100
Freshman Composition
Times and Days Vary
Prereq: Freshmen only

ENGLISH 100 is an introduction to college composition that begins to prepare students for the demands of writing in the university but also provides students with the occasion to think about writing beyond the classroom and in a variety of contexts. Writing is both an act of inquiry and communication and 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 arguments through original research. Writing is also a process and this course emphasizes drafting, revising, and editing as critical practices in developing effective communication and arguments. Work includes several short writing assignments, 3-4 longer writing assignments, and oral presentations. For more information, please visit the ENGLISH 100 Program website: http://www.wisc.edu/english/english100/

Britland
162, Lec. 1: Shakespeare
Topic: Shakespeare Now and Then: The Plays on Stage and Screen
9:55-10:45 TR
Discussion sections will meet after first lecture

We will read and discuss half a dozen of Shakespeare’s most famous plays (including A Midsummer Night’s Dream, Romeo and Juliet, Hamlet and Macbeth), and we will watch some of their modern film adaptations (for example, Baz Luhrman’s Romeo + Juliet starring Leonardo DiCaprio and a weird Australian Macbeth with school-girl witches). We will take two weeks to discuss every play: there will be two lectures per week, and each play will be the subject of three or four lectures, illustrated by film clips. The class is designed both for students with a serious interest in Shakespeare and for those without much prior experience with Shakespeare or literature. There will be regular screenings of Shakespeare films (these films will also be available on DVD in College Library and on the streaming-video system accessible from University-networked computers). This class will give you the opportunity to read plays and watch films you might not have seen before. You will also get to express your opinions about them, both in class and critically in writing.

It is essential that you obtain good-quality editions of the plays. This is because a play like Hamlet, for example, was published in three different versions during Shakespeare’s lifetime and you need an edition that explains the differences between the versions. If you want to buy a Complete Works, I recommend getting the Norton Shakespeare, although the Riverside or the Bevington editions are good, too.

Zimmerman
168, Lec. 1: Introduction to Modern Literature since 1900
Topic: "Time Travel"
8:50-9:40 TR
Discussion sections will meet after first lecture

We'll be reading novels, plays, poems, and a movie that study how the past shapes our lives and the stories we tell about ourselves. The course texts ask a set of questions about the past, memory, and history: How are our choices, actions, and identities determined by our personal and collective histories? If our lives are already scripted for us, how do we achieve originality and autonomy? How do we transform the clutch of memory and history into a source of freedom and possibility? How might gender, race, nationality, and sexuality shape this transformation? Can we change the past? Would we want to? Can we see the future? Do we want to? What role does literature and film play in helping us imagine alternative histories for ourselves?

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. We will study and discuss a variety of texts, including novels, poems, plays, and 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 enjoy reading the texts, seeing the movies, and also learning how to think critically and carefully about them and the questions they explore.

POSSIBLE TEXTS
Don DeLillo, White Noise
Martin Amis, Time’s Arrow
Marsha Norman, Night, Mother
Denise Duhamel, Kinky
We would like to think of events like the recent torture of Iraqi prisoners by Americans in Abu Ghraib as aberrations, uncharacteristic of a people who are fair minded, peaceable, and committed to principles of universal human rights. In fact, however, American history is riven with violence, much of which violates the stated principles with which the nation identifies. In this introductory course on American literature written since World War I, we will examine works in varied genres that attempt to confront violence in American history and violence in the American psyche. These novels, short stories, poems, plays, and essays do more than expose that violence; they also offer implicit analyses of its causes, suggestions for healing its wounds, and models for more peaceful and harmonious ways of living.

We begin the course with works that examine very recent violent incidents— an essay on the Abu Ghraib photos and a play focused on the Matthew Shepard murder. These works introduce a number of issues we will encounter in the course and help locate the course theme within the U.S. today. We then look back in history via study of twentieth-century literary representations of the violence of American slavery and of slavery’s legacies. We next consider works that address forms of violence associated with the movement of white settlers west, especially their relations with Native Americans, and the violence linked with national myths of the wild west. The course closes with works that highlight forms of violence associated with the American (and now often globalized) dream of material prosperity and technological advancement.

This will be a 4-credit Comm-B course, with two lectures and two section meetings per week. Students will gain extensive practice in writing about literature and in written argumentation.

Probable texts include:
Susan Sontag, “Regarding the Torture of Others”
Moises Kaufman, The Laramie Project
Robert Hayden, “Middle Passage” and poems on lynching by a variety of poets
Toni Morrison, Beloved
Ralph Ellison, "Battle Royal"
Walter Van Tilburg Clark, The Ox-Bow Incident
Louise Erdrich, Tracks
Sam Shepard, True West
Don DeLillo, White Noise
Margaret Atwood, Oryx and Crake
Yu
169, Lec. 3: Introduction to Modern American Literature
2:25-3:15 TR
Discussion sections will meet after first lecture
Does not fulfill General Education Communications Part B Requirement

Catalog Description: An introduction to selected fiction, prose, drama, and poetry written by Americans since about 1914. This section is a 3 credit course.

201
Intermediate Composition
Times and Days Vary
Prereq: 3 credits of intro literature. Not open to freshmen or auditors

Catalog Description: Main emphasis on various types of exposition.

203
Creative Writing: Beginning Fiction & Poetry
Times and Days Vary
Prereq: 3 credits of intro literature; open to sophomores only.

Catalog Description: Not available.

Niles
215: British Literature Before 1750
2:30-3:45pm TR + disc.
Discussion sections meet after first lecture
Writing Intensive

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:
Chaucer, The Canterbury Tales, ed. Mann (Penguin)
Donne, Selected Poems, ed. Bell (Penguin)
Milton, Paradise Lost, ed. Leonard (Penguin)
Fielding, Tom Jones (Oxford).

Gillis
216: British & Anglophone Literature from 1750 to the Present
2:25pm MWF + disc.
Discussion sections meet after first lecture
Writing Intensive

English 216 is a broad survey of major authors and movements in British and Anglophone literature from 1750 to the present. The course combines with English 215 to provide an introduction to English and Anglophone literary history, and its primary objective is to prepare students for specialized study of English literature in the major program. We will read poetry, short fiction, drama, non-fiction prose, and novels to explore the development of British and Anglophone literary traditions (excluding that of the United States).

To develop a detailed critical understanding of the works covered in the course, we will pay close attention to their formal features as well as the social, historical, and political contexts from which they emerged. In addition to offering critical readings of the assigned texts, the lectures will provide introductory accounts of key genres, techniques, and concepts (e.g. Bildung, the dramatic monologue, modernism). Attention will also be given to the relationship between these texts and several historical developments: the Enlightenment, the French Revolution, the formation of the modern British nation state, urbanization, industrialization, the construction and deconstruction of the British empire, changes in definitions of gender for men and women (particularly as this relates to the status of women writers), and the evolution of print technology.
This course proposes to survey American literature from its origins to the present. In order to create some coherence out of the diverse field that is American literature, course readings are organized around a series of interlocking 'debates' that suggest differing and often contradictory constructions of identity and community in America.

