of a now-remembered abyss, an experience that permanently changes their lives.

Keller
169, Lec. 1: Introduction to Modern American Literature
2:30-3:45pm TR + disc
Topic: American Literature and the Environment
Prereq: Reserved for FIG students

The environmental crises in which we now find ourselves are consequences not just of industrial development or the consumption of resources fostered by globalized capitalism, but perhaps more fundamentally of the ways in which people in the industrialized nations have thought about the natural environment and their relation to it. One way to get access to that thinking is through works of literature. This course will explore how some major American writers have conceptualized nature or the wilderness and the place of the human in relation to the natural world so that we can consider the possible consequences of those ways of thinking.

We will begin by reading a couple foundational texts from the 19th century, Ralph Waldo Emerson’s essay “Nature” and Henry Thoreau’s celebrated Walden, along with an important essay on “Ideas of Nature” by Raymond Williams. William Faulkner’s great short story “The Bear” will prompt consideration of how the history of African Americans and Native Americans in this country has shaped environmental history. We’ll extend our consideration of those issues as we study Ceremony, by Native American novelist Leslie Marmon Silko, in which tribal understandings of nature clash with those of the dominant white society. The full course reading list is not yet been set, but we’re likely to consider the agrarian ideal Wendell Berry expresses through his poetry, which will contrast with Ed Roberson’s consideration of urban environments in his recent experimental volume of poems, City Eclogue. Aldo Leopold’s Sand County Almanac is almost sure to be assigned, and we will take a Saturday field trip to the shack near Baraboo where he wrote the book and developed many of his influential ideas of a land ethic. Rounding out the course readings will probably be a novel by Peter Matthiessen, perhaps At Play in the Fields of the Lord, and Terry Tempest Williams’s powerfully moving memoir, Refuge: An Unnatural History of Family and Place.

The other two courses in the FIG are beautifully matched with this small class to provide a lot of interesting overlap. Environmental Studies 113: The Humanistic Perspective also explores changing ideas about nature in order to understand the roots of environmental dilemmas we face, but does so through case studies of selected environmental conflicts. Geography 139: Resources and People studies population growth and its impact on the earth’s resources, the geography of resource availability, and the importance of attitudes and values in resource use.

Vedal
169, Lec. 2: Introduction to Modern American Literature
1:20pm MW + disc
Discussion sections will meet after first lecture

This course examines concepts related to memory and literature. Memory is created; it is part remembering and part forgetting. In this way we might think about how literature works to produce memory. We will be addressing the following set of questions. How is identity related to memory? What role does memory play in American identity? Is American memory unique? (continued next page)
169 Lec 2 cont…
This course is intended as an introductory course in American literature and will reflect multi-ethnic nature of the United States. In addition to examining the role of memory in 20th and 21st century U.S. literature, students will also be exposed to a number of literary concepts, genres and stylistic elements. The course will emphasize critical reading of narrative styles, including understanding the un/reliability of narrators and reading into silences. Students will practice analytic reading in discussion and in their written work.

Zimmerman
169. Lec. 3: Introduction to Modern American Literature
9:55am TR + disc
Discussion sections will meet after first lecture

The books, plays, poems, and films in this course focus on various ways individuals resist and embrace the values of the communities they inhabit or join. The texts ask: what causes some people to defy cultural norms? Is rebellion always a symptom of enlightenment? Do individuals gain or lose power by assimilating? What is the relation between personal identity and fitting in? How do we distinguish healthy from pathological forms of conformity (or dissent)? Do individuals gain or lose autonomy by embracing mass culture? This course is designed to help prepare you for the rigors of university writing and reading by developing your analytical writing skills and your critical reading skills. To that end, we will study and discuss a variety of texts as well as films. You will have frequent opportunities to practice your writing skills and share your ideas and work with your classmates. The course is also meant to be engaging and fun. Our hope is that you will not only enjoy reading the texts and seeing the movies but also enjoy learning how to think critically and carefully about them and the problems they pose.

REQUIRED TEXTS
Eric Bogosian, Talk Radio (in The Essential Bogosian)
Gloria Naylor, Women of Brewster Place
Ron Wallace, Long for This World
Suzan-Lori Parks, Topdog/Underdog
Thomas Pynchon, The Crying of Lot 49
Deborah Schupack, The Boy on the Bus

Required Films: Fight Club, Bamboozled

Hill
173. Lec. 1: Introduction to Ethnic & Multicultural Literature
Topic: Race, Place, and Story: American Literature
2:30-3:45pm TR
Prereq: Reserved for FIG students

This course comprises a FIG, titled "Race, Place and Story," and it is linked to Theatre 357: Introduction to the Theatre for Cultural and Social Awareness and Sociology 134: Problems of American Racial and Ethnic Minorities. English 173 focuses on language and its power to create meaning. The course theme calls for an analysis and understanding of the relationship between three words: “race,” “place,” and “story.” The story of Western settlement has suppressed stories from Native America, African-America, Chicano/a and Latino/a America, and Asian America. Yet the literatures from these marginalized groups has challenged popular perceptions and contributed a record of creative accomplishment that has also shaped mainstream American culture.

Hussen
173. Lec. 2: Introduction to Ethnic & Multicultural Literature
Topic: Interracial Literature
11:00am TR + disc
Discussion sections will meet after first lecture

In this course, we will examine the theme of black-white interracialism in U.S. American literature and culture. Two organizational principles will guide our study. The first is temporal: we will chart the chronological development of the concept of “the interracial” from the late nineteenth-century to the present. The second principle is thematic: we will ask what the interracial has been invoked to represent, and how it has managed to carry such a range of (often contradictory) meanings. We will look at enduring, if inconstant, formulations such as the “tragic mulatto,” the miscegenation taboo, the practice of “passing,” and the ideal of a post-racial utopia; and we will consider the ways in which censorship, cliché, melodrama, and humor mediate our understanding of these topoi. Our methodological approach will draw from literary history, literary criticism, cultural studies, and feminist and queer theory.

Probable primary texts include Mark Twain’s Pudd’nhead Wilson, Charles Chesnutt’s “The Wife of his Youth,” George Schuyler’s Black No More, Nella Larsen’s Passing, John Howard Griffin’s Black Like Me, Amiri Baraka’s Dutchman, Charles Johnson’s Oxherding Tale, and Danzy Senna’s Caucasia. We will also engage with film (e.g., Imitation of Life, Guess Who’s Coming to Dinner?), legal documents (e.g., Brown v. Board of Education, Loving v. Virginia), and editorial journalism.
OVERVIEW: This course serves as an introduction to various ways that we can think about literature in terms of ‘space and place.’ What is place? How can we express it? What gives it identity? What differentiates place from space? How can thinking about place inform our readings of literature? These are just a few of the questions we’ll explore this semester. In deference to space, rather than time, we will not proceed chronologically through literary history; rather, we will range across historical periods and genres and will explore a number of thematic approaches to thinking about literature and place. We can think of these themes as lenses through which to view and to ask a set of critical questions about the texts we’ll be reading, as well as viewing. The course, then, is divided into five thematic units: “The Gothic Under-(and Above)-ground,” “Captivity and Enclosure,” “National Geographies,” “The Call of the Wild,” and finally, “Sub-Urban Places.”

TEXTS (in order of appearance):
Shirley Jackson, We Have Always Lived in the Castle
Harriet Jacobs, The Life of a Slave Girl
Louis Erdrich, Tracks
Jack London, The Call of the Wild
Kate Chopin, The Awakening

In Course Reader:
Edgar Allen Poe (selected stories)
H.P. Lovecraft (selected stories)
C. P. Gilman, “The Yellow Wallpaper”
Emily Dickenson (selected poems)
Thomas King (selected stories)
Joan Didion (essays)
J. Baldwin, “Sonny’s Blues”
Ralph Ellison (selected stories)
Raymond Carver (selected stories)
Maps, etc

Writing Assignments: Three essays are required for this course. The first essay (2-3 pages) asks for close reading of a passage. The second essay (4-5 pages) extends outward from close readings to an analysis of a larger problem in a work.

