

215, Lec. 1
9:55-10:45 MWF + discussion

British Literature Before 1750

Niles

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

Required texts: *Beowulf*, translated by Seamus Heaney (Norton)
Chaucer, *The Canterbury Tales*, ed. Mann (Penguin)
Spenser, *Edmund Spenser's Poetry* (Norton Critical Edition)
Donne, *The Complete English Poems*, ed. Smith (Penguin)
Milton, *Paradise Lost*, ed. Leonard (Penguin)
Fielding, *Tom Jones* (Oxford).

215, Lec. 2
9:30-10:45 TR
Honor Student or instructors consent

British Literature Before 1750

Dubrow

We will analyze many of the major texts written up to about 1800 (the list will probably include, for example, *Beowulf*, *Sir Gawain and the Green Knight*, selections from Chaucer, lyric poetry of the sixteenth and seventeenth century, selections from Milton's *Paradise Lost*, Pope's "Rape of the Lock" etc)- as well as engaging with some noncanonical texts (e.g., Robin Hood ballads). The course will be a discussion seminar, though class discussions will be punctuated with occasional mini-lectures and work in small groups. Because this is an intensive honors course, our aim is both to read the texts closely and to engage together with the broader intellectual challenges and problems they pose-- issues ranging from who or what determines what should be read in a course like this to the opportunities and problems of interdisciplinary approaches. As a 200-level course, this class will also develop the skills needed to read all texts, not just English literature, effectively and to write cogently on them. Three papers (the third may be an expansion of one of the earlier ones) and occasional short written exercises. Occasional class pizza parties as well. This course is writing intensive and limited to Honors students only.

216
11:00-12:15 TR + discussion

British & Anglophone Literature, from 1750 to the Present

Ortiz-Robles

According to historian Michel Foucault, "man" was invented at the turn of the 19th century. Through a detailed critical reading of a number of key nineteenth- and twentieth-century texts, this course will explore the expressive, intellectual, representational, and political dimensions of Foucault's claim as it pertains to the study of literature. We will begin by tracing the invention of the figure of "man" through two opposed and often embattled cultural legacies that marked the intellectual and moral landscape of the nineteenth century and codified the emergence of our own modernity: Romanticism and the Enlightenment. Against the Enlightenment ideal of disengaged, instrumental reason and the forms of moral and social life to which it gave rise – individualism, atomism, hedonism –, the Romantics promoted the imagination as the central organizing principle of the mind, capable at once of playing a constitutive role in art and life and of contributing to the formation of "organic" forms of community. During the Victorian period, the Romantic protest against Enlightenment ideals continued in different and often paradoxical forms as England was transformed by capitalist industrialism and "mechanical" modes of scientific inquiry into a highly organized imperial power. These two legacies inform the aesthetic and political commitments of Modernist and Postmodernist literature as the figure of man enters with repudiation into the twentieth century and its impulse towards uniformity and globalization. We will consider the extent to which conflict (the World Wars), commerce (WTO), and migration (diasporic movements during and after de-colonization) create the conditions of possibility for re-inventing "man." By engaging Romantic, Victorian, Modern, and Post-Colonial figurations of "man" in a variety of literary forms, including poetry, prose, drama, and fiction, this course will introduce students to the rigors, and the pleasures, of reading literature.

217

Revolution: Literature and Revolt, 1776-1996

Castronovo

8:00-9:15 MW + discussion

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

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

Possible Texts

Charles Chesnutt, *The Marrow of Tradition*

Frederick Douglass, *The Narrative of the Life of Frederick Douglass* -----, *The Heroic Slave*

Hannah Foster, *The Coquette*

Ben Franklin, *The Autobiography of Benjamin Franklin*

Herman Melville, *Benito Cereno*

Toni Morrison, *Song of Solomon*

Thomas Gray, *The Confessions of Nat Turner*

Tom Paine, *Common Sense*

Chuck Palahnuik, *Fight Club*

Plus short stories, essays, and poems by Amiri Baraka, e.e. cummings, H.D., Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, and William Carlos Williams.

220

Shakespearean Drama

Knowles

12:05-12:55 MWF

The course covers the second half of Shakespeare's career, from 1600 to 1623. We read 12 plays - tragedies, problem comedies, one history play, and late romances.