THE PROBLEM OF CULTURAL LOCATION: How does the creation of community depend upon exclusion? How do the perspectives of cultural insiders and outsiders differ? What literary strategies are available to marginalized individuals? [Winthrop, Bradstreet, Franklin, Wheatley]

FREEDOM AND BONDAGE: Is it possible to achieve a life of total self-control or “self-reliance” (Emerson) beyond social interference? How does the experience of slavery complicate models of identity? What obstacles impede women writers’ achievement of personal freedom?
[Emerson, Douglass, Fuller]

IDEOLOGIES, MENTAL “FOG,” AND COMMUNAL VALUES: In what ways is an individual’s perception of the world clouded by unseen ideologies? What are the personal costs or benefits of existing in a world of communal values? [Melville, Dickinson, Twain]

THE SEARCH FOR COMMUNITY: How do the communities in which a person exists shape his or her values? What constitutes the perfect community? What leads to the failure of community? [Jewett, Fitzgerald, Larsen]

FANTASIES, DREAMS, AND VISIONS: What happens when individual dreams of success collide with social and economic structures? What conditions are necessary to allow the transformation of private dreams into visions that can be accepted by others?
[Fitzgerald, Larsen, Williams, Kingston]

REQUIRED TEXTS (available at University Bookstore)

- Mark Twain Adventures of Huckleberry Finn Riverside
- Sarah Orne Jewett The Country of the Pointed Firs Modern Library
- F. Scott Fitzgerald The Great Gatsby Scribner’s
- Nella Larsen Quicksand and Passing Rutgers
- Tennessee Williams A Streetcar Named Desire Signet
- Maxine Hong Kingston The Woman Warrior Vintage

Witmore

220: Shakespearean Drama

11:00-11:50am MW

Honors Discussion Section—2:25-3:15pm M

Prereq for Honors: Honors student or consent of instructor

Discussion sections meet after first lecture

This course provides an introduction to the later dramatic works of William Shakespeare, beginning with Hamlet (composed circa. 1600) and ending with Pericles (co-authored with George Wilkins, circa 1607-08). 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 he 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, you should have 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 plays a central role in Renaissance theatrical, court and urban culture. A recurring subject of our discussions this semester will be the rhetorical practice of controversia, a practice that allows rhetorically trained humanists to identify topics on which there can be reasonable disagreement and, so, extended argument.
Loewenstein, J
236: A Bascom Course
Topic: Writing Palestine
2:30-3:45pm MW
Prereq: Successful completion of or exemption from Comm A requirement
Satisfies requirement for certificate in Middle East Studies

"Writing Palestine" is a course on the Palestinian experience before and after the 'Nakba' or 'Catastrophe' of 1947-1949 in which three quarters of a million indigenous Palestinians fled or were expelled from their land after the United Nations' Partition Plan was accepted by a majority of member nations on Nov. 29th, 1947 and the British government announced its plans to withdraw all its administrative and military troops from the Palestine mandate (colony) by May 14th, 1948. As such, this is a course that covers topics of nationalism, colonialism & post-colonialism, exile, seeking identity in the Diaspora, statelessness, Islam, refugees, and US foreign policy in the years after the state of Israel was created. The course will include a number of different kinds of texts, including Palestinian novels, short stories, memoirs, poetry and prose; the history and culture of Palestine; and political essays by authors like Edward Said, Fawaz Turki, Samir Qassir and others. The primary text will be *A History of Palestine* by Gudrun Kramer (goes to 1948) and *A History of Modern Palestine* by Ilan Pappe (after 1948). Other works will include literature by authors such as Ghassan Kanafani, Emil Khoury, Mahmoud Darwish, Raja Shehadah, Ghada Karmi, Suad Amiry, and others. Students will be expected to write an analytical research paper as well as essays commenting on and responding to the memoirs, letters, poetry and experiences of the authors they read. Students taking this class should have taken LCA266 or have an equivalent understanding of general modern Middle East history & culture. "Writing Palestine" will count toward the Middle East Studies Certificate and as an intensive writing requirement.

Yandell
246: Literature by American Indian Women
11:00-12:15pm TR
Cross listed with American Indian Studies

Catalog Description: Presents a broad range of literatures from diverse Native traditions and eras, to provide students with a basic knowledge of major issues affecting and best-known texts by American Indian women authors.

Sherrard
250: Women in Literature
Topic: Transatlantic Women: Writing in the African Diaspora
9:30-10:45am TR
Cross listed with Gender & Women’s Studies

This course examines fictional and nonfictional travel writing and memoirs 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 reoccur 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.

Young, M
270: Survey of Asian American Literature
11:00-12:15 TR
Cross listed with Asian American Studies
Writing Intensive

This course is an introduction to the literatures and cultures of the many diverse peoples who fall under a loosely defined appellation of Asian and Pacific Islander American (APIA). The course will examine the emergence of APIA writers and their texts, the historical contexts that inform themes within the literature, and the growth and differences between “first generation” APIA texts and contemporary APIA texts. The course will survey the changing landscape of APIA literature, beginning with some of the “touchstone” texts of the field such as Kingston’s *The Woman Warrior*, and moving toward, for example, the recent emergence of South Asian and Southeast Asian writers. In order to read the literature, we will also engage the historical and cultural contexts of the texts, in effect, also reading histories and cultures.

Requirements include several short (1 page) reading responses, a longer final project, a midterm exam, a final exam, and active participation in class discussion.
Teuton
275: American Indian Oral Literature
6:00-8:30pm W
Cross listed with American Indian Studies

Catalog Description: A study of American Indian oral literature including literature from Wisconsin tribes or from other regions such as Southwest or Great Plains. This course emphasizes Native American storytellers.

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, December 13th from 8:30-4:00 (phone: 263-3374)

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<tr>
<th>Course</th>
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<tr>
<td>300 (Lec 1)</td>
<td>Fiction &amp; Poetry Workshop: Barry</td>
<td>3:30-5:25pm M</td>
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<td>300 (Lec 2)</td>
<td>Fiction &amp; Poetry Workshop: Stafford</td>
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<td>300 (Lec 3)</td>
<td>Fiction &amp; Poetry Workshop: Staff</td>
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<td>301 (Lec 1)</td>
<td>Intermediate Fiction Workshop: Schildt</td>
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<td>301 (Lec 2)</td>
<td>Intermediate Fiction Workshop: Mortazavi</td>
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<td>301 (Lec 3)</td>
<td>Intermediate Fiction Workshop: Fitzpatrick</td>
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<td>301 (Lec 4)</td>
<td>Intermediate Fiction Workshop: Staff</td>
<td>11:00-12:55pm T</td>
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<tr>
<td>302 (Lec 1)</td>
<td>Intermediate Poetry Workshop: Johnson</td>
<td>9:55-11:50am W</td>
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<td>302 (Lec 2)</td>
<td>Intermediate Poetry Workshop: Bishop</td>
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<td>307 (Lec 1)</td>
<td>Creative Writing Workshop: Johnson</td>
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<td>307 (Lec 2)</td>
<td>Creative Writing Workshop: Nixon</td>
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<td>307 (Lec 3)</td>
<td>Creative Writing Workshop: Gubbins</td>
<td>1:20-3:15pm M</td>
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Fiorenza
315: Advanced Expository & Critical Writing
11:00-12:15pm TR
Prereq: Consent of Instructor
Writing Intensive

This advanced composition course focuses on developing complex understandings of rhetorical, ethical, and literary strategies for writing. Practice in writing a range of nonfiction genres with attention to varieties of style, context, critical standards, and conventions. Designed for students with a strong interest in writing. May include multi-modal assignments. Consent of Instructor gladly given to motivated students who have completed Comm A and Comm B. (English 100 and/or 201 or 203 recommended.)