Echo Analysis: This course requires that you write two "echo" analyses in addition to the three major essays. Each analysis should be typed, single-spaced, and 1-2 pages (that means over 1 page, or 500-1000 words).

Electronic Discussions: Via the Learn@UW portal, students will be asked to submit three responses to an electronic bulletin board. Final Exam: The final examination tests your familiarity with the texts and ideas discussed in lecture. The exam will feature a mixture of short-answer and essay questions. Passages on the exam will be drawn from lecture and electronic discussions appearing on Learn@UW.
Bernstein
181: Freshman Honors Seminar
Topic: Shaping Lives
2:30-3:45pm TR
Prereq: Open only to first semester freshman in L&S Honors. Students may not receive credit for both English 181 & English 182.
Fulfills General Education Communications Part B Requirement

Shaping Lives
This seminar examines a range of literature envisioning the arc of early life from childhood into young adulthood, from family home and school and beyond. We’ll consider the different shapes of literary texts, including novels, memoir, and experiments with these forms, from the nineteenth century to the early present century, for constructing a “life” in words. How are childhood and education and first employment envisioned at different historical times and in different cultures? How do social facets including gender, sexuality, religion, ethnicity, and class factor into education, both in and beyond formal schooling? What sorts of possibilities do fiction, memoir, and other forms offer (or resist) for making a life in words? What genres do you find most illuminating or exciting?

Reading List (but not all of these)
Jane Eyre by Charlotte Brontë
Hard Times by Charles Dickens—read serially
Orlando by Virginia Woolf
Oranges Are Not the Only Fruit by Jeannette Winterson
Never Let Me Go by Kazuo Ishiguro
Crick Crack, Monkey by Merle Hodge
A Border Passage by Leila Ahmed
Fun Home by Alison Bechdel
My Life by Lyn Hejinian

Requirements
Regular seminar attendance and participation (5%)
6 short writing assignments on each text (20%)
2 5-7 pp essays, with revisions (Writing Fellows) (50%)
1 “Learning Life” project (ungraded, 5%)
Final essay (20%)

201: Intermediate Composition
Times and Days Vary
Prereq: 3 credits of intro literature. Not open to freshmen or auditors
Fulfills General Education Communications Part B Requirement

Catalog Description: Main emphasis on various types of exposition.
More information is available at: http://www.english.wisc.edu/201/

203: Creative Writing: Beginning Fiction & Poetry
Times and Days Vary
Prereq: 3 credits of intro literature; open to sophomores only.
Fulfills General Education Communications Part B Requirement

Niles
215: British Literature Before 1750
1:20pm MWF + disc.
Discussion sections meet after first lecture

An introduction to the development of English literature from the Middle Ages to the mid-eighteenth century. Emphasis on Chaucer and Milton, with study of other major authors as time permits. A writing intensive course in a large lecture format, with discussion sections.

Required texts:
Beowulf, translated by Seamus Heaney (Norton)
Chaucer, The Canterbury Tales, ed. Mann (Penguin)
Milton, Paradise Lost, ed. Leonard (Penguin)
A major eighteenth-century text to be determined
Gillis
216: British & Anglophone Literature from 1750 to the Present
2:30-3:45pm TR + disc.
Discussion sections meet after first lecture

Catalog Description: Introduction to British and Anglophone literature from 1750 to the present, with emphasis on poetry and fiction. Development of skills of literary analysis, including both close reading and the understanding of texts in their philosophical, cultural, and literary contexts.

Castronovo
217: American Literature
9:30-10:45am TR + disc.
Discussion sections meet after first lecture

This course begins in 1776 with Tom Paine’s revolutionary bit of propaganda entitled Common Sense. Taking this document as the origin for our investigations, we will want to probe the relationship between writing and political change by asking the following questions: Where do we draw the line between American literature and propaganda? What is the relationship between American literature and popular expression? How does literature create national identities? Or, does literature create identities other than the national? All these questions revolve around the question of literature with respect to revolution. Can revolution be literary? Can literature be revolutionary? Even as we explore such oppositions, we will attempt to break them down by exploring the scope and scale of literary revolution from the single self to a collective notion of people.

Requirements include 3 formal essays, 2 exams, regular attendance, and frequent discussion.

Possible Texts
Charles Chesnutt, The Marrow of Tradition
Frederick Douglass, The Narrative of the Life of Frederick Douglas
David Fincher, dir. Fight Club
Jonathan Safran Foer, Extremely Loud and Incredibly Close
Hannah Foster, The Coquette
Ben Franklin, The Autobiography of Benjamin Franklin
Herman Melville, Bartleby and Benito Cereno
Tom Paine, Common Sense
Brian Vaughan, Pia Guerra, et al. Y: The Last Man
Ida B. Wells, On Lynchings
Plus short stories, essays, and poems by Amiri Baraka, e.e. cummings, H.D., Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, and William Carlos Williams.

Witmore
219: Shakespearean Drama
9:55am MW + disc
Discussion sections meet after first lecture

This course provides an introduction to the dramatic works of William Shakespeare, up to the composition of Twelfth Night (circa 1601). The course focuses on Shakespeare’s dramatic language and what we can learn from it. Because Shakespeare’s language is really the language of London at the turn of the seventeenth century, it tells us a great deal about how and his audience viewed the world in which they lived. The class should thus give you greater confidence in interpreting the English of Shakespeare’s plays: by the end of the semester you should have significantly expanded your comprehension of what these characters are saying and, just as important, a sense of why it matters that they say things in a particular way. In addition to reading Shakespeare’s plays, we will be discussing Renaissance rhetoric – the art of self-consciously allusive speaking and writing, one that played a central role in Renaissance theatrical, court and urban culture.
Dolinin
223: Vladimir Nabokov: Russian & American Writings
9:55am MWF
Cross listed with LITTRANS
Prereq: Sophomore standing or consent of instructor

Required Text:
The three novels listed below were written in Russian and then translated into English:
  - Defense
  - Despair
  - Pale Fire

The two novels listed below were written in English:
  - Lolita
  - Pale Fire

McKenzie
236: A Bascom Course
Topic: Orality, Literacy, Digitality
2:25-5:00pm M
Prereq: Successful completion of or exemption from Comm A requirement
Fulfills General Education Communications Part B Requirement

This course focuses on three epochal modes of communication—the oral, the alphabetic, and the digital. The shift from the orality of Homeric poetry to the literacy of Platonic philosophy has long been considered the foundation of Western civilization, and together with the move into the digital, this development is commonly considered to unfold over more than two millennia. However, this dating reflects a Eurocentric timetable: for much of the world, alphabetic literacy dates back only a century or two. More striking still: in the twentieth century, some societies made the trek from orality to literacy to digitality in a single generation. Thus while we will study these epochal modes of communication in relation to Western culture, we will also run some interference with its familiar story by studying issues of orality, literacy, and digitality with respect to selected non-Western cultures. In addition, we will briefly consider the importance of numeracy in relation to literacy and digitality.


Requirements: regular attendance, participation, and completion of projects.

