

**215, Lec. 1**  
**11:00 MWF + disc.**  
**Writing Intensive**

*British Literature Before 1750*

**Reames**

An introduction to the study of English literature from the Middle Ages to the eighteenth century, with particular emphasis on Chaucer, Spenser, and Milton. The course is designed to provide substantial, first-hand knowledge of a few major works (mostly long narrative poems), an introduction to the cultural contexts in which they were written, and a good deal of practice in close reading and literary analysis.

This is also a writing-intensive course. That means you will be expected to write something practically every week, to revise your main papers even if you think they are pretty good already, and to have serious conversations about your writing with your TA, with a small group of your classmates, and possibly with the professor as well.

Probable Requirements

1. at least two translation quizzes on Chaucer
2. 3 short papers (4-6 pages each) on assigned topics, each to be done in two draft stages
3. a final examination (identifications and essay questions)
4. 6 informal written responses to the readings (1-2 pages each)
5. very regular attendance at lectures (records will be kept)
6. faithful attendance and active participation in workshops

Probable Texts

1. *Norton Anthology of English Literature*, ed. Abrams et al., 7th edition or later, vol. 1 (get either the clothbound edition or the edition that's split into three paperbacks, if possible).
2. a Bible (any translation will do, though the closest to those our authors knew would be the old Douai/ Reims [Catholic] and King James [Protestant] versions; on-line versions are fine)

Also recommended:

3. a good dictionary, preferably one that uses words in context.
4. a good handbook for writers

**215, Lec.2**  
**9:30-10:45 TR**

*British Literature Before 1750*

**Staff**

Catalog Description: Introduction to early literature in English, with emphasis on Chaucer, Spenser, Milton, and either Swift or Pope. Development of skills of literary analysis, including both close reading and the understanding of texts in their philosophical, cultural, and literary contexts.

**216**  
**11:00-12:15 TR + disc.**  
**Writing Intensive**

*British & Anglophone Literature from 1750 to the Present*

**Staff**

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.

217

*American Literature*

Steele

1:00-2:15 TR + disc.

**Writing Intensive**

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 ORIGINS:** Where does American literature begin? What does it mean to construct a society that destroys or colonizes indigenous, American Indian communities? What did early English colonists exclude from their image of the body politic?

**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?

**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?

**CONCEPTIONS OF SPACE: THE VILLAGE AND THE CITY:** 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?

**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?

219

*Shakespearean Drama*

Knowles

12:05 MWF

A survey of fourteen plays (and the sonnets) written up to 1600--mainly history plays and comedies, since these are the kinds of plays Shakespeare wrote in the first half of his career. Using the Riverside Shakespeare or some other good edition, we will read Richard III, Comedy of Errors, Taming of the Shrew, Two Gentlemen of Verona, Richard II, Midsummer Night's Dream, Romeo and Juliet, Sonnets, Merchant of Venice, 1 Henry IV, Merry Wives of Windsor, Henry V, Much Ado About Nothing, As You Like It, and Twelfth Night. English 220, offered in the second semester, surveys the plays of the second half of Shakespeare's career, mainly tragedies and tragicomedies. (English 219 is not a prerequisite for English 220).

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) 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 5 from 8:30-4:00 (phone: 263-3374). Class lists will be posted on the door of 6195B White Hall on Friday, May 9.

### 300-307 cont...

300 (Lec 1)	Fiction & Poetry Workshop: Staff	11:00-12:55pm M
300 (Lec 2)	Fiction & Poetry Workshop: Staff	3:30-5:25pm M
300 (Lec 3)	Fiction & Poetry Workshop: Staff	11:00-12:55pm F
301 (Lec 1)	Intermediate Fiction Workshop: Kuka	1:20-3:15pm T
301 (Lec 2)	Intermediate Fiction Workshop: Staff	1:20-3:15pm M
301 (Lec 3)	Intermediate Fiction Workshop: Staff	3:30-5:25pm W
301 (Lec 4)	Intermediate Fiction Workshop: Staff	3:40-5:35pm T
301 (Lec 5)	Intermediate Fiction Workshop: Mitchell	1:20-3:15pm T
301 (Lec 6)	Intermediate Fiction Workshop: Knowles	7:00-9:00pm T
302 (Lec 1)	Intermediate Poetry Workshop: Staff	3:40-5:35pm W
303 (Lec 1)	Advanced Fiction Workshop: Kercheval	11:00-12:55pm F
305 (Lec 1)	Advanced Poetry Workshop: Johnson	9:55-11:50am W
307 (Lec 1)	Creative Writing Workshop: McClintock	11:00-12:55pm M

**320** *Old English* **Niles**  
**8:50 MWF**  
**Cross listed with Medieval Studies. Honors**

Description of the Course: 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.