Required Text: The Riverside Shakespeare, ed. G. B. Evans (Houghton - Mifflin)

(Julius Caesar, Hamlet, Troilus and Cressida, Measure for Measure, Orthello, King Lear, Macbeth, Anthony and Cleopatra, Henry VII, Cymbeline, The Winter's Tale, The Tempest)

226

Introduction to Shakespeare

Staff

7:30-8:45 pm MW

Course Catalog Description: Ten to twelve representative plays.

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, Dec. 11 from 8:30-4:00 (phone: 263-3374). Class lists will be posted on the door of 6195B White Hall on Friday, Dec. 15.

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

324***Structure of English*****Wanner****11:00-12:15 TR**

In this course we discuss the fundamentals of the syntactic structure of English sentences. Our approach is that grammar is not something scary "out there" -- it's part of every speaker's intuitive knowledge of language, and we 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 words (nouns, verbs, determiners, adverbs etc.) and phrases (Noun Phrases, Verb Phrases etc.) 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 (passive, relative clauses, direct and indirect questions, ...). 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 of your choice you will have the opportunity to explore a common myth about language, 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 your study of literature, creative writing, English education, English as a second language, and further studies in linguistics.

Note: This class will make extensive use of online course software (Learn@UW), including online assignments, online quizzes, and podcasts. You will need regular access to the internet and a UW e-mail address.

Textbook: Elly van Gelderen (2002): *An Introduction to the Grammar of English. Syntactic Arguments and Socio-Historical Background*. Amsterdam: John Benjamins.

325

English Grammar in Use

Ford

5:45-8:15 pm W

Prereq: English 324 & instructors consent

Contact Cecilia Ford - ceford@wisc.edu

In this class we explore the functions of language forms in their natural habitat, spoken interaction. For a cross-linguistic perspective, our readings include studies of interaction in diverse languages, and for many analytic assignments, students may use languages other than English. However, in-class exercises concentrate on English data. Grading is based on analytic assignments, class preparation and participation, and exams (midterm and final). Graduate students are required to do a research project.

Prerequisites: English 324 or an introductory descriptive linguistics course in another language.

Readings are drawn from recent issues of Discourse Studies, TEXT, Pragmatics, and Research on Language and Social Interaction We will also use chapters selected from-Duranti, A. 1997. *Linguistic Anthropology*, Cambridge. Ford, C.E., Fox, B.A., and Thompson, S.A. 2002. "The Language of Turn and Sequence". Oxford. Ochs, E, Schegloff, E.A., and Thompson, S.A. 1996. *Interaction and Grammar*.

Cambridge. Selting, M. and Couper-Kuhlen, E. 2001. *Studies in Interactional Linguistics*. Benjamins. Thornborrow, J. 2002. *Power Talk*. London: Longman.

329

Intro to the Syntax of English

Wanner

8:00-9:15 TR

Prereq: English 324 or instructors consent

This class is a twofold extension of "The Structure of English" (English 324): We will combine the analysis of sentences with an in-depth exploration of a particular theoretical framework, the Chomskyan Universal Grammar approach to syntax. The core assumption of generative grammar theory is that an infinite set of syntactically well-formed (grammatical) sentences can be 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. We will contrast this approach with a traditional, more descriptively oriented analysis. Both data and analysis will be more complex than in the basic "Structure of English" course. For instance, we will look at infinitives and invisible subjects (*He promised to leave*), relative clauses and invisible relative pronouns (*the woman I met on the train*), resultatives and particle verbs (*take in the information/take the information in*), and the interpretation of pronouns. One of the questions to be pursued is why certain structures are acceptable in English, while others - which look very similar on the surface - are not. Each student will write a paper on one particular construction, such as the relative clause or the subjunctive in English, comparing traditional and generative approaches. There will also be regular graded and ungraded homework assignments. Towards the end of the semester we will discuss the relevance of Universal Grammar to issues in first and second language acquisition.

Note: This class makes extensive use of learn@UW, including online quizzes and podcasts. You will need comfortable access to the Internet and a working UW e-mail address.

Textbook: TBA

331

English Language Variation in the US

Raimy

8:50 MWF

Prereq: Sophomore standing

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.