Yandell
248: Women in Ethnic American Literature
9:30-10:45am TR
Cross listed with Gender & Women’s Studies

This course serves as an introduction to literatures by women from various ethnic traditions. It emphasizes comparisons between literatures by women of color from the nineteenth century and ethnic women’s literatures of today. Reading literature written in and about the past century, alongside more contemporary ethnic women’s literature, allows us to examine the continuity and adaptation of various traditional literary forms and practices that are employed by women from marginalized traditions, but are not usually associated with the canonical American novel. We will examine, for example, what roles oral traditional literature, tribal identity, matrilinial familial structure, geoidentity, and magic realism play in each author’s use of traditional and novel literary forms. At the same time, we will examine how considerations of gender, ethnicity, and class intertwine to alter novelistic form when employed by women in ethnic American literature. This is a reading-intensive course. (continued next page)
248 cont....

Required Texts:

- Theda Purdue, *Cherokee Women* (1999)
- James Mooney, *Myths of the Cherokee* (1900)
- Pretty Shield, *Pretty-shield, Medicine Woman of the Crows* (1932)
- Hum-ishu-ma (Mourning Dove), *Cogewe, the Half Blood* (1923)
- Frances Harper, *Iola Leroy* (1895)

Requirements

Attendance (more than three absences constitutes grounds for a lower grade) and participation in discussion. Students will give formal, in-class presentations on the readings, will take two in-class exams, and write two, four to five page analytical essays.

Sherrard

250: Women in Literature

1:00-2:15pm TR

Cross listed with Gender & Women’s Studies

This course examines fictional and nonfictional travel writing by women from the African Diaspora. In each of the works we will study, the writer and/or protagonist crosses the Atlantic Ocean at least once. Several writers travel from the Americas to Europe (and back), while others travel to and from Africa and/or Asia. We will identify common elements—thematic content, narrative style and plot—that recur over two centuries of this type of writing. Section one, “The Traveling Author,” examines the travel narrative as a global genre characterized by self-reflection, ethnographic observation and the politics of encounter. How do these writings radically transform assumptions about identity, sexuality, and citizenship? In the second section, “Imagining Diaspora,” we will look at how forced and voluntary migration, empire and struggles against colonialism turned the genre of travel writing known as the migration narrative into a global literature. Over the course of the semester, we will explore how the study and creation of Diasporic literature transforms the boundaries of identity and nation.

Readings May Include:

- Mary Seacole. *The Wonderful Adventures of Mrs. Seacole in Many Lands.* (1857)
- Nella Larsen. *Quicksand* (1928)
- Jessie Redmon Fauset. *Comedy: American Style* (1933)

Course requirements include: active contribution to class discussion, completion of assignment readings, informal reading responses, two formal papers, and a final exam.

300-307

Creative Writing Workshops

Students who have completed prerequisite creative writing classes may attempt to register for English 301-307 on-line without submitting a writing sample. Students applying for English 300 or 695, or who are unable to register on-line because of lack of prerequisites or closed courses, should provide all information requested on the application form, (available in 6195 or 7195 HC White Hall) and submit it with a writing sample (three poems or one short story) to Ron Kuka in 6195B Helen C. White Hall on Monday, May 3rd from 8:30-4:00 (phone: 263-3374)

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<thead>
<tr>
<th>Course Code</th>
<th>Workshop Type</th>
<th>Instructor</th>
<th>Time</th>
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<tr>
<td>300 (Lec 1)</td>
<td>Fiction &amp; Poetry Workshop: Staff</td>
<td>11:00-12:55pm W</td>
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<td>300 (Lec 2)</td>
<td>Fiction &amp; Poetry Workshop: Staff</td>
<td>3:45-5:40pm T</td>
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<td>300 (Lec 3)</td>
<td>Fiction &amp; Poetry Workshop: Staff</td>
<td>11:00-12:55pm F</td>
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<td>301 (Lec 1)</td>
<td>Intermediate Fiction Workshop: Kuka</td>
<td>9:55-11:50am T</td>
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<tr>
<td>301 (Lec 2)</td>
<td>Intermediate Fiction Workshop: Kuka</td>
<td>1:20-3:15pm T</td>
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<td>301 (Lec 3)</td>
<td>Intermediate Fiction Workshop: Staff</td>
<td>9:55-11:50am M</td>
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<td>301 (Lec 4)</td>
<td>Intermediate Fiction Workshop: Staff</td>
<td>1:20-3:15pm W</td>
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<td>301 (Lec 5)</td>
<td>Intermediate Fiction Workshop: Staff</td>
<td>3:30-5:25pm W</td>
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creative writing workshops cont....

302 (Lec 1)  Intermediate Poetry Workshop: Staff  1:20-3:15pm R
303 (Lec 1)  Advanced Fiction Workshop: Mitchell  1:20-3:15pm T
305 (Lec 1)  Advanced Poetry Workshop: Johnson  9:55-11:50am W
307 (Lec 1)  Creative Writing Workshop: McClintock  11:00-12:55pm M  Topic: Writing the Body: Creative Non-fiction & Fiction
307 (Lec 2)  Creative Writing Workshop: Staff  3:40-5:35pm W  Topic: Playwriting
307 (Lec 3)  Creative Writing Workshop: Barry  1:20-3:15pm  Topic: Contemporary Poetry in Traditional Forms

M. Young

309: Composition – English Teachers
11:00-12:15pm TR
Prereq: 3 credits of intro literature; English 324, SED 4 or EDCS 9; or consent of instructor
Writing intensive

In this course we will read broadly in contemporary theories of writing and literacy, writing assessment, and teacher research. While we will think about the “how to” of teaching writing in the English/Language Arts classroom, we will also focus on the “why” and “what” of teaching writing. Why do we design assignments the way we do? What do students do with their writing? Requirements include three major projects, a couple of shorter written assignments, a writing/research journal, opportunities to lead the class, and lots of in-class writing.

Hall

316: Honors Seminar on Tutoring: Writing Across the Curriculum
Sem. 1 - 1:00-2:15pm TR
Sem. 2 - 9:30-10:45am TR
Writing Intensive. Cross listed with Inter-L&S
Prereq: Cons inst & admission to the Writing Fellows Program

English 316, a seminar open only to undergraduate Writing Fellows, pairs intellectual inquiry into the issue of writing with practical strategies designed to help students achieve their goals as writing tutors. In course readings, students will develop an understanding of the many different kinds of writing done in academic disciplines, will learn how writing is taught at the university level, and will explore the politics of peer tutoring. In order to hone students tutoring skills, we will discuss and practice writing commentary on student papers, participate in mock conferences, and share specifics strategies from student’s experiences as Fellows. We will explore how Fellows can work collaboratively with a course professor and how Fellows can negotiate the sometimes contradictory roles of peer and tutor. Students enrolled in the course will write three papers, including a longer research paper, and will keep bi-weekly journals.

Fiorenza

317: Writing for the Market Place
11:00-12:15pm TR
Prereq: Junior standing and consent of instructor, 6 credits beyond the intro level in the English department (composition or literature)

English 317 considers the "marketplace" for writing broadly, but mainly in relation to workplaces (rather than, say, the literary marketplace). Using case studies and scenarios related to writing in a variety of workplaces, students will assess their current skills and develop practical abilities, rhetorical awareness, and communication strategies that build on their experiences as students pursuing an English or other liberal arts degree. As a corollary, students will explore how we, as humans, construct personal meanings through work and through writing. Class meetings will include guest speakers. Media training will be provided as needed. Each student’s semester-long inquiry into the meanings and practices of workplace writing will culminate in a researched, web-based, collaborative project that focuses on a particular scene of writing – a business, government agency, non-profit organization or other setting. Grades are based on consistent completion of course work, an individual portfolio project, and the web-based collaborative project. (No previous experience in website creation or web-based writing is assumed at the start of the course.) There will be a required textbook (tbd) and at least one supplementary handbook or style manual.