Fiorenza
318: Writing Internship
6:00-8:30pm T
Prereq: English 317 and consent of instructor

Practical experience in a workplace setting that requires writing. Minimum 6-10 hours per week plus class meetings. Analysis of professional writing situations and conventions. A final report and reflection connects the internship to previous coursework. May involve multi-modal composition (e.g., digital storytelling).

Raimy
324, Lec. 1: Structure of English
9:55am MWF

Catalog Description: An introduction to linguistic methods of analysis and description of English syntax and morphology.
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.

Overview: It is through spoken interaction (or through manual signing) that humans first learn language, and it is through interaction that we establish and maintain our social lives. Being an expert in English, or any language, means understanding the structuring of language in the everyday lives of its users. If language is central to your work, you will want to cultivate your knowledge of and curiosity about language in use along with your confidence and skill in its analyzing it. In English 324, or another introductory course in linguistics, you have already practiced analyzing the structures of sentences; in English 325 we move into the realm of everyday talk to discover the “order” in ordinary spoken language use, with particular reference to language in interaction.

As outcomes of this course, you will
⇒ become familiar with basic issues, methods and findings in functional linguistics, with a special focus on interactional linguistics.
⇒ gain experience in discovering structures and “orderliness” in ordinary talk by engaging in collaborative analytic exercises in and out of class.
⇒ gain experience in independently reading about an interactional practice, in applying that knowledge to new data of language use, and in presenting what you’ve learned to your peers.

To support a cross-linguistic perspective on human language, our readings include studies of interaction in diverse languages. For analytic assignments as well as class projects, students are welcome to work with languages other than English or to compare English with other languages. Of course, using only English data is fine as well. All readings are in English, and core readings deal with English grammar and intonation.

Projects and Presentations: You should choose a topic for your individual project and presentation. To decide on a focus, look ahead through our topics and readings and also look at recommended readings (see list of references). Your project must focus on a function of language in interaction; you may begin with a focus on either form or function, but ultimately you will address function. For the project, do reading on the subject, apply what you learn to a new piece of data (see if what the research tells you works on some new data!), and prepare a presentation for the rest of class in which you share what you have learned.

Accommodations: If you need special accommodations due to a disability, please inform the instructor and the McBurney Center.

Readings: Readings and digital media files of language use will be posted on MyWebspace and the 325 Learn@UW site.

Interactive Linguistics Bibliography:
http://www.linguistics.ucsb.edu/faculty/sathomps/bibliographies/bibliog-interactional-linguistics.htm

Grading: Your final grade will reflect all of the work you do for class. It will be based on analytic exercises, attendance preparation (as reflected in general discussions and in small group tasks), project presentations, and exams (midterm and final).

Students with on-going research projects may obtain permission to work on their specific projects to be counted toward course credit. Please discuss this with me early in the semester.
Attendance, preparation, participation (occasional quizzes) 10%
Exercises, in and out of class 10%
Project and Presentation 20%
Midterm 30%
Final (including content from student presentations) 30%

Wanner
329: Intro to the Syntax of English
11:00-12:15pm TR
Prereq: English 324 or consent of instructor

In this class we will combine the analysis of sentences with an in-depth exploration of a particular theoretical framework, the
"Principles & Parameters" (also: Government & Binding) approach to syntactic analysis, first introduced by Noam Chomsky in the
1980s. Chomsky's approach to syntactic theory is also known as "Generative Grammar." Both data and analysis will be more complex
than in the "Structure of English" course. For instance, we will look at infinitives (He tried __ to leave), which lack a visible subject,
but which are interpreted as sentences with agents nonetheless. Other constructions with invisible agents include imperatives (Go
wash your hands!), and passives (Mistakes were made). We will also look at complex constructions that involve the ordering of
objects, for example the particle verb construction (I looked up the information/I looked the information up) and the double object
construction (give a book to Mary/give Mary a book). You will learn to argue how to analyze these sentences, how to represent them
as tree diagrams in an updated version of the X-bar format, and to compare the generative with a more traditional approach to the
analysis of syntax. The core assumption of generative grammar theory is that an infinite set of syntactically well-formed
(grammatical) sentences can be produced (generated) on the basis of a finite set of principles, which are universal (valid in every
language) and which may not be violated because they are an integral part of the human language faculty. You will learn to explain
the ungrammaticality of sentences like [*Sally’s brother doesn’t like herself] or [*It was expected Harry to leave early] or [*What did she
say when he had bought?] as violations of one or of these principles (the principles violated here are the “Binding Principle A”,
the “Case Filter”, and the “Subjacency Condition” – principles that are part of a speaker’s mental grammar – yours too – but that you
will not find listed in an ordinary grammar book). Occasionally, we will discuss the psychological reality of these principles and we
will extend them to issues in first and second language acquisition. Tree diagrams will get fairly complex in this class, but what
matters more is the ability to construct a syntactic argument.

Zuengler
332: Global Spread of English
9:30-10:45am TR
Prereq: Sophomore standing or consent of instructor

We will examine the linguistic, social, and political impact of the spread of English around the world. Through readings, lectures,
discussion, and engagement in conversations with guest speakers, we will critically consider questions such as: why and how is
English spreading? Does English spread tend to perpetuate elites, or does it increase opportunity for the non-elites? What are some
characteristics of new varieties of English? What are the issues surrounding standardization? Who “owns” English? What happens to
local languages in circumstances of English spread? What is happening regarding English and other languages in such geographical
contexts as Singapore? Japan? Tanzania? Peru? And transcending geography, we’ll also consider how English is an agent in the
spread of American popular culture, the Internet, etc.

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)
Additional readings will be on electronic reserve and assigned throughout the semester.
Staff
335: Techniques & Materials for TESOL
9:30-10:45am TR
Prereq: 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.