332

Global Spread of English

Zuengler

2:30-3:45 TR

Prereq: Sophomore standing

We will examine the linguistic, social, and political impact of English around the world. Through readings, lectures, discussions, and engagement in conversations with guest speakers, we will 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.

334

Introduction to TESOL Methods

Arfa

1:00-2:15 TR

Prereq: Sophomore standing & instructors consent (Sample)

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 Textbooks)

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: English 334 or instructors consent

Course 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.

338, Lec. 1

Playing with Language

Raimy

11:00-11:50 MWF

Prereq: Sophomore standing

This course investigates how everyday observations can be the basis of novel sources of data about the linguistic structure and social use of the English language. Some of the common sources of these observations covered in this class are swearing, jokes, puns, Pig Latin and language in advertising.

338, Lec. 2

Irish Language 2

Grow

4:15-5:30 pm TR

Prereq: Sophomore Standing

This course is intended to develop basic conversational skills in the Irish language, enabling students in subsequent semesters to explore the richness of the Irish culture with respect to its literature, history, and music by exploring texts written in Irish. Pronunciation and grammar are stressed.

Prerequisites: Irish Language, semester I or equivalent experience.

Requirements: In-class participation; daily assignments; oral and written quizzes, mid-term and final exam

359

Beowulf

Ringler

8:50 MWF

Prereq: English 320 or instructors consent

Cross-listed with Medieval Studies

Reading knowledge of Old English is a prerequisite for this course in *Beowulf*. The class meets three times a week and normally, during class hours, students will present (orally) their prepared translations of the poem (using Klaeber's 3rd edition, published by Heath) and the instructor will comment on and correct these translations and will provide philological, cultural, critical and other kinds of information that contributes to full understanding of the text.

362, Lec. 1

Passion and Production: Medieval English Drama

Cooper

2:30-3:45 TR

Prereq: Honors Student or instructors consent

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 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 examinations of maps, city records, urban chronicles, and excerpts from religious treatises of the period; we will also take account of some 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. Part of the final project for this course will be 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.

362, Lec.2

A Theme in Medieval English Literature

Staff

9:55 MWF

Cross-listed with Medieval Studies

Course Catalog Description: Subject differs each year.

367

Chaucer's Canterbury Tales

Cooper

11:00-12:15 TR

Writing Intensive

Cross-listed with Medieval Studies

This course is an introduction to the most famous and influential English poet of the Middle Ages, Geoffrey Chaucer, and to his most famous and influential poem, The Canterbury Tales. Through close readings of many of the varied tales - uproarious and tragic, lewd and learned - that make up this immensely rich and complex work, we will explore Chaucer's playful and profound responses to some of

the most pressing literary, social, political, and spiritual issues of his rather tumultuous day. Over the course of the term, we will locate Chaucer's poetry in a range of literary and cultural frameworks: the rise

of vernacular English writing in the fourteenth century; the impact of increasing social stratification, intensifying class antagonism, expanding political rivalry, and burgeoning religious dissent upon late-

medieval literary production; the politics of authorship and medieval views of the social function of literature; the influence of classical texts, recent European literature, and Christian modes of reading on

the development of English poetry; and last but not certainly not least, manuscript culture (that is, the ways of reading and writing before the age of print). We will also look at how Chaucer deploys the genres available to him - epic, romance, lyric, fabliau, saint's life, sermon, beast fable -and, in the process, makes something wholly new; and we will pay particular attention to his representation of individuals as both historically contingent "types" and highly subjective selves caught between - but nevertheless making very good use of - the manifold tensions between word and deed, language and intention, experience and authority.

381

Sophomore Honors: Research Methods in English

Wofford

1:00-2:15 TR

Prereq: Honors student or instructors consent

A course on literary interpretation, problem of evidence and the question of justice. Readings will include Aeschylus, *The Oresteia*, Sophocles, *Oedipus the King* and *Antigone*, Socrates, the *Apology* and *Crito*; selected witchcraft trial documents from the early modern period; Shakespeare, *Merchant of Venice*, *Measure for Measure*, *Othello*, and *King Lear*; Arthur Conan Doyle, *The Sign of Four*, and some selected modern texts probably including Freud's case study of Dora, David Henry Hwang's *M. Butterfly*, Athol Fugard's *Master Harold and the Boys* and *The Island*, and Antjie Krog, *Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa*.