English 317 is a prerequisite for English 318 (Writing Internship), which will be offered in the spring semester. Preference for enrollment in 317 will be given to students planning to enroll in both courses. Preference will also be given to seniors. Contact Mary Fiorenza for authorization to register.

(continued next page)
A brief description of English 318, Writing Internship:
Students registered for this course will work a minimum of 6-10 hours per week in a workplace setting that requires writing. The class will meet as a group approximately every other week. The final project will involve digital storytelling and/or an internship report and reflection. Enrollment in the course will be limited to students who have completed English 317 or who are otherwise able to demonstrate that they have fulfilled similar course requirements.

Zweck
320: Old English
11:00am MWF
Cross listed with Medieval Studies

An intensive introduction to the Old English (Anglo-Saxon) language and aspects of Old English literature. The main purpose of the course is to develop a good reading knowledge of Old English, enabling students in subsequent semesters to read Beowulf and/or do more advanced studies in early English language and literature. In addition, students will acquire some knowledge of characteristic themes and genres in Old English literature, both prose and poetry, and a sense of the culture that produced the texts we read.

Wanner
324, Lec. 1: Structure of English
11:00-12:15pm TR
In this course we discuss the fundamentals of the syntactic structure of English sentences. Our approach is that grammar is not something scary "out there" or that it is a system of rules invented by scholars – rather, it is part of every speaker's intuitive knowledge of language. We will aim at making this knowledge visible through linguistic analysis. This course will provide you with basic tools of syntactic and morphological analysis and will enable you to describe and analyze English sentences on your own.

You will learn to classify parts of speech (nouns, verbs, determiners, adverbs etc.) and larger syntactic units (such as noun phrases or verb phrases) and to give visual representations of the structure of clauses (so-called "tree diagrams"). You will learn about functions in the clause (subjects, objects, predicates, etc.) and about specific syntactic constructions (such as passives or relative clauses). One of the main points will be to develop an understanding of the relationship between word order, structure, and meaning in English. In a group project you will have the opportunity to explore a common myth about language/grammar, such as the belief that babies acquire language by imitation or that English spelling is "kattastroffik". The methods of analysis you acquire in this class will be applicable in a variety of ways in the study of literature, creative writing, English education, English as a second language, and further studies in linguistics.

Purnell
324, Lec 2: Structure of English
6:00-7:15pm TR
In this course we discuss the fundamentals of the syntactic structure of English sentences. Our approach is that grammar is not something scary "out there" or that it is a system of rules invented by scholars – rather, it is part of every speaker's intuitive knowledge of language. We will aim at making this knowledge visible through linguistic analysis. This course will provide you with basic tools of syntactic and morphological analysis and will enable you to describe and analyze English sentences on your own.

You will learn to classify parts of speech (nouns, verbs, determiners, adverbs etc.) and larger syntactic units (such as noun phrases or verb phrases) and to give visual representations of the structure of clauses (so-called "tree diagrams"). You will learn about functions in the clause (subjects, objects, predicates, etc.) and about specific syntactic constructions (such as passives or relative clauses). One of the main points will be to develop an understanding of the relationship between word order, structure, and meaning in English. In a group project you will have the opportunity to explore a common myth about language/grammar, such as the belief that babies acquire language by imitation or that English spelling is "kattastroffik". The methods of analysis you acquire in this class will be applicable in a variety of ways in the study of literature, creative writing, English education, English as a second language, and further studies in linguistics.

Raimy
330: English Phonology
9:55am MWF
This course introduces students to the sound system of English that underlies the perception and production of vowel and consonant sounds in dialects of English. Focus will be on learning the basic principles of phonetic description (both articulatory and acoustic), of contrastive and non-contrastive distributions in phonology and of how phonetics & phonology relate and interact with each other.
Raimy
331: English Language Variation in U.S.
12:05pm MWF
Prereq: Sophomore standing or consent of instructor

This course provides an introduction to the study of regional and social dialects in contemporary American English. Variation in different parts of English grammar (e.g. syntax, morphology, phonology, phonetics, etc.) based on historical, social & geographic sources will be identified and discussed. Causes of language variation and change, as well as social and educational implications of dialect diversity will also be discussed.

R. Young
333: Second Language Acquisition
2:30-3:45pm TR
Prereq: English 324 or consent of instructor

This course is a general introduction to scientific research into how people learn a second language. Although the course is designed to be accessible to students from a wide variety of backgrounds, some knowledge of the linguistic structure of English will be assumed.

Second language acquisition, or SLA, is a theoretical and experimental field of study which, like first language acquisition studies, looks at the phenomenon of language development -- in this case the acquisition of a second language. The term "second" includes "foreign" and "third", "fourth" (etc.). Since the early nineteen seventies, SLA researchers have been attempting to describe and explain the behavior and developing systems of children and adults learning a new language.

The dominant aim behind this research is to extend our understanding of the complex processes and mechanisms that drive language acquisition.

By virtue of the fact that language itself is complex, SLA has become a broadly-based field and it now involves:
* Studying the complex pragmatic interactions between learners, and between learners and native speakers
* Examining how non-native language ability develops, stabilizes, and undergoes attrition (forgetting, loss)
* Carrying out an analysis and interpretation of all aspects of learner language with the help of current linguistic theory
* Developing theories that are specific to the field of SLA that aim to account for the many facets of non-native language and behavior
* Testing hypotheses to explain second language knowledge and behavior

The goal of SLA is to understand how learners learn and it is not the same as research into language teaching. However, applied linguists whose particular interest is in facilitating the language learning process should find ways of interpreting relevant SLA research in ways that will benefit the language teacher. SLA, in this light, should become an essential point of reference for those involved in educational activities as well as researchers looking at how to facilitate the learning process.

Arfa
334: Introduction to TESOL Methods
1:00-2:15pm TR
Prereq: Sophomore standing & consent of instructor

This course is an introductory survey of methods of teaching English as a second or foreign language, with a focus on theory and rationale, and techniques and materials. Emphasis will be on developing your ability to critically evaluate methods and materials, as well as familiarizing you with current issues in the teaching of ESL or other second or foreign languages.

Text: (available at the University Book Store or at Underground Textbooks)
Richards & Renandya (ed.) (2002). Methodology in Language Teaching. Cambridge University Press. Additional readings will be on electronic reserve and assigned throughout the semester.

Staff
335: Techniques & Materials for TESOL
9:30-10:45am TR
Prereq: English 334 or consent of instructor

Catalog Description: Supervised practice in the use of current techniques and materials in the teaching of English to speakers of other languages, including peer and community teaching with videotaped sessions.
Catalog Description: Social and public uses of English; relationships of English structure, lexicon, and discourse to race, gender, class, education, ethnicity, age, and identity; the role of English in public policy.

Wanner
338: Topics - English Language & Linguistics
Topic: Linguistic Perspectives on Study of Words in English
2:30-3:45pm TR
Prereq: Sophomore standing or consent of instructor

Every language has words and rules of combining them to sentences (i.e. grammar). In this course we will study English words from three linguistic perspectives: First, we will look at words as grammatical objects. This means that we will analyze the internal structure of words (for example, a word like “teacher” has two components: the root “teach” and the noun-creating suffix “-er”) as well as rules of word formation. For example, the word “helplessness” is grammatical, but the word “helplessness” is not. Second, we will examine words from a historical perspective: Where do English words come from and how does the meaning of words change over time? In this context, we will also discuss the role of dictionaries as authorities on English vocabulary. Who decides if “google” is now officially a verb and whether or not it should be spelled with a capital G? Third, we will look at words from the viewpoint of psycholinguistics. We will discuss how words are acquired by children, how they are stored in the brain, and how the mental dictionary is different from a regular dictionary.