Purnell
338: Topics - English Language & Linguistics
Topic: English Speech Analysis
11:00am MWF
Prereq: Sophomore standing or consent of instructor
The goal of this course is to introduce students to the subfield of sociophonetics, that is, the acoustic, articulatory and auditory analysis of speech affiliated with a specific group of speakers. This course will primarily cover variation in English vowels, consonants and prosody, and will focus on variation in the upper Midwest. Students will systematically investigate audio recordings in order to understand how speakers signal group membership and identity.
Note: This class will make extensive use of online course software (Learn@UW) and freely available speech analysis software (Praat). You will need regular Internet access and a UW e-mail address.

Niles
359: Beowulf
11:00-12:15pm TR
Prereq: English 320 or consent of instructor
Cross listed with Medieval Studies.
Honors available (%) for this course.
An intensive study of Beowulf undertaken in the original language. Line-by-line translation of the text will be supplemented by discussion of related issues (whether linguistic, thematic, or contextual) as well as by readings in the critical literature relating to the poem.

Cooper
362, Lec. 1: A Theme - Medieval English Literature
Topic: Passion and Production: Medieval English Drama
11:00-12:15pm TR
Cross listed with Medieval Studies
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 religious treatises 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 public performance of a medieval play for the UW community at the end of the term. All students taking the course will be required to perform and/or to share in the work of production with other members of the class. **Those unable or unwilling to prepare for and participate fully in this event should not take the class!**
In this course, we will explore what it is that we have feared, and why it is that we so enjoy, and even desire, to confront evil. From green men, to werewolves, to dragons, medieval literature was filled with monstrous beings who challenged the division between human and non-human, and between society and the mysterious world that existed outside it. Like monsters, marvels occupied a space beyond the boundaries of the normal human world. One reincarnated being with excessive strength might be seen as a ferocious heathen zombie, while another reincarnated being who lives in the trees might be worshipped as a Christian saint. With readings drawn from a wide variety of medieval genres and contexts, including Old and Middle English as well as Scandinavian literature, topics will include race, gender, animals, and the nature of belief.

Texts may include Beowulf and its Viking analogues, Sir Gawain and the Green Knight, the Lais of Marie de France, Icelandic sagas, shorter Old English poetry, medical and scientific texts, and saints’ lives. All texts will be read in translation. No previous experience with medieval literature is required.

Geoffrey Chaucer’s Canterbury Tales provides a rich introduction to English literature in the Middle Ages. Written in the fourteenth century, the Tales comprise a wide variety of genres and styles, covering topics as disparate as love, religion, and science. If medieval literature was often didactic, the Tales taught audiences everything from how to woo a lady to how to divide a fart into twelve parts. We will consider the relationships between individual tales and between tales and their tellers, asking how the Tales’ generic variety shapes our understanding of the work as a whole. We will also examine the Tales within their social context by reading both medieval sources and recent literary criticism on subjects such as the medieval estates, the effects of the plague, and medieval gender and sexuality. Requirements are likely to include two exams and two papers.

In the course bulletin, English 381 is rather unappealingly titled “Research Possibilities in English” and described as an honors introduction to the methods and tools of literary/historical research. This particular offering of the course will focus on the methods and theories of environmental literary studies or ecocriticism. We will read works of prose fiction, poetry, and non-fiction prose written since the middle of the 20th century, as well as related works of literary criticism that will guide our environmentally focused analyses of the literature we study. The final project for the course will be a research paper in which the student’s interpretation of a work of literature is developed in relation to published criticism. Preparatory stages of that assignment are built into the syllabus so that students learn how to produce a research paper of the kind one would, for instance, submit as a writing sample when applying for graduate study in literature. Of course, writing such papers helps develop research and analytic skills useful in a many fields of work and study. This small class is conducted primarily as discussion.

Our primary texts will be North American novels, poems, and pieces of literary non-fiction written between the mid-20th C and the present. The first half of the course will focus on ideas of nature and representations of nature. We are likely to begin with Raymond Williams’ seminal essay on ideas of nature as well as an important essay by William Cronon on ideas of wilderness, following those with Aldo Leopold’s Sand County Almanac, Leslie Marmon Silko’s novel Ceremony, a volume of poetry by Wendell Berry, perhaps some poetry by Gary Snyder, 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, as well as Leslie Marmon Silko’s novel Ceremony, Muriel Rukeyser’s “The Book of the Dead,” Don deLillo’s White Noise, Terry Tempest Williams’ Refuge, and Margaret Atwood’s Oryx and Crake. Essays by environmental critics Lawrence Buell and Ursula Heise, among others, will help us think about such topics as anthropocentrism and biotic egalitarianism, environmental justice, environmental apocalypticism and what has been termed “toxic discourse.” Several assigned works may concern food and food production – perhaps Ruth Ozeki’s novel My Year of Meats and Michael Pollan’s Omnivore’s Dilemma.

Honors students will get preference in enrollment, but others who are thinking about possibly joining the honors program or who simply want the experience of a small class in which students produce a research paper are welcome to enroll as space allows. The course will be capped at 15.
Harris
402: A Theme in 16th Century English Literature
Topic: Ovid in English
1:20pm MWF

Ovid was an ancient Roman poet (43 BC - 17 AD), whose writings have been very influential in English and world literature. Ovid’s work has retained its power in large part because of the stories he told and the ways he told them. His stories are full of bizarre and often erotic metamorphoses, in which humans are turned into animals or plants. One silenced woman, Io is transformed into a cow, reduced to scrawling her name in dirt with her hoof. The god Apollo becomes a disappointed lover, left to caress the bark of a Daphne tree, formerly the body of the girl he chased. These transformations are the hallmarks of Ovidian poetry, but we must also consider the forms in which Ovid has been transmitted and translated into English. For example, Ovid’s writings influenced the development of the English novel. In this class, we will study both Ovid’s poetry and Ovidian literature in English by such Renaissance writers as Christopher Marlowe, William Shakespeare, and Arthur Golding, along with contemporary writers like Ted Hughes and Alice Fulton. Students will read Ovid in English translation, mostly from A.D. Melville’s translation of *The Metamorphoses*. Other readings will be available in inexpensive paper editions or through electronic reserves.

Students will write frequent response papers, complete several essays or projects, and maintain a daily reading journal.

**Materials** (you may use other editions of these texts; consult with instructor if you wish to use other editions)
- Mary Zimmerman, *Metamorphoses: A Play*. (Northwestern UP)
- William Shakespeare. Either a complete edition of Shakespeare or single editions of *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Titus Andronicus*, and *Lucrece*.

Britland
418, Lec. 1: Shakespeare
Topic: Shakespeare and his times: love, religion, politics and crime in the late plays
1:00-2:15pm TR

This course is divided into four sections. In the first section, “Politics”, we will investigate King James I’s project for the unification of England and Scotland, looking at Shakespeare’s play *King Lear*. (In this section, we will also read *Cymbeline*.) The second section, “Religion, love and marriage”, will concern itself with competing social and religious moralities within an increasingly urban early modern environment. We will read Shakespeare’s *Measure For Measure*, and also look at *All’s Well That Ends Well*. The third section, “Geography”, will focus on Shakespeare’s so-called “late plays” or “romances”. We will read *The Tempest*, and also *Pericles*. The final section, “Collaboration”, will investigate plays thought to have been written by Shakespeare and another writer, focusing particularly on *Two Noble Kinsmen*, thought to be a collaborative effort with John Fletcher.