Historical and theoretical readings will include selections from John Rawls (*A Theory of Justice, Justice as Fairness: A Restatement*), Judith Butler (*Antigone's Claim: Kinship Between Life and Death*), Peter Brooks (*Reading for the Plot and Troubling Confessions: Speaking Guilt in Law and Literature*); Jacques Derrida ("*The Force of Law*"), Arendt (*Eichmann in Jerusalem*), Shoshana Felman on Testimony, Fran'ois Lyotard (*The Differend: Phrases in Dispute*), David Gray Carlson, Drucilla Cornell, and Michel Rosenfeld, eds (*Deconstruction and the Possibility of Justice*). Readings will also include debates about torture, cultural representations of confession and evidence, and the terror perpetrated by state violence versus "terrorism" especially in the context of civil wars and/or radically divided polities.

In this class we will consider theories of evidence and how they relate to our own processes of literary interpretation. We will consider whether evidence must be literal and whether it ever can be understood outside of the narrative constructions that give it meaning. We will consider how we look at metaphor and figure as kinds of evidence in literary interpretation and compare it to other kinds of evidence. Can we found ideas of justice on notions of evidence that are not literal? What kinds of evidence can there be for internal crimes or emotional events? We will consider also how literary forms represent and dramatize the contradictions in value and ideology that often make questions of justice most difficult to decide, and ask how representations of the struggle for justice through trial, through drama, and through testimony shape our theories of what justice should be. The question of how to define justice in an era of globalism, radical inequality and postmodernism will inform our discussions, and we will briefly consider theories of tragedy (especially those of Hegel and Nietzsche), and the question of how literary form controls and is exploded by ideological contradiction.

402

Ovid in English

Harris

1:20 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, stories full of bizarre and often erotic human-animal and human-tree metamorphoses, where, for example, silenced woman are reduced to scrawling their names in dirt with their hooves, or a disappointed lover is left caressing the bark of the tree that was once the girl he chased. In this course, we will study both Ovid's poetry and Ovidian poetry in English by such Renaissance writers as Christopher Marlowe, William Shakespeare, Arthur Golding, and John Marston, 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.

441 *Outstanding Figure(s) in the 18th Century Literature* **Staff**
2:25 MWF

Course Catalog Description: Subject differs each year.

442 *Theme in 18th Century English Literature* **Weinbrot**
1:00-2:15 TR

Salmon Rushdie said that the eighteenth century was "the best century." Of course he was right. It includes Samuel Johnson the best literary critic, Edmund Burke the best political theorist, and James Boswell the best biographer in English. In the nature of things, there were several other important figures as well in the years that saw the founding of the United States as based upon a modified republican version of the British political system. The course will introduce you to major works by Samuel Johnson, *the Life of Johnson* by James Boswell, *Burke's Reflections on the Revolution in France*, and Oliver Goldsmith's wonderful play *She Stoops to Conquer* as well as his poetry that reflects major social and demographic changes. If time permits, we also will read some of Thomas Gray's major poems and Laurence Sterne's *Sentimental Journey*.

There will be a mid-term examination, two moderate-sized papers, and a final examination. Regular attendance and preparation are part of the course requirements.

460 *English Novel: 19th Century* **Bender**
1:00-2:15 TR
Writing Intensive

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

- (1) Emily Brontë, *Wuthering Heights* (1847), Signet Classic CD10
- (2) Charlotte Brontë, *Jane Eyre* (1848). Signet Classic 451-CQ871- 095
- (3) Jean Rhys, *Wide Sargasso Sea* (1966). W. W. Norton paperback 0- 393-31048-5
- (4) Charles Dickens, *Great Expectations* (1861). Signet Classic 0- 451-51932-9
- (5) George Eliot, *The Mill on the Floss* (1860), Signet Classic 0-451-51922-1
- (6) Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking Glass* (1865, 1872). Signet Classic CD 22

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 19th Century. A major objective of this semester's work is to improve each student's ability to read, write, speak, and understand English. This is a Writing Intensive course. Honors credit is available.

468 *Victorian Women Writers* **Bernstein**
9:30-10:45 TR

Meets with Jewish Studies 490, Lec.6

To receive English credit students must register for English 468

This course focuses on one of the most distinguished Victorian novelist, George Eliot (1819-1880). We will explore the arc of Eliot's career including magazine writing, (essays and short fiction), poetry, and three 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 3 essays, 1 library research assignment, and short weekly reading responses. Please note that this syllabus includes two very long, dense novels, so be sure to browse through them before committing yourself to the course.