Requirements:

Numerous quizzes and written exercises

Two mid-terms and a final exam (but no papers)

Regular attendance, daily homework (including the memorization and review of paradigms and vocabulary), and in-class recitation are also essential in this course. Such factors will have a substantial influence on the student's final grade, as will individual progress.

321  
2:25-3:40 MW

*Middle English*

Reames

**Prereq: English 320 CNCRT or English 320**  
**Cross listed with Medieval Studies. Honors**

Description of the Course: An intensive introduction to the English language in the late medieval period (twelfth through fifteenth centuries). The course will emphasize the kinds of practical knowledge that literary scholars and historians are apt to need, including the ability to pronounce and understand the grammar of Chaucerian English, some fluency in translating the harder varieties of Middle English, familiarity with the peculiarities of the various regional dialects, the ability to transcribe texts accurately from medieval manuscripts, and a working acquaintance with the special editorial problems posed by Middle English texts.

Course Requirements:

- (a) an oral test on Chaucer's pronunciation
- (b) numerous written exercises
- (c) two sizable quizzes
- (d) a take-home exam on grammar, dialects, and translation
- (e) a large project involving transcription from manuscript(s), editing, and further analysis of a Middle English text (due at the end of the semester)

Regular attendance and preparation are also essential in this course.

Required Texts

- (M&M) Samuel Moore, *Historical Outlines of English Sounds and Inflections*, rev. by Albert H. Marckwardt
- (BME) J. A. Burrow and T. Turville-Petre, *A Book of Middle English*, 2nd or 3rd edition (Blackwell, paper)
- (P&Y) Jean F. Preston and Laetitia Yeandle, *English Handwriting 1400-1650* (Pegasus, paper)
- An edition of Chaucer (preferably either Benson or Fisher)
- A. Cappelli, *The Elements of Abbreviation in Medieval Latin Paleography*, trans. Niemann and Kay (U. Kansas Libraries, paper)
- (X) A packet of xeroxed supplementary materials

Also recommended: A. Cappelli, *Dizionario di abbreviature latine ed italiane* (Hoepli, Milan)

324  
6:00-7:15pm TR

*The Structure of English*

Staff

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

**330**  
**9:55 MWF**

*English Phonology*

**Raimy**

This course introduces the basic methods and concepts of the phonological analysis of spoken English. As part of developing the phonological description of English details of the articulatory phonetics, segmental rules, syllabification and stress patterns are investigated. The role of this knowledge in relation to understanding second language phonology is also investigated.

**331**  
**12:05 MWF**

*English Language Variation in U.S.*

**Raimy**

**Prereq: Sophomore standing or consent of instructor**

This course investigates variation found in spoken English in the United States. We pursue the idea that this variation is not random but instead can be understood as reflecting differences in groups of speakers based on geography, age, gender, ethnicity and class.

**333**  
**8:00-9:15 MW**

*Second Language Acquisition*

**Young**

**Prereq: 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 a highly technical 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 behavior
- Testing hypotheses to explain second language 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 and researchers looking at how to facilitate the learning process.

**334** *Introduction to TESOL Methods* **Arfa**  
**1:00-2:15 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.

Texts: (available at the University Book Store or at Underground Textsbooks)

- 1) Richards & Renandya (ed.) (2002). *Methodology in Language Teaching*. Cambridge University Press.
- 2) Additional readings will be on electronic reserve. I will give you updated lists of reserve readings as we go through the semester. They are not on this syllabus and will be assigned as we go along.

**335** *Techniques & Materials for TESOL* **Staff**  
**9:30-10:45 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.

**341** *Gender and Language* **Ford**  
**5:30-8:00pm W**  
**Prereq: Junior standing and consent of instructor**  
**Cross listed With 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

**367** *Chaucer's Canterbury Tales* **Rowe**  
**11:00-12:15 TR**  
**Cross-listed with Medieval Studies**

Medieval or modern? Intensive study of The Canterbury Tales. Primary attention to Chaucer's English. Secondary attention to intellectual and literary backgrounds, including mandatory work with sources and analogues. Tertiary attention to cultural, social, and political contexts. Likely writing requirements: a short and a long paper; a short (hour) and long (final) exam. There will also be translation tests and a pronunciation performance. Regular attendance and participation required.