**Staff**
418, Lec. 2: Shakespeare
12:05pm MWF

Catalog Description: Four plays through 1600, with the reading of several others.

Valenza
442, Lec. 1: Theme in 18th Century English Literature
Topic: The Eighteenth-Century Gothic Novel
9:30-10:45am TR

The first Gothic novel was published with minimal fanfare in 1764. By 1800, this little book had become the model for an entire genre of literature, one that took hold of the imagination of the Western world. Parents, reviewers, and educators feared that the popularity of these novels would corrupt the minds of young readers, and they would know: these literary watchdogs eagerly read the books that they sought to ban to make sure they really were as lurid as they promised to be. These tales have all the qualities that would earn them R-ratings were they now films: sex, violence, drug use, crime, and explicit language are the stuff of which this genre is made. Nonetheless, as much as they gratify the thrill-seeking reader, the best examples of the gothic novel are decidedly literary: their innovations in plot and style push the formal boundaries of literature in new directions, directions that made other writers -- like William Wordsworth -- worried that their experiments in style would go unnoticed. The course will make its way through these novels quickly but we will pause over moments in which these narratives ask us to pause; in other words, we will let our readings be our guide. The class will also have the opportunity to handle (and read!) eighteenth-century editions of these books in Special Collections; we will use our visits to Special Collections as opportunities to learn a bit about the history of printing, bookbinding, bookselling, and related topics important to the ways that books of this era made their way into the world. Like the books we will read, this class rewards active, engaged participation.
Blake
463: Romantic Poetry
Topic: Rakes to Romantics: English Literary Culture, 1660-1850
9:55am MWF

English poetry, plays, prose from Rochester to Keats, from the English Revolution to revolutionary Romanticism.

Bernstein
468: Theme in 19th Century English Literature
Topic: George Eliot
9:30-10:45am TR

This course focuses on one of the most distinguished Victorian novelist, George Eliot (1819-1880). Modernist writer Virginia Woolf described *Middlemarch*, Eliot’s most famous book, as “one of the few English novels written for grown-up people.” Woolf admired Eliot’s heroines in particular, and yet viewed their stories as “the incomplete story of George Eliot herself.” We will explore the arc of Eliot’s career including magazine writing, (essays and short fiction), poetry, and three (*The Mill on the Floss, Middlemarch, Daniel Deronda*) of her seven novels, as well as a variety of scholarship on Eliot. The class also examines ideas of authorship in the Victorian period and beyond, including theory, biography, and criticism. Course work includes three essays, several commentaries, and one researched report. **Caution: The reading for this course includes long and dense and marvelous novels, so be sure to browse through these before committing yourself to the class.**

Castronovo
481: Junior Honors Seminar in Major
Topic: Aesthetics and Politics
9:30-10:45am TR
Prereq: Honors student or consent of instructor
Writing Intensive

How do people taste? What does it mean to have aesthetic taste? Are there political dimensions to aesthetic experiences? This course begins with these fundamental questions as a means of exploring the discourses of modern critical theory. The crossing of aesthetics and politics is both vexed and highly charged, and we will explore readings on ideology, propaganda, queer theory, semiotics, and cultural studies in order to gain critical perspective on this conjunction. From our beginning investigations of aesthetic taste, we will move into the realm of mass culture, looking at theoretical work on publicity, affect, sexuality, and globalization.

In emphasizing theoretical readings, this course seeks to provide a foundation as well as a set of interrogations for undertaking advanced, independent research in the literary studies and the humanities. Our journey will take us from Immanuel Kant and Karl Marx to Walter Benjamin, Theodor Adorno, Judith Butler, and Jacques Rancière. The readings can be demanding, but we will approach them with an eye toward collective struggle and shared investigation—which means that this is a course for students who will commit to each day of the seminar. Expectations include thorough preparation, spirited participation, and motivation to pursue independent research topics. So as we begin by looking at the relationship between literary and political form and move outward toward theorizing mass culture, we will make ample room for students to generate their own areas of exploration and expertise. The course emphasizes active participation and rigorously argued assignments.

**Requirements** include several short papers (2-3 pages), midterm essay (5-7 pages), final essay (10-12 pages).

Some possible readings include:

- Theodor Adorno, “Commitment”
- Roland Barthes, *Mythologies*
- Walter Benjamin, *Illuminations*
- Lauren Berlant and Michael Warner, “Sex in Public”
- Edward Bernays, *Propaganda*
- Judith Butler, “Critically Queer”
- Wai Chee Dimock, “Aesthetics at the Limit of the Nation”
- Fredric Jameson, “Reification and Utopia in Mass Culture”
- Immanuel Kant, *Critique of Judgment*
- Karl Marx, “The German Ideology”
- Jacques Rancière, *Dissensus: On Politics and Aesthetics*
- Jean-Paul Sartre, *What is Literature?*
- Sandy Stone, “The Empire Strikes Back: A Post-Transsexual Manifesto”
Gillis
504: Theme in 20th Century English Literature
Topic: Contemporary Literature and Globalization
11:00am MWF

What can literature tell us about globalization? How has globalization affected the production, circulation, and reception of literary texts? And what role does literature play in the processes of social, economic, and cultural integration that have come to define our present era? This course will study the evolving relationship between literature and globalization through a consideration of several major literary texts published in the last two decades. Our discussions will be organized around five broad theoretical issues: the status of English as a global language; human rights; migration, displacement, and return; the distribution of texts in a global literary marketplace; and the place of literature in an age of new media.

Begam
507: Modern British Literature since 1914
Topic: Modern British & Irish Literature
2:30-3:45pm TR

Description:
This course surveys a number of the principal works of twentieth-century British, Irish and Commonwealth literature. We will spend some time considering the function and scope of the term “modernism” (e.g. does it designate a period, a movement, or a critical perspective?), as well as examining its practical utility. Discussions will focus on the analysis of individual texts and the situation of those texts within a number of related contexts (aesthetic, philosophical, historical, cultural). Issues to be considered include the “inward turn” of modernism (its interest in subjectivity and epistemology); the fascination with myth and archetype inspired by the emerging discipline of anthropology; England’s changing economic conditions and the accompanying crisis in liberalism; the encounter between Western and non-Western cultures resulting from British colonialism; and, finally, the erosion of philosophical foundations and the attendant transformation of cultural norms. Note: It is strongly recommended that only advanced students enroll in this course.