Ford
341: Gender and Language
4:00-6:30pm R
Prereq: Junior standing and consent of instructor
Cross listed With Gender and Women’s Studies. 
Instructor permission is required for enrollment. Please contact Cecilia Ford at ceford@wisc.edu

English 341 is designed for students interested in an open-minded exploration of language and gender. We reflect on beliefs, stereotypes, social class, cross-cultural variety, race, class, personal experiences, sexuality, and explore connections between what we understand as gender and other systems of social expression. In readings, discussions and analytic exercises, we question our taken-for-granted understandings of language and gender, being open to diversity of experience and perspective while also being ready to change our minds.

Final grades are based on the following:
--Weekly written responses to readings and other materials.
--Student presentations from readings.
--Special assignments on Transcription and Analysis
--Midterm and Final Exams
--Attendance and Participation

Robertson
361: Figures of Medieval English Literature
Topic: Chaucer's Courtly Poetry
1:00-2:15pm TR
Cross listed with Medieval Studies

Chaucer’s shorter poetry shows an abiding fascination with the twin themes of love and nature. This course explores how the poet imagines these forces—sometimes generative, sometimes destructive—as shaping what it means to be human. Along the way, we will encounter talking eagles in the House of Fame; fighting birds in the Parliament of Fowls; and the problem of infatuation and betrayal as represented in one of the greatest love poems of all time, Troilus and Criseyde. The course has several interrelated goals: to enjoy and appreciate the beauty of Chaucer’s poetry; to gain proficiency in reading Middle English as well as speaking it aloud; and to reflect on how a “medieval” perspective may differ from a modern one. Reading Chaucer’s poetry necessarily engages us in a dialogue with other readers of Chaucer: from his earliest readers (such as his scribe Adam Pinkhurst) to more contemporary ones, both professional and non-professional. To this end, we will take soundings of the commitments and practices found in contemporary Chaucer criticism as well as medieval blogs throughout the course.

Requirements:
Weekly postings to an e-mail discussion list; occasional examinations; memorization exercise; abstract and bibliography; a final research paper.

Cooper
362: A Theme - Medieval English Literature
Topic: Medieval Romance
2:30-3:45pm TR
Cross listed with Medieval Studies

This course serves as an introduction to one of the major literary forms of the high Middle Ages, the romance, and its development from the late-twelfth century in France to the end of the fifteenth century in England. No previous knowledge of medieval literature or culture is required, but a willingness to engage with unfamiliar reading from a time quite different (and yet also in some ways like) our own. Issues we will explore include: the way the romance genre draws upon and breaks with the traditions of classical literature and medieval epic; the interrelationship of romance and historiography; the concept of authorship and the conjuncture of the oral and the written in medieval culture; the legend of Arthur, the nature of kingship, and the meaning and function of knighthood; the chivalric ideal and the (rather vexed) concept of “courtly love”; and, last but certainly not least, the romance’s juxtaposition of the public arena and the private self.

Texts for the course will include selections from Geoffrey of Monmouth’s *History of the Kings of Britain* and other early Arthurian narratives; the twelfth-century romances of Chrétien de Troyes; the romance(s) of Tristan and Isolde; the *Lais* of Marie de France, *The Quest for the Holy Grail*, *Sir Orfeo* other early English romances, *Sir Gawain and The Green Knight*, possibly some of Geoffrey Chaucer’s own romance narratives, as well as selections from Sir Thomas Malory’s versions of the legend of Arthur and the knights of the Round Table.

The course requirements (in addition to regular attendance and participation) are likely to include twice-weekly postings to the course discussion board (1 main posting & one response each week), and two papers (5-6 pages, 7-8 pages). A midterm exam is also possible.

Zweck
367: Chaucer’s Canterbury Tales
1:20pm MWF
Cross listed with Medieval Studies

Catalog Description: Chaucer's masterpiece and the changing literary, linguistic, and intellectual traditions reflected in it.

Keller
381: Sophomore Honors: Research Methods in English
1:00-2:15pm TR
Prereq: Honors standing or consent of instructor

In the course bulletin, English 381 is titled “Research Possibilities in English” and described as an honors introduction to the methods and tools of literary/historical research. In this particular offering of the course, we will focus on the methods and theories of environmental literary studies or ecocriticism. Our readings have not yet been determined with any certainty, but they will focus primarily on American literary literature of the 20th and 21st centuries and will fall into four generic categories: theoretical and critical essays that introduce us to the major issues and approaches in this new and still emerging field within literary studies; non-fiction prose works focused on the environment or on ecological issues; novels that invite ecocritical readings, and volumes of recent poetry with environmental concerns. Currently, my plan is to organize the course in two main sections. The first will consider ideas of nature and sense of place, and in it we might read Raymond Williams’ seminal essay on ideas of nature as well as an important essay by William Cronon on ideas of wilderness, along with Aldo Leopold’s *Sand County Almanac*, Leslie Marmon Silko’s novel *Ceremony*, a volume of poetry by Wendell Berry, and a very different poetry collection about urban spaces and urban nature, Ed Roberson’s *City Eclogue*. The second part of the course will focus on works confronting environmental crises, even a sense of environmental apocalypse. We will probably read parts of Rachel Carson’s classic, *Silent Spring*. Following up on that work’s concern with toxic pollution, we might read Don delLilo’s *White Noise*, Terry Tempest Williams’ *Refuge*, and/or Margaret Atwood’s *Oryx and Crake*. Literary critical essays by environmental critics Lawrence Buell and Ursula Heise, among others, will help us think about environmental apocalypticism and about what has been termed “toxic discourse.” Several assigned works might concern food and food production—perhaps Ruth Ozeki’s novel *My Year of Meats*, and Michael Pollan’s *Omnivore’s Dilemma*. The major writing assignment will be a longish paper for which the student will be expected to do research in existing literary criticism and perhaps into the environmental issues raised in the text(s) under consideration while developing an original argument.

Staff
417: Shakespeare
8:50am MWF

Catalog Description: Four plays through 1600, with the reading of several others.
Pickpockets, prostitutes and pandars: Ben Jonson’s city comedy and plays and poems by the “tribe of Ben”.

We will study the plays, poetry and prose of Ben Jonson and his imitators (the “tribe of Ben”), focusing particularly on plays about the city and upon satirical poems and epigrams. Plays studied will include Jonson’s *Epicoene* and *Volpone*, plus work by Middleton and Dekker. We will consider the ways in which country and city dwellers are represented in the work of London writers, and will investigate the rewards and challenges that living in the city in the 1500s and 1600s presented to its inhabitants. The city at this time was expanding rapidly, bringing with it anxieties about crime, prostitution, social mobility and economic change. All of the writing we will study during the semester will deal with these issues in interesting and interconnected ways.

Text: Fall 2010: *English Renaissance Drama: A Norton Anthology of*, ed. David Bevington. Other material will be made available when necessary on Learn@UW.

Assignments and grading: 1st paper assignment (4-5 pages) = 20%; 2nd paper assignment (4-5 pages) = 20%; Final paper assignment (10 pages) = 40%; Section attendance and participation = 20%.
442 cont....
Rochester's poetry often is the poetry of anger--against Dryden, against Charles II, against his sexual partners, and often against himself. It is brilliant, hostile, and highly sexualized. Alexander Pope was a four foot six hunch-backed Catholic in a normally sized world of Protestants. His great poetry begins with lighter touches regarding men and women, as in The Rape of the Lock, but gradually gets darker in his satires and epistles in political opposition to the Prime Minister Sir Robert Walpole and George II. The notion of the "loyal opposition" begins in the eighteenth century. We will read several of his political, personal, and social poems. Jonathan Swift was an Irishman in England and an Englishman in Ireland. As a Dean in the Church of Ireland, he regularly defended the Irish people, whom he also regarded as radically self-destructive and probably unworthy of his help. Swift in fact thought that way about many of his countrymen both in Ireland and in England. We will read some of his Irish tracts, his religious tracts, and the essential and enduring text, Gulliver's Travels.