468 continued...

Required Texts

George Eliot, *The Lifted Veil* (1859)

George Eliot, *The Mill on the Floss* (1860)

George Eliot, *Middlemarch* (1871-72)

George Eliot, *Daniel Deronda* (1876)

Additional material in course reader (partial list):

Roland Barthes, "The Death of the Author"

Michel Foucault, "What is an Author?"

Cheryl Walker, "Feminist Literary Criticism and the Author"

Mathilde Blind, *George Eliot* (excerpts from the first biography of Eliot)

Virginia Woolf, "George Eliot"

Phyllis Rose, *Parallel Lives* (chapter on Eliot)

473

Victorian Poetry

Bender

2:30-3:45 TR

Writing intensive

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 the basic idea of "English Literature" took life. English 473 offers an introductory survey of the major poets writing in English during the reign of Victoria: Elizabeth Barrett Browning (1806-61); Alfred, Lord Tennyson (1809-92); Robert Browning (1812-89); Matthew Arnold (1822-88); Dante Gabriel Rossetti (1828-82); Christina Rossetti (1830-1894); Thomas Hardy (1840-1928); Gerard Manley Hopkins (1844-89); and William Butler Yeats (1865-1939).

English 473 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. All students must maintain a portfolio of daily written work, including numerous short exercises, short timed essays written in class, the longer expansive draft of a paper project prepared outside class, a set of peer interactions with other students' work, a concise rewriting of the expansive paper, and a one page brief of the concise draft. All students are required from time to time to present poetry readings aloud and a short oral report concerning their portfolio work to the class. There will be no final examination.

481

Theories of the Subject:

Ortiz-Robles

2:30-3:45 TR

Agency, Alterity, and Accountability

Honors student or instructors consent

For all its apparent insubstantiality, the subject has received an inordinate amount of critical attention in contemporary theoretical debates: it has been decentered, constructed, deconstructed, performed, posited, killed, othered, essentialized, positioned, re-positioned, racialized, disciplined, historicized, gendered, colonized, decolonized, interpellated, queered, and otherwise much read in various contexts. We will consider a number of conceptual models of subject formation and analyze the linguistic, historical, and political forces that give shape to its formal materialization. Readings are likely to include works by Althusser, Balibar, Barthes, Benveniste, Butler, Derrida, Foucault, Lacan, Laclau, Said, and Spivak. The course will also include short aesthetic works – poems, films, plays, stories, and novellas – that stage the agency, alterity, and accountability of the subject in ways that both complement and challenge the theoretical works under consideration.

482

Honors Seminar: “The Avant-Garde”

Pondrom

11:00-12:15 TR

Honors student or instructors consent

English 482 will examine a succession of avant-garde movements of the Twentieth Century, with particular attention to the work of selected American writers in the context of those currents. The American role in the most radical literary developments must be assessed not only in terms of work done in the United States but also in terms of the contributions of American expatriates in England or on the Continent and the efflorescence of vanguard movements at the hands of Europeans on American soil. The seminar will seek to establish a context for the work of American writers by consideration of the European roots of several of the major avant-garde movements of the Twentieth Century, including futurism, vorticism, expressionism, and surrealism. Moreover, the course will recognize that Twentieth-Century avant-gardism was pan-artistic as well as multi-national, and that literary developments often must be seen as much in the context of radical departures in music, art, dance, and film as in other literary arts. Indeed, a definition of the concept of the avant-garde could accurately stress an aspiration to escape the limitations of conventional form and take up the attributes of other arts, and the vanguard itself be seen as the location at which divergent arts intersect. Accordingly, students will be expected to treat selected pieces of music, works of art, and films as texts in the course, just as they do printed texts. In the final weeks of the seminar, the seminar will consider how the experiments of the avant-gardes of the first half of the century have been taken up by selected figures of the latter half of the century. Concurrently with readings in primary texts, students will consider several theoretical essays concerned with the vexed question of defining the avant-garde.