Texts:
Chinua Achebe, Things Fall Apart (Heinemann)
Samuel Beckett, Waiting for Godot (Grove Press)
Joseph Conrad, Heart of Darkness (Penguin, Hampson, edition)
E. M. Forster, Howards End (Vintage)
James Joyce, A Portrait of the Artist as a Young Man (Penguin, Deane edition)
G. B. Shaw, Major Barbara (Penguin)
Robert Louis Stevenson, Dr Jekyll and Mr Hyde and Other Stories (Penguin)
Virginia Woolf, To the Lighthouse (HBJ)
W. B. Yeats, Selected Poems (Scribner)

Requirements:
Paper: 1500-2000 words (25%)
Examination #1 (25%)
Examination #2 (25%)
Class Participation (25%)

Pondrom
509: Select Major Modern American Poets
11:00-12:15pm TR
Honors available (%) for this course.

This course will examine the work of six of the American poets who helped establish the Anglo-American modernist movement--Ezra Pound, H. D., T. S. Eliot, E. E. Cummings, Marianne Moore, and William Carlos Williams. Students will gain an understanding of what the modernist movement is and the ways in which it makes visible conceptions of self, of reality, of art, and of our ways of knowing—all of which were profoundly changed in the early Twentieth Century. Particular attention will be paid to learning how to read a modern poem and to recognizing how the modern poem gives linguistic shape to the changed conceptions of the first half of the Twentieth Century.
REQUIRED TEXTS

H.D. [Hilda Doolittle] *Selected Poems*


Marianne Moore *The Complete Poems of Marianne Moore* (Penguin)


William Carlos Williams *Selected Poems* (ed. Charles Tomlinson)


RESERVE READING

Ezra Pound *Gaudier-Brzeska: A Memoir* NB553 G35 P6 1974

H. D. *End to Torment: A Memoir of Ezra Pound* PS3531 O82 Z595 1979


Ernest Fenollosa *The Chinese Written Character as a Medium for Poetry*, ed. Ezra Pound PN1055 F4 1936

T. E. Hulme *Further Speculations* B1646 H83 F8 1962

Peter Jones, ed. *Imagist Poetry* PS613 J6

Patricia Willis, ed. *Marianne Moore: Woman and Poet* PS3525 O5616 Z695 1990

Michael North *Reading 1922: A Return to the Scene of the Modern* PR478 M6 N67 1999

REQUIRED WORK

The required work includes the assigned readings (both from texts and on reserve), two short papers, a mid-semester examination, and a final examination. The first short paper will require a careful reading of a brief poem written by the poet then under study, but not covered by the lectures. The second will require a slightly longer comparison of some aspect of the work of two or more of the poets studied, and will require use of secondary sources. For the course grade, the class papers, mid-semester, and final examination will each count one-third, but students are expected to attend and to participate actively in class, and unusually outstanding or unusually deficient class participation will be assigned a grade which will be averaged with the others. You should always bring the current text to class. To receive credit in the course, students must submit all work and pass the final examination. (Students who have taken "T. S. Eliot" may choose to substitute another poet during the time assigned to Eliot.)

Dharwadker

524: Indian Writers Abroad: Literature, Diaspora, and Globalization

11:00-12:15pm TR

Cross listed with Languages and Cultures of Asia

This course considers some major contemporary authors and film-makers of the Indian diaspora in Europe and North America in relation to the changing historical, political, socioeconomic, and cultural contexts of migration. The work of Salman Rushdie, Bharati Mukherjee, Anita Desai, Rohinton Mistry, Amitav Ghosh, Hanif Kureishi, Kiran Desai, and Jhumpa Lahiri addresses to some extent the experiences of relocation, acculturation, and marginalization that are traditionally associated with diasporic displacement. The same is true of the cinema of Deepa Mehta, Mira Nair, Gurinder Chadha, and Piyush Pandey, among others. But many of these writers and directors have also reconfigured the tensions of "longing" and "belonging" by practicing forms in which diaspora is the enabling condition but not the subject of narrative, while the nation is the subject but not the scene of writing. The long and short fiction of Rushdie, Ghosh, Mistry, and Desai, and the films of Mehta, Nair, and Chadha have thus given postcolonial India a global prominence that the output of resident Indian writers and directors cannot match. Moreover, by successfully practicing anglophone fiction--the pre-eminent postmodern and postcolonial literary genre--many of these authors have overcome their axiomatic "minority" status to emerge as highly influential contemporary writers in the West. This course is concerned, therefore, with the emerging postcolonial theatics of diaspora literature and film, the relation of geography to form, the hierarchy of diasporic literary and visual genres, the role of language, and the instrumental conditions of writing and reception.

Texts and Films


Hanif Kureishi, "My Beautiful Laundrette" (film)


Mira Nair, "Monsoon Wedding" (film)

McKenzie  
550, Lec. 1: Studies in Criticism  
Topic: Digital Media and Future Learning  
2:25-5:00pm M

This course combines study of new media forms, such as digital storytelling, graphic novels, podcasts, Pecha Kucha, and installations, with practical and theoretical exploration of their use in life-long learning: school, career, civic participation, and everyday life. We will examine theoretical texts that engage readers through experimental graphic design, and also read design books that articulate strategies for graphically presenting narrative, information, and argumentation. Readings include Applebaum, Barthes, Benjamin, Hayles, McLuhan, Ronell, Tufte, Wurman, and Wysocki.

Olson  
550, Lec. 2: Studies in Criticism  
Topic: Rhetorical Criticism & Visual Culture: The University as Case Study  
2:30-3:45pm TR

Have you ever focused your literary studies skills onto images, objects, or spaces and “read” them as communicating ideas or recording cultural experiences? Which of your existing critical habits were useful for looking at other media? What new habits did you need to develop? Most importantly, what new understandings and skills did such a broader scope illuminate for you?

As you might notice in the questions above, our language for criticism is highly visual. We focus, look into, and speculate. We illuminate, clarify, and offer insight. Often we use those terms metaphorically. Still, as people as ancient as Aristotle and as recent as Glenn Beck or President Obama would remind us, writers and speakers often need to make ideas literally visible to their audiences. In this class, we will engage that challenge: looking at, analyzing, and creating objects that communicate primarily outside of the textual realm. Taking the University campus as our case study, we will use tools drawn from rhetorical criticism to examine how artifacts of visual culture inform, persuade, and teach us. Over the course of the semester we will read graphic novels, tour university buildings, visit the Silver Buckle Press, and watch political speeches. We’ll discuss Bucky, the bombing of Sterling Hall, and the fliers and posters that appear on every available flat surface. You’ll write short analytical papers, compose photo essays, and give presentations. You’ll leave the class with tools for engaging critically with photographs, performances, and buildings and with a greater appreciation of those artifacts’ persuasive, communicative effects. Class readings will be available in a course packet and will include texts by visual theorists (e.g. Barthes, Sontag, Elkins) and rhetoricians (e.g. Finnegan, DeLuca, Hariman & Lucaites), as well as materials from artists, photojournalists, and performers.