There will be a mid-term, a final examination, and two mid-sized papers. Regular preparation and regular class attendance are class requirements.

465: Studies in Romantic Literature canceled

McKenzie
481: Junior Honors Seminar in Major
Topic: Critical Theories of Humanism
4:00-6:30pm R
Prereq: Honors student or consent of instructor

What is the role of literature and language in liberal humanism and critical humanism? What role does experimental critical writing play in various attempts to theorize the closure of humanism and the emergence of the posthuman? And finally, in the wake of various critiques of humanism, how might posthumanism provide perspectives on issues of the contemporary world? At stake throughout the course will be our understandings of "Man," "humanity," and that most slippery of subjects, the human subject (e.g., you). Readings include literary works by Blanchot, Borges, and Poe, and theoretical works by Althusser, Barthes, Comte, Derrida, Fanon, Foucault, Haraway, Kant, Lacan, Nietzsche, and Sedgwick.

Requirements: regular attendance, participation, and completion of projects.

Pondrom
500: Figures of Contemporary English Literature
Topic: T. S. Eliot
2:30-3:45pm TR

"T. S. Eliot," is an exploration of the poetry and plays of one of the most significant, influential, and popular of the modern English and American poets. The course includes Eliot's early experimental verse, the long poems, mature religious poetry, light verse, verse plays, and the most important critical essays. Students will listen to readings and class performances of the poet's work as well as analyze it. Teams of students will present carefully selected excerpts of the plays during several sessions and offer an interpretation of their significance. At the end of the semester, students will understand key elements of reading modern poetry and will know the work of one representative and widely acclaimed modern poet well. In addition, students will have become acquainted with many of the issues and attitudes that have shaped the modern mind. The required work for the course includes the assigned readings, two papers (one short and one longer), mid-semester and final examinations, regular class attendance, and active participation in class discussion and assigned student presentations.

Herring/Reilly
503: James Joyce
4:00-7:00pm T

Description of the Course
English 503 is an intensive study of the major works of James Joyce. Students might wish to begin the Ellmann biography of Joyce in the previous summer, but at the latest when the semester begins. More than half the semester will be devoted to Ulysses. Professors Reilly and Herring will team-teach the course, alternating at the podium.

Requirements:
First hour quiz October 12th. Second hour quiz on Ellmann's biography of Joyce November 9th.
1 final examination
1 research paper of ten pages, due December 7th.

ABSENCES: Regular attendance is required. You are allowed to miss three classes without penalty. Beyond that, you will lose one point from your final numerical grade for each class missed. (continued next page)
Required Texts:
James Joyce, *Dubliners* (Viking Critical Edition)
James Joyce, *Ulysses: The Corrected Text* (Vintage)
James Joyce, *Finnegans Wake* (Viking) - optional
Richard Ellmann, *James Joyce* (Oxford Galaxy)

Recommended Texts:
Homer, *The Odyssey* (Penguin)

### Gillis

**504: Theme in 20th Century English Literature**

**Topic:** Contemporary Literature and Globalization  
**11:00-12:15pm TR**

Catalog Description: Subject differs each year.

### Niles

**518: The Scottish Tradition**  
**11:00am MWF**  
**Cross listed with Folklore**

**GENERAL DESCRIPTION**

This is a course in the Scottish tradition in literature from the Middle Ages to the present day. Emphasis will fall not just on well-known authors like Robert Burns and Robert Louis Stevenson, but also on works, such as popular ballads and folktales and “folk” autobiography, that illustrate the mental outlook and the verbal arts of ordinary people. Readings will be drawn from both Highland and Lowland regions, with an eye to the tensions that complicate those two oppositional categories. Literary texts will be studied in relation to language and dialect, to folk traditions, to the sense of the past, and to competing concepts of national and regional identity. A set of films will be viewed and discussed as a supplement to the readings.

Two short analytical papers, a midterm exam, and a final exam (in-class).

**TEXTS**

Betsy Whyte, *The Yellow on the Broom* (Chambers).  
*Scottish Traditional Tales*, ed. by A.J. Bruford and D.A. MacDonald (Polygon), together with *Scottish Traditional Tales* (CD).  
*Scottish Ballads*, ed. by Emily Lyle (Canongate), together with *The Muckle Sangs: Classic Scots Ballads* (CD).  

### Dharwadker

**520: Survey: Theories of Drama**  
**11:00-12:15pm TR**  
**Cross listed with Theater**

**Prereq:** Junior Standing or consent of instructor

This course will take a comparative approach to some major “theories of the theatre” that have emerged during periods of intense dramatic activity in cultures ranging widely in time and space: ancient Greece and India, classical Japan, early modern and modern Europe, the modern Americas, and the postcolonial societies of contemporary Asia, Africa, and the Caribbean. Drama, theatre, and performance are among the earliest forms of representation theorized in both Western and non-Western cultural traditions, and the parameters of theory are defined with remarkable consistency by the distinctive qualities of theatre as a mimetic, performative, and public art. The principles of mimesis and verisimilitude engage metaphysical, aesthetic, and formal issues, while the aspect of live performance engages the practical complexities of presentation and reception. Our discussion will take this duality into account, connecting theatre theory with general principles of poetics as well as the specific material, sociopolitical, and institutional contexts of performance in a given time and place. The readings will be organized into sequential units, including “Foundational Poetics,” “Classicism and Neoclassicism, Realism and its Redactions, Political Theatre, The Avant-Garde, and Postcolonial Revisions.

(continued next page)
Tentative Reading List

Aristotle, from *Poetics* (circa 335 BC)
Bharata, from the *Natyashastra* (circa fourth century BC)
Zeami Motokiyo, from “Teachings on Style and the Flower” (1402) and “A Mirror Held to the Flower” (1424)
Sir Philip Sidney, from *Apology for Poetry* (1598)
John Dryden, from *Essay of Dramatic Poesy* (1668)
Richard Steele, Preface to *The Conscious Lovers* (1722)
George Lillo, Dedication to *The London Merchant* (1731)
Samuel Johnson, from “Preface to Shakespeare” (1765)
Oliver Goldsmith, “A Comparison Between Sentimental and Laughing Comedy” (1773)
Richard Wagner, from “Art and Revolution” (1849) and *Opera and Drama* (1851)
Friedrich Nietzsche, from *The Birth of Tragedy* (1872)
Emile Zola, from *Naturalism in the Theatre* (1878)
August Strindberg, Preface to *Miss Julie* (1888)
Bernard Shaw, from *The Quintessence of Ibsenism* (1891)
Rabindranath Tagore, *The Theatre* (1903)
Georg Lukacs, *The Sociology of Modern Drama* (1909)
Bertolt Brecht, “The Modern Theatre is the Epic Theatre” (1932) and “Theatre for Pleasure or Theatre for Instruction” (1935)
Walter Benjamin, from “The Work of Art in the Age of Mechanical Reproduction” (1938)
Antonin Artaud, from *The Theatre and Its Double* (1938)
Manifesto of the Indian People’s Theatre Association (1943)
Arthur Miller, “Tragedy and the Common Man” (1949)
Martin Esslin, from *The Theatre of the Absurd* (1961)
Jerzy Grotowski, from *Towards a Poor Theatre* (1968)
Wole Soyinka, “Towards a True Theatre” (1962) and “The Fourth Stage” (1973)
Badal Sircar, from *The Third Theatre* (1973)
Augusto Boal, from *The Theatre of the Oppressed* (1974)
Amiri Baraka, “The Revolutionary Theatre” (1979)

For more information, contact Professor Dharwadker at adharwadker@wisc.edu or 263-4716

Vanden Heuvel

538: British Drama, 1914 to Present

9:30-10:45am TR

Prereq: Junior Standing or consent of instructor

The course is an advanced (and accelerated) survey of major playwrights and theatrical movements across Britain from the beginning of the Great War to the present. Plays are studied as both dramatic literature and as scores for certain kinds of theatre practices and performance styles: that is, we begin with the notion that plays make sense only in relation to the historically actual practice of theatre. Thus, some attention will be paid to developments in British production practices (issues of State subsidy, emergence of companies with specific training, design, and performance practices, etc.). Further, the plays and productions are seen as a form of material social practice, and thus shaped in part by larger social, historical, economic, and cultural forces. Individual writers and movements are therefore placed in the social and political contexts out of which their work emerges and in which it is interpreted by audiences and critics alike.