Required Work:

All students will be asked to share one-page informal response papers with all class members over the Internet at regular intervals, and on varying dates as is appropriate for the topic each will develop a short paper and make a brief oral presentation to the group on current texts or theoretical essays. One third of the grade will be based on this work and classroom participation. Each student will prepare a substantial research paper and complete a final examination.

500

Figures of Contemporary English Literature:

Walkowitz

11:00-12:15 TR

Henry James Today

Writing intensive

This course introduces students to the work of Henry James and to the novel of *manners* -- those social codes and bodily gestures that constitute what one critic has called "the most subtle and intimate (and therefore most powerful) kinds of institutional regulation." We will take as our starting point Pierre Bourdieu's assertion that, "the concessions of *politeness* always contain *political* concessions." To investigate this assertion, that politeness involves politics, that the novel of manners involves strategies of social control or social critique, we will read several short stories and novels by Henry James, works of drama, fiction, and film by later writers such as Stoppard, Hitchcock, and Ishiguro, and several essays by literary and cultural theorists such as Wilde, Nietzsche, Felman, Adorno, Ellmann, Barthes, Miller, Chow, Zizek, and Moon.

503

James Joyce

Begam

11:00-12:15 TR

Writing intensive

This course focuses on the major writings of James Joyce up to (but not including) *Finnegans Wake*. Most of our attention will be devoted to an in-depth examination of *Ulysses*, conducted over the course of nine weeks. By way of preparation, we shall read two earlier works by Joyce, *Dubliners* and *Portrait of the Artist*, as well as a number of "source" texts (definitely *Odyssey*, possibly *Hamlet* and excerpts from Goethe's *Faust*). If time permits, we shall also consider some of the relevant scholarship on *Ulysses*, concentrating on a number of recent critical debates. Among the larger questions we shall address: Where does Joyce position himself in relation to Irish nationalism and British colonialism? What is the significance of the "odyssey of style" in *Ulysses* and how does it effect the novel's mimetic aspirations. Finally, how does *Ulysses* reconceive such fundamental ideas as love, art, language and truth, and influential institutions as marriage, paternity, and religion. Note: It is strongly recommended that only advanced students take this course.

509

Select Major Modern American Poets

Pondrom

2:30-3:45 TR

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 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 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 short papers will each offer a careful reading of a brief poem written by the poet then under study, but not covered by the lectures. For the course grade, the class papers, mid-semester, and final examination will each count one-third, but students are expected to participate actively in class, and unusually outstanding or unusually deficient class participation may be assigned a grade which will be averaged with the class papers. To receive credit in the course,

students must submit all work and pass the final examination. [Students who have taken English 500, T.S. Eliot, may arrange alternative assignments during the time this class is considering Eliot.]

The following is a typical list of required texts:

H.D. [Hilda Doolittle]
T. S. Eliot
Marianne Moore
Ezra Pound
William Carlos Williams
E. E. Cummings Selected Poems
The Waste Land and Other Poems, ed. Helen Vendler
The Complete Poems of Marianne Moore
Personae: The Shorter Poems (ed. Baechler & Litz)
Selected Poems
Tulips & Chimneys, (1996) ed. Richard Kennedy

516, Lec. 8
11:00-12:15 TR
(Sample)

Environmentalism and Literature

Nixon

Using a range of American and international writers, we'll be exploring key environmental issues from a variety of literary and political perspectives. Issues to be addressed include: globalization and environmental degradation; conflicts over resources; the idea of wilderness; toxic discourse; environmentalism and minority rights; nuclear proliferation; the environmental politics of tourism; and virtual nature. We'll be reading books and essays by, among others: Rachel Carson, Rebecca Solnit, Michael Pollan, Ken Saro-Wiwa, Jamaica Kincaid, Peter Matthiessen, Edward Abbey, and Arundhati Roy.

524
11:00-12:15 TR
Cross-listed with LSC

*Indian Writers Abroad: Literature, Diaspora
and Globalization*

Dharwadker

This course considers some major authors of the South Asian diaspora in Europe, North America, and the Caribbean in relation to the changing historical, political, socioeconomic, and cultural contexts of international migration. The work of V. S. Naipaul, Salman Rushdie, Bharati Mukherjee, Michael Ondaatje, Rohinton Mistry, Amitav Ghosh, Hanif Kureishi, Agha Shahid Ali, and Jhumpa Lahiri, among others, addresses to some extent the experiences of relocation, acculturation, and marginalization that are traditionally associated with diasporic displacement. But many of these authors 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 Naipaul, Rushdie, Ghosh, Ondaatje, and Mistry has thus given postcolonial South Asia a global prominence that the literary output of resident South Asian writers cannot match. Moreover, by successfully practicing anglophone fiction—the pre-eminent postmodern and postcolonial literary genre—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 thematics of diaspora literature, the relation of geography to form, the hierarchy of diasporic literary genres, the role of language, and the instrumental conditions of writing and reception in the global literary marketplace.