Castronovo  
553, Lec. 1: Modern Critical Theories  
Topic: POPULAR, GLOBAL, UNIVERSAL  
8:00-9:15am TR  
Writing Intensive  
HOP

How do we theorize and distinguish among the popular, the global, and the universal? Can aesthetic experience enable us to intuit common, shared values? Do those same values take on a darker hue in an era of globalization and worldwide commodities? Can the popular help us find a way to democracy? This course investigates these and other questions by adopting an interdisciplinary approach drawing on philosophy, political economy, psychoanalysis, semiotics, and queer theory. We will examine major (and minor) intellectual movements associated with aesthetic theory, the Frankfurt School, Marxist analysis, and Cultural Studies.

The reading can be difficult and demanding. While we will read novels and poems, literature as such is not the focus of the course. I recognize that this material is challenging, that it will make you want to tear out your hair even as it can enlighten us. Ours will be a collective effort: this course thus seeks students who are committed to participation, who have an interest in dialogue, classroom exchange, and figuring out things together. We will not come up with answers or strive for consensus; instead, our goal will be to churn up new interpretative possibilities and push our thinking.

The expectations for the course include thorough preparation for each day of discussion, sharp writing, and active participation. The course also emphasizes rigorously argued assignments. Requirements include several short papers (2-3 pages), midterm essay (5-7 pages), final essay (7-9 pages), and exams.

Possible Texts (most selections will be available at Learn@UW)  
Theodor Adornor and Max Horkheimer, “The Culture Industry”; “Freudian Theory and the Pattern of Fascist Propaganda”;  
Walter Benjamin, Illuminations  
Lauren Berlant and Michael Warner, “Sex in Public”  
Edward Bernays, Propaganda  
Judith Butler, “Critically Queer”
553 continued…

Don DeLillo, *White Noise*
Wai Chee Dimock, “Aesthetics at the Limit of the Nation”
W.E.B. Du Bois, “Criteria of Negro Art”
Sigmund Freud, *Dora*
Immanuel Kant, *The Critique of Judgment*
Fredric Jameson, *Postmodernism*
Karl Marx, “The German Ideology” and “Commodity Fetishism”
Kobena Mercer, “Reading Racial Fetishism”
Harryette Mullen, *Recyclopedia*
Jean-Paul Sartre, *What is Literature?*
Patricia Yaeger, “Consuming Trauma”

Begam
553, Lec. 2: Modern Critical Theories
Topic: Literary Criticism and Theory
1:00-2:15pm TR
HIA

Description:
This course will introduce students to a number of the central issues in literary criticism and theory. Questions that we shall consider include: Where and how do we locate the “meaning” of a work of literature? Is it to be found in the work itself, the author’s intentions, or the reader’s interpretation? To what degree have developments in modern thought – especially the post-Nietzschean critique of objectivism – affected how we identify and define hermeneutic truth? How do our cultural and historical situations constrain our ability to understand texts of our own time and of the past? Finally, what roles do aesthetic appreciation and evaluation play, both in guiding interpretation and in establishing literary canons? Note: It is strongly recommended that only advanced students enroll in this course.

Texts:
Plato, *Phaedrus* (Macmillan)
Jacques Derrida, *Dissemination* (University of Chicago)
Michel Foucault *Discipline and Punish* (Vintage)
xeroxed material (available Room 1650, Humanities)

Requirements:
Paper: 1500-2000 words (25%)
Examination #1 (25%)
Examination #2 (25%)
Class participation (25%)

Valenza
563: Studies in Narrative Literature
Topic: The Graphic Novel
8:00-9:15am TR

Catalog Description: This course considers the various ways in which long graphic narratives have developed in the Western world during the 20th and 21st centuries, focusing primarily on the past 35 years. Our reading will span a range of genres: biography, sci-fi, romance, superhero stories, how-to guides, military manuals in cartoon form, literary fiction, pulp fiction, and just about everything in between. The readings are by turns brilliant, moving, horrifying, and even embarrassing; they trace the journey of what was once considered a low cultural form into one that has earned its place on bestseller lists, on the review pages of newspapers and magazines, and in the university classroom.

The books chosen for this course represent some of the best work produced during the rise of the graphic novel, but we will also read books that haven't stood the test of time quite so well because the contrast between these books has much to teach us. Lectures and discussions will often focus on the history of comics alongside analyses of the readings.

As students become experts, or deepen their existing expertise, on the graphic novel, they will also be producing multimedia projects. By the end of the course, students will be able to make compelling arguments about and in various media and will have professional-quality final projects to represent their work to the world at large. This fourteen-minute video (http://www.vimeo.com/11932422) produced by UW-Madison students previews some of the course's content as well as being an example of the projects that can develop from the course.
Bernstein  
570: Women’s Traditions in Novel  
Topic: Gender, Place, Travel  
2:30-3:45pm TR  

This course approaches innovations in Anglophone fiction and life-writing by and about women over the last two centuries through the intertwined concepts of space, place, and travel. We will consider a variety of spaces and places (public, private, urban, rural, communal, domestic, foreign, interior, exterior, colonial, postcolonial, national). The course is especially interested in “in-between” spaces and displacements, phenomena theorized by many concepts including heterotopia, flânerie, third space, homeland, diaspora, spatial practice, and situated knowledge. Course work includes essays and several commentaries.

Texts (provisional):

Friedman  
574: Feminist Theory & Women Writing in English  
Topic: Nation, Migration, and Diaspora in Women’s World Writing Since 1950  
2:30-3:45pm TR  
Open to English and GWS majors only or consent of instructor  
Cross listed with Gender and Women’s Studies  

This course will examine some recent feminist/cultural theory and women’s writing on globalization, transnationalism, migration, and diaspora since the second half of the 20th century and up to the present. What’s the meaning of home and homeland for women on the move? How has the accelerating movement of people, ideas, goods, and cultural practices since World War II affected women of different races, classes, religions, and national origins? What is women’s relation to the nation, national identity, and nationalism in colonial and postcolonial contexts? What happens to women’s bodies, love and intimacy, the family, and intergenerational relations in migration? How has the process of racialization affected the women of what is called “the new migration”? Do women embrace or resist the cultures of their new hostlands? What are the intergenerational conflicts for immigrants caught between worlds? What are the narrative and lyric patterns of women’s diasporic writing? How do women writers handle issues of language in migration? These are some of the questions to be explored in this course. Texts to be studied will include novel, poetry, essays, autobiography, and film by women from Asia, Africa, the British Isles, the Middle East, and North America. Feminist and cultural theory will be integrated throughout to foster dialogue between theoretical and creative formulations. Topics include:

I: Cultural Theories of Nation, Transnationalism, Migration, and Diaspora (1 week)  
II. Colonial and Postcolonial Migrations from and to Britain (5 weeks)  
III. Becoming “American” in the “New Migration” (4 weeks)  
IV. Migration as Exile (4.5 weeks)  

Another objective of the course is to enhance students’ ability to read theoretical texts in conjunction with literary or filmic texts. We will examine the porous borders between theory and literature (or film) as well as ways in which theory and literature can be put in dialogue with each other. We will also develop strategies for reading theory; for discussing literary texts in relation to theory; for seeing how literary texts challenge theory; and for seeing ways in which literary texts can be said to “do theory” in narrative, poetic, or philosophical forms.