We will read between 1-4 plays per week. The assignments for the course range from literary analysis of plays to dramaturgical presentations.

Samuels

550: Studies in Criticism

Topic: Literature and Disability

2:30-3:45pm MW

Writing Intensive

In this class we will study the representation of physical and mental disabilities in fiction, poetry, drama, and film. We will consider how disability has functioned metaphorically, strategically, and politically in a diverse range of texts, including Shakespeare's Richard III, Gilman's The Yellow Wallpaper, Wilson's Our Nig, Morrison's Sula, and Hulme's The Bone People. We will examine the intersection and intertwining of disability with race, ethnicity, sexuality, and gender, and will use feminist, queer, and post-colonial theories of disability to contextualize the works we study. We will also consider the relationship of disability to narrative structures and modes of representation.
Cooper
563: Studies in Narrative Literature
Topic: Passion, Production, Performance: Drama in Late Medieval England  (Note: Topic changed 5/12/2010)
11:00-12:15pm TR

This course will introduce students to the dramatic traditions of medieval England, from the church rituals of the tenth century to the flowering (and eventual decline) of the elaborate mystery cycles and morality plays of the late fourteenth and early fifteenth centuries. In addition to focusing closely upon the textual traces of what were once vibrant live events, we will also consider the geographical, socio-political, and of course spiritual contexts of medieval performance. To that end, we will supplement our reading of the plays themselves with discussions of maps, city records, urban chronicles, and excerpts from spiritual texts of the period; we will also take account of the many and highly divergent approaches to the plays in both past and current scholarship. Issues we will consider include the nature and function of urban space and public spectacle; the nexus of relations binding (as well as those dividing) crown, church, and guild; the relationship of performing and observing bodies to the sacramental body of Christ; and, more generally, both the significance of work and the place of play in late medieval culture.

Please Note: Part of the final project for this course is the performance of a medieval play (or plays, depending on enrollment) for the UW community in a public space (to be determined/organized by the students themselves) in the last two weeks of classes. All students taking the course will be required either to perform and/or to share in the work of production (location scouting, making costumes, advertising, video-taping, etc.). Those unable or unwilling to prepare for and participate fully in this kind of project should not take the class!

Pondrom
574: Feminist Theory & Women Writing - English
Topic: Women’s Life Writing & Feminist Theories
11:00-12:15pm TR
Cross listed with Gender & Women’s Studies

This course will consider the relationship of British and American women poets and novelists to the major literary movement of the Twentieth Century, modernism. Classroom discussion will focus upon six of the following eight figures: H. D., Marianne Moore, Gertrude Stein, Virginia Woolf, Dorothy Richardson, Mina Loy, Djuna Barnes, and Edith Sitwell. Particular attention will be paid to two periods in their work: the beginnings, when each of the women under consideration initiated literary experiments which shaped the course of the modernist movement, and major achievements, when their work helps to define the range of which modernism is capable. The class will consider whether commonly accepted dicta of literary history and customary definitions of modernism accurately reflect the significance and achievements of these women. Students will also use some concurrent readings in feminist literary theory which help to provide an interpretive framework for the accomplishments of these figures.

Some sample required texts are: Dorothy Richardson Pilgrimage, (including Pointed Roofs, Honeycomb, Clear Horizon); H. D., Collected Poems 1912-1944 (including Sea Garden and Trilogy); Marianne Moore, The Complete Poems of Marianne Moore; Gertrude Stein, Selected Writings (including The Autobiography of Alice B. Toklas, Melanctha, and Tender Buttons); Q.E.D in Fernhurst, Q.E.D. and Other Early Writings, Ida; Edith Sitwell, Collected Poems; Virginia Woolf, The Voyage Out, To the Lighthouse or Between the Acts. Theoretical reading may include Woolf, A Room of One's Own.; Chris Weedon, Feminist Practice & Poststructuralist Theory, Luce Irigaray, This Sex Which Is Not One. No one semester will use all of the texts listed above.

This course number may be repeated for credit when the topic changes.

Bow
595: Asian American Women Writers
1:00-2:15pm TR
Cross listed with Asian American and Gender & Women’s Studies

This course examines contemporary Asian American literature including writing by Chinese, Japanese, Korean, Vietnamese, Filipina, and South Asian American women. Cultural analysis provides a center for the course; one of our goals will be to understand the ways in which Asian American women negotiate communal affiliations and their racialization in the U.S. We will focus on issues such as the impact of class position, the policing of women’s sexuality, coming of age, and the formation of collective political consciousness. In addition to looking at works that engage issues of immigration and acculturation, we will focus on the historical and unfolding political situations in Asian countries that impact international diplomacy. The class will investigate the ways in which specifically gendered rhetoric informs an author’s interventionist critique of domestic race and gender relations or international politics. Likewise, we will explore the link between aesthetics and politics in literary works that combine text and graphics.

595 cont....
Can shoppers be held responsible for the suffering of the sweatshop workers who produce the goods they buy? Can gamblers be held responsible for the social damage wrought by the roll of the dice? Can a member of a class, race, religion, or gender be held responsible for the imbalances of power that sustain his or her social prestige and power? How do we assign guilt and blame in a social universe in which people's actions shape and are shaped by chance and by other people's actions? This course studies how nineteenth-century American writers attempted to answer these questions. We will study how writers struggled to comprehend the idea of moral complicity—the idea that individuals are morally responsible for crimes or social injuries they help bring about, even if they aren't aware they are doing so. Conspiracy discourse offers a rich site for studying the dynamics of moral complicity. Before the emergence of crowd psychology and modern social science, Americans drew on conspiracy discourse to comprehend how individuals come to share the beliefs, interests, and, ultimately, villainous designs associated with specific social groups (e.g., capitalists, Catholics, rebellious slaves). In this way, conspiracy narratives help illuminate popular understandings of moral complicity and collective responsibility.

Requirements:
The course requirements include two substantial essays (and revisions), four shorter papers, a research paper and presentation, and a final exam. This is a discussion, not a lecture, class.

Course Texts:
We will read literary and philosophical texts. The literary texts may include works by Charles Brockden Brown, Maria Monk, Nat Turner, Angelina and Sarah Grimké, Elizabeth Stuart Phelps, William Dean Howells, Henry James, Jack London, Edith Wahrton, Stephen Crane, and Charles Chesnutt. We may also study how films and TV shows such as Syriana, Babel, and The Wire figure out—represent and also solve—the problem of tracing moral responsibility in complex social systems.