Reading list

V. S. Nepal, A HOUSE FOR MR. BISWAS
Anita Desai, BAUMGARTNER'S BOMBAY
Salman Rushdie, MIDNIGHT'S CHILDREN
Bharati Mukherjee, THE MIDDLEMAN AND OTHER STORIES
Michael Ondaatje, ANIL'S GHOST
Rohinton Mistry, FAMILY MATTERS
Amitav Ghosh, THE GLASS PALACE
Shyam Selvadurai, FUNNY BOY
Cyril Dabydeen, MY BRAHMIN DAYS
Jhumpa Lahiri, THE INTERPRETER OF MALADIES
Kamila Shamsie, SALT AND SAFFRON
Rahul Varma, NO MAN'S LAND and COUNTER-OFFENCE
Hanif Kureishi, MY BEAUTIFUL LAUNDRETTE (film)
Piyush Pandya, AMERICAN DESI (film)

Assignments and evaluation: Regular attendance, active participation in class discussions, oral presentation two medium-length papers, one long paper

553

Literary Criticism & Theory

Begam

1:00-2:15 TR

Writing intensive

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? It is 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 and appreciate 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? The syllabus for the course is still tentative, but will probably include works by the following authors: Plato, Marx, Nietzsche, Barthes, Derrida, Foucault, Bourdieu, Beardsley & Wimsatt, Hirsch, Carroll, deMan, Miller, Abrams, Greenblatt, Danto, Eagleton, Herrnstein-Smith. Note: it is strongly recommended that only advanced students consider taking this course.

595

Asian American Women Writers

Bow

11:00-12:15 TR

Cross-listed with Asian American Studies and Women Studies

This course examines contemporary Asian American women's literature including writing by Chinese, Japanese, Korean, Vietnamese, and South Asian Americans. Cultural analysis provides a center for the course; one of our goals will be to understand the ways in which Asian American women negotiate competing communal affiliations and their racialization in the U.S. We will focus on issues such as the impact of class position, the policing of women’s sexuality, and the formation of collective political consciousness. In addition to looking at works that engage issues of immigration and acculturation in the U.S., we will focus on the historical and unfolding political situations in Asian

countries that impact international diplomacy. The course will investigate the ways in which literature can be a forum for interventionist critique of both domestic race relations and international politics.

Required Texts

Fifth Chinese Daughter Jade Snow Wong

Farewell to Manzanar Jeanne Wakatsuki Houston and James D. Houston

The Middleman and Other Stories Bharati Mukherjee

When Heaven and Earth Changed Places: A Vietnamese Woman's Journey from War to Peace Le Ly Hayslip with Jay Wurts

The Foreign Student Susan Choi

Saturday Night at the Pahala Theatre Lois-Ann Yamanaka

Course Reader

Films: Miss India Georgia, Bang

Requirements: Attendance, preparation, and participation; in-class presentation; two papers, final exam

618

Literature of the American Renaissance

Steele

11:00 MWF

The aim of English 618 is to examine the works of major American writers who came to maturity between the mid 1830s and early 1860s. Analyzing works by Emerson, Thoreau, Whitman, Hawthorne, and Melville, F. O. Matthiessen labeled this period the "American Renaissance." Although the term has stuck, the contours of this literary period have been revised by later scholars. In addition to the above list, English 618 includes works by Edgar Allan Poe, Margaret Fuller, Frederick Douglass, Fanny Fern, and Harriet Jacobs.