**381** *Sophomore Honors: Research Methods in English* **Begam**  
**11:00-12:15 TR**  
**Prereq: Honors standing or consent of instructor**

This course will examine the fiction that has grown out of the colonial and postcolonial experience in the Caribbean, Africa and Asia. While much of our attention will be devoted to interpreting individual works, we will also consider a number of larger issues relating to history, anthropology and culture. Among these are representations of the primitive and the savage; the role of the pastoral and the myth of Eden; “black writing,” “white writing” and colonialist discourse; the uses of mimicry and hybridity; and the consequences of deracination and cosmopolitanism.

**401** *A Study of an Outstanding Figure(s) in 16<sup>th</sup> Century Literature* **Staff**  
**1:00-2:15 TR**

Catalog Description: Subject differs each year.

**402** *A Theme in 16<sup>th</sup> Century English Literature* **Staff**  
**9:30-10:45 TR**

Catalog Description: Subject differs each year.

**460** *English Novel: 19<sup>th</sup> Century* **Bender**  
**2:30-3:45 TR (Sample)**

Students will read six texts demonstrating the variety and value of the English novel in the mid-Victorian period. Title to be studied include:

Emily Bronte, Wuthering Heights (1847), Signet Classic CD10

Charlotte Bronte, Jane Eyre, (1848), Signet Classic 451-CZ871-095

Jean Rhys, Wide Sargasso Sea (1966), W. W. Norton paperback 0-393-31048-5

Charles Dickens, Great Expectations (1861), Signet Classic 0-451-51932-9

George Eliot, The Mill on the Floss (1860), Signet Classic 0-451-51922-1

Lewis Carroll, Alice’s Adventures in Wonderland and Through the Looking Glass (1865,1872),Signet Classic CD

The development of the novel as an artistic form and the way the novel comments on human behavior and social conditions will be examined, with emphasis on the condition of women in the 19<sup>th</sup> Century. A major objective of this semester’s work is to improve each student’s ability to read, write, speak and understand English.

**461** *Intellectual Opinion In Nineteenth Century England as Reflected in Literature: Victorian Literature, Science, and Print Culture* **Bernstein**  
**1:00-2:15 TR**

**Meets with History of Science 350 - Students wanting English credit need to register under the English department**

This course investigates narratives of transformation and evolution from the establishment of geological “deep time” in the early nineteenth century through Charles Darwin’s *Origin of Species* (1859), to Bram Stoker’s *Dracula* (1897), in the broader context of nineteenth-century British culture. We will explore the interactions, similarities and differences among scientific, literary, and popular renderings of change over time and space (including those in scientific texts, fiction, poems, magazine essays, and cartoons). At the level of form, we will

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consider the similarities and differences in scientific and literary genres with regard to openings, development, and modes of closure, and we will explore these issues in evolutionary theory itself, expressed as concerns over transformation, progress, materiality, and spirit. We will also examine various developments in print culture, including the steam press, the serial novel, the periodicals boom, and visuality. This course interrogates the nature of interdisciplinary work by asking what kind of evidence counts when drawing different discourses into dialogue. At the deepest level, we wish students to arrive at a fundamental appreciation of Victorian print culture, which offers a crucial common material context for literary and scientific writing. As part of this attention to the larger context of nineteenth-century print culture, we'll attend the September 12-13 conference sponsored by UW's Center for the History of Print Culture.

Past readings have included:

Alfred, Lord Tennyson, *In Memoriam* (selections)

Charles Darwin, *On the Origin of Species*

Amy Levy, "The Recent Telepathic Occurrence at the British Museum"

Mathilde Blind, *The Ascent of Man* (selections)

H. G. Wells, *The Time Machine*

Bram Stoker, *Dracula*

**463*****Romantic Poetry*****Guyer****9:30-10:45 TR*****Ecstasy, Melancholy, Madness: Reading Romantic Poetry*****Writing Intensive**

This course will focus on three recurring modes in romantic poetry in order to develop an understanding of the self, consciousness, identity, and attachment in the period. We will consider how art, and poetry in particular, plays a key role in the formation of these limit-experiences, but we also will pay careful attention to their historical specificity by reflecting upon political change (revolution, the emergence of rights) and lived conditions (mobility, displacement). Our readings will include texts by: Blake, Smith, Keats, Byron, Shelley, Clare, W. Wordsworth, Coleridge, D. Wordsworth, among others. We also will read theoretical texts by Kant, Freud, de Man, Agamben, Bataille, etc.