Steele
626, Lec 2: Theme in 19th Century American Literature
Topic: Writing the City: 19th-Century New York
1:20pm MWF

In the 19th century, New York became the cultural and commercial capital of the nation. The goal of this course is to analyze the forms of literary perception that emerged in the country’s first great metropolis. As writers adapted themselves to a context that transcended any individual act of perception, they were forced to address the question: How does one ‘write’ the city? As we study the writers who gained prominence in 19th-century New York, we will study a number of themes, including: 1) Strangers in the City, 2) Transformations of Identity (male and female plots), 3) Visions of the City, 4) Models of Success and Failure, 5) The Value of Money. Finally, a dominant concern of the course will involve 6) The Fate of Women in the City. For a variety of reasons, vulnerable and victimized women were often taken as powerful symbols of life in New York. Beginning with the lurid and unsolved murder of Mary Rogers in 1841 and culminating in the tenement sufferers documented by Jacob Riis and Stephen Crane in the 1890s, the lives (and deaths) of urban women preoccupied 19th-century New York writers.
Bow
630: Theme in 20th Century American Literature
Topic: Ethnic Women’s Writing: Nation, Home, and Community
9:30-10:45am TR

This course explores the intersection between race, ethnicity, and gender in fiction, poetry, film, and autobiography by African American, Asian American, American Indian, Latina, Jewish, and other ethnic and multi-racial women in the U.S. More specifically, we will examine notions of home, space, and community in the American imagination; one of our goals will be to understand and critique the ways in which women from diverse backgrounds negotiate competing affiliations and loyalties. We will take a comparative approach that focuses on issues of spirituality, class mobility and acculturation, the construction of feminine sexuality and consequences of sexual transgression, issues of ethnic and racial authenticity, and the formation of politicized racial consciousness. The course is not intended to be representative, but is structured thematically around overlapping social issues within a cross-cultural framework.

Required Texts (Tentative):
Red Ribbon on a White Horse: My Story, Anzia Yezierska
How I Found America: Collected Stories, Anzia Yezierska
The House on Mango Street, Sandra Cisneros
Sula, Toni Morrison
Lakota Woman, Mary Crow Dog
Bastard Out of Carolina, Dorothy Allison
The Scent of the Gods, Fiona Cheong
Breath, Eyes, Memory, Edwidge Danticat
Electronic Course Reader available on Learn@UW
Film: Real Indian, Malinda Maynor (1996); Sally’s Beauty Spot, Helen Lee (1990)

Requirements:
Attendance, preparation, and participation (20%); in-class presentation (10%); two papers (25% each); final exam (20%)

Sherrard
631: Figures of Contemporary American Literature
Topic: Toni Morrison
9:30-10:45am TR

The author of eight novels and winner of a Nobel Prize, Toni Morrison is one of the most celebrated and significant authors of the twentieth-century. Most students of literature are familiar with The Bluest Eye, Sula and Song of Solomon, but how many have read Tar Baby, Love or A Mercy? This class focuses on Morrison’s later and less well-known novels. Rather than considering her recent books as pale comparisons to earlier masterpieces we will explore how Morrison’s writing has evolved over her forty-year career. What themes, narrative techniques and subjects does she return to? Beginning with the triptych of Beloved, Paradise and Jazz, we will read her almost forgotten novel Tar Baby and her most recent works, Love and A Mercy. Few writers are as well read as Morrison and one of the pleasures of reading her work is locating the sources from which she draws inspiration. To this end, one of our goals in this course will be to hone our close reading and interpretive skills while situating each novel in its literary, cultural and historical context.

Course requirements include: active contribution to class discussion, completion of assignment readings, informal reading responses, one formal paper, an in-class midterm and an on-line final.

Anderson
635: Major American Novelists – 1914-1945
This course provides a survey of Modernist American writers and will consider the social, historical and philosophical contexts of the time period. Being aware of the traditions these writers are responding to will contribute to our understanding of how and why they are writing as they are. We will discuss thematic issues such as gender, sexuality, changing landscapes, and violence as well as structural techniques like point of view, tone and style. What impulses are these authors responding to that compel them to write about similar themes? How does each writer approach their text?

The course will consist of lecture and discussion. There are 5 short writing assignments (2 pages each), a 5 page paper and, in lieu of a final exam, a 10 page paper. Attendance and participation are required.

Tentative Reading List:
Willa Cather, O Pioneers! (1913)
Ernest Hemingway, In Our Time (1921) and The Sun Also Rises (1926)
Jean Toomer, Cane (1923)
Zora Neale Hurston, Their Eyes Were Watching God (1937)
F. Scott Fitzgerald, The Great Gatsby (1925)
William Faulkner, As I Lay Dying (1930) and Go Down, Moses (1942)
H.D., HERmione (written in 1927, published posthumously in 1981)

Teuton
650: Contemporary American Indian Literature Since 1953
6:00-8:30pm W
Cross listed with American Indian Studies
Prereq: English 172 or consent of instructor

This course departs from a dark era in the United States treatment of American Indian people, the era of “Indian Termination.” In 1953, the U.S. government approved House Concurrent Resolution 108, calling for the “termination” of federal trusteeship over the affairs and property of Indian tribes and groups. In short, U.S. leaders declared unilaterally that the U.S. no longer would be obligated to honor its commitments made in over 370 federal treaties with Native nations. Indian termination, however, represents one of the greatest ironies of Indian-white relations: federal termination provoked Native regeneration. Raised under the threat of termination, Native writers responded with an outpouring of literature that resists domination through unprecedented manipulations of genre, language, and image. The course explores this response to termination and the reflowering of American Indian culture and literature during the Red Power era of the 1960s and 1970s, through the Reagan Years, and into the 1990s. The course then explores how the Indian literature of these eras influences twenty-first century Native writers. In readings of autobiography, drama, poetry, and novel, the course considers the complexity of tribal groups and regions, and discusses central issues facing American Indian communities today: displacement and urban life; health and the environment; literacy and education; gender and sexuality; aesthetics; colonialism, protest, and cultural change; nationhood and economies; worldviews; moral development; and identity.

Curtis
672, Lec. 1: Selected Topics: Afro-American Literature
Topic: Black Women’s Autobiography
2:25-4:55pm W
Cross listed with Afro-American Studies – Register via Afro-American Studies
Prereq: Junior standing
Students wanting credit in English must have 6 credits of introductory literature.
Writing Intensive

In this course we will consider often-studied African American writers alongside their lesser-known literary descendants. We will read established authors with an eye toward the concerns, styles, and reception they predict; then we will examine works that take up some concern raised by the earlier texts with an eye toward seeing how shifting social and literary contexts combine to produce a different sort of work. For example, the central questions in the course include ones about canonization, genre, authenticity, and politics’ place in literature. What determines why some authors are taught repeatedly and why contemporary working writers are less-often present in classrooms? How do stylistic changes affect readers’ focus on a writer’s subject matter? Do casual readers and critics retain narrow expectations of African Americans that lead them to privilege works with particular subject matter, tone, and aesthetics? Are some of our expectations outdated or harmful?

Our well-known writers include Toni Morrison, Ralph Ellison, George Schuyler, and Nella Larsen. The less-taught, younger writers include Paul Beatty, Marci Blackman, Danzy Senna, and Nalo Hopkinson. Students can expect to read a primary text per week and some secondary material. Course work in the seminar will include class presentations and two papers.
This course will examine the ways in which post-Civil Rights era African American literature engages with the historical trauma of racial slavery. What does slavery mean to contemporary African American novelists, and to the communities whose collective histories they seek to represent? How does African American literary production respond to, revise, or intervene in existing conceptions of America’s racial past and present? We will read selected essays in contemporary trauma theory alongside African American novels that explicitly explore the relationship between twentieth-century African American identity and the collective, historical trauma of enslavement. In addition, we will consider the history of African American resistance to pathologizing discourses, which has engendered a number of models, other than trauma per se, for thinking about the psychological effects of violence and victimization (e.g., double-consciousness, the blues, and certain strains of identity politics).