Rather than being organized chronologically by author, this course will examine a variety of works centered around four areas of debate. We begin with "**Freedom and Bondage: The Rhetoric of Self-Affirmation and Its Revision.**" Emerson's idealized model of self-reliance is contrasted with the psychological and social pressures portrayed by Poe, Melville, Hawthorne, Douglass, and Fuller. Next, in the unit entitled "**Melville: Conflict and Crisis,**" we will examine in depth the masterpiece of the period, Moby-Dick, a text that expresses the central psychological, social, and political tensions of the age. "**Utopia and Its Failure**" extends the conflicts uncovered by Melville by comparing Thoreau's and Whitman's triumphant assertions of personal and cultural reform with Hawthorne's portrait of a failed utopia in The Blithedale Romance. Finally, "**Visions of Race and Gender**" examines the works of Fanny Fern and Harriet Jacobs, whose works challenge the triumphant masculinist assumptions of Emerson, Whitman, and Thoreau, at the same time they complicate the political critiques of Douglass, Fuller, Hawthorne, and Melville.

PROBABLE TEXTS:

Ralph Waldo Emerson, Selections from Ralph Waldo Emerson

Edgar Allan Poe, Great Short Works of Edgar Allan Poe

Herman Melville, Billy Budd and Other Tales (might be replaced)

Nathaniel Hawthorne, The Celestial Railroad and Other Stories

Henry Louis Gates ed., The Classic Slave Narratives

Margaret Fuller, The Essential Margaret Fuller

Herman Melville, Moby-Dick
Henry David Thoreau, Walden and Civil Disobedience
Walt Whitman, Leaves of Grass: The First (1855) Edition
Nathaniel Hawthorne, The Blithedale Romance
Fanny Fern, Ruth Hall and Other Writings (might be replaced)

626, Lec. 1
8:00-9:15 MW

American Gothic:
Schlock & Awe in 19th Century American Literature

Zimmerman

This course studies the emergence and development of American gothic literature, an important genre best known by its preoccupation with haunted houses, evil villains, ghosts, gloomy landscapes, madness, terror, suspense, and horror. We'll explore how and why writers deployed gothic narratives, and we'll consider these narratives in relation to contemporary debates about slavery and race, class, gender, religion, and national identity. In addition, we'll study how gothic writers' registered and exploited fears about captivity, conspiracies, and mass culture. Possible course texts include works by Charles Brockden Brown, Edgar Allan Poe, Maria Monk, George Lippard, E.D.E.N. Southworth, Hannah Craft, Thomas Dixon, Charlotte Perkins Gilman, and Stephen Crane. One aim of the course is to develop your skills as close readers and interpreters of literary texts; another is to develop your expertise as analytical essay writers. This is not a lecture class. It is a discussion course, with a strong emphasis on analytical essay writing.

626, Lec. 2
3:30-4:45 pm MW

Theme in 19th Century American Literature

Staff

Course Catalog Description: Subject differs each year.

630
9:55 MWF

Gay and Lesbian Literature in the US

Staff

Course Catalog Description: Subject differs each year.

633
8:50 MWF

Modern American Literature Since 1914

Staff

Course Catalog Description: Survey of modern American literature including fiction, poetry, drama, and criticism.

650
8:00-9:15 MW

Contemporary American Indian Literature Since 1953

Teuton

Prereq: English 172 or instructors consent
Cross-listed with American Indian Studies

This course departs from a dark era in the United States treatment of American Indian people, the era of "Indian Termination." In 1953, the U.S. government approved House Concurrent Resolution 108, calling for the "termination" of federal trusteeship over the affairs and property of Indian tribes and groups. In short, U.S. leaders declared unilaterally that the U.S. no longer would be obligated to honor its commitments made in over 370 federal treaties with Native nations. Indian termination, however,

represents one of the greatest ironies of Indian-white relations: federal termination provoked Native *regeneration*. Raised under the threat of termination, Native writers responded with an outpouring of literature that resists domination through unprecedented manipulations of genre, language, and image. The course explores this response to termination and the reflowering of American Indian culture and literature during the Red Power era of the 1960s and 1970s, through the Reagan Years, and into the 1990s. The course then explores how the Indian literature of these eras influences twenty-first century Native writers. In readings of autobiography, drama, poetry, and novel, the course considers the complexity of tribal groups and regions, and discusses central issues facing American Indian communities today: displacement and urban life; health and the environment; literacy and education; gender and sexuality; aesthetics; colonialism, protest, and cultural change; nationhood and economies; worldviews; moral development; and identity.