**465*****Studies in Romantic Literature*****Kelley****5:30-8:15pm T****Prereq: Honors standing or consent of instructor**

In England, on the Continent, and to some degree elsewhere in the world as well, the Romantic Age defined the terms and inquiries that have dominated modernity, from those that concern the state to those that concern individuals. In part because the French and American Revolutions had such an impact on the era, Romantics tried to articulate the significance of revolution and the nature of democratic institutions for individuals and individual cultures. The Romantic age is also one of paradox: the rise of individual rights collides with the institution of slavery and the slave trade; a new emphasis on the legitimacy of folk cultures collides with efforts to stamp out indigenous cultures elsewhere or even close at home. Precisely because Romantic artists, composers and writers lived these conflicts in an era they themselves regarded as singular and world-transforming, their creative work within and at times against their own era is riveting for what it suggests, then and now, about how individual expression works in relation to a cultural frame. Course materials will include readings on the impact of the French Revolution; philosophical writing on Romantic ideas; poetry and prose by Continental as well as English Romantic writers; together with presentations on Romantic art (including political caricature), music and science.

This course will survey some of the important examples of play and the dramatic issues they expose from the time of Richard Brinsley Sheridan (1751-1816) to that of George Bernard Shaw (1856-1950). Queen Victoria ruled England from 1837 until her death in 1901. During her reign England emerged as the dominant world power in politics, commerce, and intellectual life. Under the reign of Victoria, British drama developed from Georgian comedy and melodrama toward Social Realism and Modernist Symbolism. Stagecraft and acting similarly moved toward the conventions of the Twentieth Century stage and cinema. Throughout the Nineteenth Century play going, acting, and writing for the theater was a major part of the intellectual scene in the English speaking world.

Requirements: English 466 is a writing intensive course, which students may elect for honors credit by filing a Green Sheet Agreement with the Honors Program Office, 420 South Hall. This course places emphasis for all students on reading, writing, speaking, and understanding English, especially as it appears in complex literature. All students must maintain a portfolio of daily written work, including numerous short exercises, short timed essays written in class, as well as a longer paper project prepared in several drafts. All students will have the opportunity to present informal dramatic readings of scenes from assigned plays from time to time. There will be no final examination. Honors candidates should consult early in the semester with the professor to arrange to undertake this course for honors credit.

We will read approximately twelve plays from the following list (Available in Dover Thrift Editions as noted below, except for the starred titles. A packet of Prompt Book Notes will also be available from the University Book Store.):

Richard Brinsley Sheridan (1751-1816), *The Rivals* (1775), ISBN 0 486 40431-1. \$2.00

Oliver Goldsmith (1730-74), *She Stoops to Conquer* (1773), ISBN 0 486 26867-5 \$2.00

\*Douglas Jerrold (1803-57), *Black Eyed Susan* (1829) in Prompt Notes

Dion Boucicault (1820-90), *The Octoroon*

\*Arthur Wing Pinero (1855-1935), *The Second Mrs Tanqueray* (1893), in Prompt Notes

W. S. Gilbert (1836-1911), *The Mikado* (1885)

Oscar Wilde (1854-1900), *The Importance of Being Earnest* (1899), ISBN 0 486 26478-5. \$1.00

\*George Bernard Shaw (1856-1950), *Mrs. Warren's Profession* (1893-4), *Arms and the Man* (1894), *Candida* (1895), in *Plays by George Bernard Shaw*, Signet Classic, ISBN 0 451 52944 00695. \$6.95

Henrik Ibsen (1828-1906), *Genganere* (1881), ISBN 0 486 29852-3. \$2.00

John Millington Synge (1871-1909), *Playboy of the Western World* (1907), ISBN 0 486 27562-0.

Arguably the most accomplished and certainly the most popular novelist of the nineteenth century, Dickens embodies two seemingly contradictory tendencies in modern literature. On the one hand, Dickens can be said to have invented, and been invented as, the figure of the modern writer: a self-sufficient, professional agent in or by means of whom the laws or conventions of literature – originality, style, genius, authority; but also copyright, fame, and “brand recognition” – become culturally fixed. On the other, Dickens might also be credited with attempting to put literature to work in the service of social and political reform, counting on his novels’ power