**Required Books:** Available at A Room of One’s Own Bookstore and Coffee House, 307 W. Johnson St., Madison, WI 53703. On 3-day reserve at College Library.

Monica Ali, *Brick Lane*, Scribner’s, ISBN 0743243315  
Theresa Hak Kyung Cha, *Dictee*, University of California, 0520231120  
Christina Garcia, *Dreaming in Cuban*, Ballantine, 0345381432  

**E-Reserve:** A substantial number of assigned articles and book chapters have been placed on E-Reserve for English 574 and are accessible through MyUW. These readings are required, and students are strongly advised to print out the readings for careful reading and review.
Hussen
591: Topic – Ethnic & Multicultural Literature
Topic: Black Literary Postmodernism
11:00-12:15pm TR

In this course, we will seek to understand how African American racial representation (both political and aesthetic) has changed shape since the late 1970s. How do socio-cultural, economic, and demographic shifts of the post-Civil Rights period correspond to changing ideas about authorship, community/collectivity, history, textuality, and intertextuality? What constellation of conditions constitute “black postmodernity,” and how do these conditions affect the thematic concerns, as well as the rhetorical and structural forms, of black literary production? We will consider selected short stories and films alongside theoretical writings by authors such as Madhu Dubey, Phillip Brian Harper, Fredric Jameson, Linda Hutcheon, Wahneema Lubiano, and Cornel West.

Requirements

Attendance and participation – 10%
Group presentation – 10%
Reading journal – 25%
Short paper – 25%
Final paper – 30%

Required Texts

Charles Johnson, *Oxherding Tale*
Gayl Jones, *The Healing*
Randall Kenan, *A Visitation of Spirits*
Andrea Lee, *Sarah Phillips*
Toni Morrison, *Jazz*
Ishmael Reed, *Mumbo Jumbo*
Colson Whitehead, *The Intuitionist*

Yandell
610: The American Short Story
9:30-10:45am TR

Catalog Description: Major American stories from Washington Irving to the present.

Steele
626: Theme in 19th Century American Literature
Topic: “Melville’s *Moby-Dick*: Sources, Analogues, and Influences”
12:05pm MWF
Writing Intensive
HIA

This course will cover the materials necessary to navigate Melville’s masterpiece. Students will read some of Melville’s sources: such as Shakespeare’s *King Lear* and selected Emerson essays.

The course will focus on four novels by Melville: *Typee*, an account based on Melville’s adventures living with cannibals in the South Seas; *Redburn*, a narrative focusing on a young man’s first voyage; *Moby-Dick*, one of the greatest novels ever written; and *Pierre*, a “Moby-Dick” kind of quest set in New York, as a young man pursues his own “white whale”, the honor of a mysterious (and alluring) half-sister.

One of the goals of this course is to link Melville’s concerns to subsequent events, such as: the rise of charismatic political leaders in the 20th century and the cults of Charles Manson, David Koresh, and Reverend Jim Jones. In addition, we also consider the varied critical and biographical reception of Melville, whose work has been a lightning-rod for a wide range of methodologies ranging from Freudianism to post-structuralism and beyond.

Although the course has not been finalized, I anticipate that it will probably use a case study methodology focused on different topics, student reports, and projects.
Anderson
630: Theme in 20th Century American Literature
Topic: Modern American Poetry
9:30-10:45am TR

We will read both widely and closely in this course. Classes will be discussion-based, with some lecture. We will focus primarily on the materials and dynamics of American poetry, examining some of the major movements which shape it. Focusing primarily on the first two-thirds of the 20th Century, we will read both major and minor poets. This combination of depth and breadth will help us to situate canonical writers in a field that at once enhances our understanding of the canonical poets while helping us to understand and value the poetry that surrounded, influenced, and competed with theirs. Written assignments will include several 2-page response papers, and two longer papers.

Bow
654: Race & Sexuality in American Literature
1:00-2:15pm TR
Cross listed with Asian American Studies and Gender & Women’s Studies
Prereq: Sophomore standing or consent of instructor

This course engages intersectional analysis by looking at race and sexuality in fiction, autobiography, drama, poetry, and film. How are race and gender mutually reinforcing social constructions and how are they placed in competition? The course interrogates criteria for racial authenticity by examining how sexual transgression reveals the borders of communal belonging. We will look at a variety of topics including how American acculturation comes to be expressed through shifts in sexuality and the formation of political consciousness. We will analyze coming out stories, transgenderism, sexual trauma, interracial desire, the racial implications of Oedipal narratives, the policing of women’s sexuality, and analogies between ethnic and sexual closeting. Throughout the course, we will examine the inscription of desire both within and in excess of the dichotomies between homosexual/heterosexual, male/female, white/black, and First World/Third World.

Required Texts:
Nella Larsen, *Passing*
Minnie Bruce Pratt, *Identity: Skin, Blood, Heart*
Bharati Mukherjee, *The Middleman and Other Stories*
Cherrie Moraga, *Loving in the War Years: lo que nunca pasó por sus labios*
Richard Rodriguez, *Hunger of Memory: The Education of Richard Rodriguez*
David Henry Hwang, *M. Butterfly*
Adrian Tomine, *Shortcomings*
Electronic course reader

Films:
*Mai’s America; My German Boyfriend; Chinese Beauty; Banana Split*

Course Requirements:
Attendance and participation; in-class presentation; 2 papers; final exam

Hussen
672: Selected Topics in Afro-American Literature
Topic: Neo-Slave Narratives
2:30-3:45pm TR
Cross listed with Afro-American Studies
Prereq: Junior standing or consent of instructor.
Writing Intensive

This course will examine the ways in which post-Civil Rights era African American literature engages the historical trauma of racial slavery. What does slavery mean to contemporary African American authors, and to the communities whose collective histories they seek to represent? How do black writers 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., the blues, disidentification, and certain strains of identity politics). Although our primary foci will be literary and theoretical, we will also look at some relevant work in contemporary African American film and visual art.
672 continued….

Requirements

Attendance and Participation – 10%
Group Presentation – 10%
Reading Journal – 25%
Five-page Midterm Paper (rough and final drafts) – 25%
Six to Eight-page Final Paper – 30%

Required Texts

David Bradley, *The Chaneysville Incident*
Octavia Butler, *Kindred*
Charles Johnson, *Oxherding Tale*
Gayl Jones, *Corregidora*
Randall Kenan, *A Visitation of Spirits*
Toni Morrison, *Beloved*

*Supplementary readings will be made available on Learn@UW.*