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to help shape the world they described. In both cases, Dickens and his novels ask us to consider questions central to the literary institution: “What is the effect of literature?” and “How does literature act?” Through close critical readings of a number of Dickens’s later works, this course will address these questions with reference to one of the most interesting and complex of the many literary devices he deployed – and virtually invented – in becoming the pre-eminent novelist of the Victorian era: the secret. We will investigate the nature, value, and decorums of the secret in Dickens’s novels and attempt to place some of the autobiographical traces secreted within them in the context of the “secretive” culture of the Victorians. Critical and theoretical readings to be drawn from the work of Foucault, Derrida, Freud, Butler, Miller, Shklovsky, and Bourdieu will situate and supplement the topics to be covered, which will include: crime and detection; social convention and literary genre; discipline and surveillance; biography and autobiography; style; psychology and subjectivity; performance and performativity; social logic and class consciousness; the unconscious; impersonation and impersonality; authors and authority figures; realism; mystery and suspense; secrecy; secret lives and open secrets.

**481**  
**2:30-3:45 TR**

***Junior Honors Seminar in Major:  
Theories of the Subject***

**McKenzie**

**Prereq: Honors standing 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, what role might “strategic humanism” play in 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, Lacan, Sedgwick, and Spivak.

**500**  
**1:00-2:15 TR**

***Figures of Contemporary English Literature***

**Pondrom**

"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.

**513, Lec. 8**  
**2:30-3:45 TR**

***Modern British or American Literature and its Backgrounds***  
***Topic: Backgrounds to Modernism***

**Begam**

This course will chart the intersection between the broad cultural phenomenon we call modernity and the narrower literary and aesthetic phenomenon we call modernism. Drawing on work in philosophy, psychology, ethics, and aesthetics, we will examine how a number of the central texts of modernist literature grappled with a number of the defining issues of twentieth-century thought. Among the ideas we shall consider are the “transvaluation of all values” (the reassessment of altruism and morality), the critique of modern forms of social association (anomie and alienation), and the redefinition of truth and knowledge (perspectivism and constructivism). Note: It is strongly recommended that only advanced students enroll in this course.

538

*British Drama, 1914 to Present*

Vanden Heuvel

1:00-2:15 TR

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

**Cross-listed with Theatre**

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, and assignments for the course range from literary analysis of plays to dramaturgical presentations.

553

*Modern Critical Theories:  
Humanism and Beyond*

McKenzie

1:00-2:15 TR

Note: It is strongly recommended that only advanced students enroll in this course.

This class is an intensive introduction to theoretical criticism, aka “theory.” We will focus on the importance of language and literature within a number of important schools of theory, including semiotics, hermeneutics, psychoanalysis, Marxism, gender and race studies, critical genealogy, deconstruction, schizoanalysis, postcolonial criticism, religious studies, and new media studies. Despite the smorgasbord flavor of this list of schools, our menu of readings will center around a single subject: *humanism*—its projects, promises, and problems.

606

*Theme in Early American Literature*

Brander Rasmussen

9:30-10:45 TR (Sample)

This course will explore the relationship between writing and colonial encounters in the Western Hemisphere. Through readings and class discussions, we will trace how colonial encounters between Europeans and indigenous peoples in the Americas have been recorded and contested in writing. In the process we will ask what writing is and what it does, how it is theorized by the various peoples involved in these encounters, and how it comes to function as a site of conflict, struggle and contestation.

The first half of the course will focus on the literary encounter between various European and indigenous writers. How did the peoples involved in these encounters record the events and how did they use writing to imagine or contest a colonial project? In the second half of the course, we will look at how contemporary writers rewrite, revise and dialogue with colonial texts to re-imagine the colonial encounter and its legacies.

Texts might include: Don Felipe Guaman de Poma, *Letter to a King*, Alvar Núñez Cabeza de Vaca, *Castaways: The Narrative of Alvar Núñez Cabeza de Vaca*, Fray Diego de Landa, *Yucatan Before and After the Conquest*, Tvetan Todorov, *The Conquest of America*, Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, John Williams, *The Redeemed Captive Returning to Zion*, John Demos, *The Unredeemed Captive*, Eduardo Galeano, selections from *Trilogy of Fire*.

**635**  
**4:00-5:15 MW**

*Major American Novelists 1914-45*

**Staff**

Catalog Description: Intensive study of a limited number of major American authors or single novels.

**672, Lec. 1**  
**9:30-10:45 TR**

*Selected Topics in Afro-Amer Literature*

**Staff**

**Cross-listed with Afro-American Studies**

**Prereq: Junior standing.**

**Students wanting credit in English must have 6 credits of introductory literature.**

Catalog Description: An intensive analysis of specific themes in the Afro-American experience. Subjects vary with instructor.