

FALL 2020 Literature and Cultural Theory Courses

UNDERGRADUATE

ENGLISH 215 Introduction to English Studies

Multiple sections

Writing-intensive introduction to multiple forms and contexts of literary and nonliterary texts and discourses in English, in a cultural, historical, and global framework.

Prerequisites: grade of C or better in English 102(P) or score at level 4 on EPT.

General Education Requirements: HU, OWCB

Course Rules: Required for English & secondary education English majors.

ENGLISH 302 Survey of English Literature, 1500-1660

Professor Mark Netzloff

MW 12:30-1:45

This course provides a survey of the literature and culture of sixteenth- and seventeenth-century England. In our analysis of the early modern period, our discussions will examine the ways that many distinctive features of the modern world first emerged during this time: globalization and colonialism, following the New World “discovery”; emerging models of authorship and reading publics, as an effect of the advent of print; the earliest forms of popular culture and mass entertainment, particularly with the professional drama of the public theater; and the flourishing of dissenting political and religious ideologies, culminating at the end of this period in the English Revolution.

As a special feature this semester, our discussions will be coordinated alongside PSOA productions of Shakespeare’s Twelfth Night and Bertolt Brecht’s The Resistible Rise of Arturo UI (a revision of Shakespeare’s Richard III).

Texts:

Clare Carroll and Andrew Hadfield, eds., The Longman Anthology of British Literature, Volume 1b: The Early Modern Period, Fourth edition (Longman, 2010)

Shakespeare, Richard III (Folger)

Required course packet available at Clark Graphics, 2915 N Oakland.

Course requirements:

Reading quizzes (8 in all) – 40%

Mid-term examination – 25%

Final paper (5-7 pages) – 25%

Active participation -- 10%

Prerequisites: soph st; English 215(P); satisfaction of GER English Composition competency req.

ENGLISH 306 Survey of Irish Literature

Professor Margaret Noodin

Online

Irish literature from earliest times through the Literary Renaissance--folklore, saga, bardic poetry; poetry, fiction, and drama of the nineteenth century to the present.

Prerequisites: soph st; English 215(P); satisfaction of GER English Composition competency req.

ENGLISH 309 Survey of Contemporary American Literature

Dr. Maureen McKnight

Online

Writers and trends of American Literature after 1965, with emphasis on historical, social, and cultural context.

Prerequisites: soph st; English 215(P); satisfaction of GER English Composition competency req.

ENGLISH 372 Survey of American Indian Literature

Professor Michael D. Wilson

TTh 11-12:15

A general, representative study of the literature of the American Indian.

Prerequisites: jr st; satisfaction of GER English Composition competency req.

General Education Requirements: HU, CD

Course Rules: AIS 372 & English 372 are jointly offered; they count as repeats of one another.

ENGLISH 377 Survey of African-American Literature, 1930 to the Present

Professor Sandra Grayson

TTH 9-10:45

A general, representative study of African-American literature written since 1930.

Prerequisites: jr st; satisfaction of GER English Composition competency req

ENGLISH 430 Advanced Writing Workshop

Professor Sandra Grayson

TTh 11-12:15

A tutorial course in advanced exposition. Individual assignments and conferences. Enrollment limited to 12 students.

Prerequisites: jr st; satisfaction of GER English Composition competency req.

ENGLISH 454 Milton

Professor Gwynne Kennedy

MW 9:30-10:45

The major text for the course will be John Milton's epic poem, *Paradise Lost*, whose profound influence on later generations of writers and readers continues in popular culture today—in advertising, cartoons, television, movies, and fiction (Philip Pullman's *Golden Compass*, e.g.). It is one of the great English poems, and for Milton, the (chronologically) first and most important epic story [what could be more epic than the loss of Eden?] We will also read some of Milton's prose and other poems. Familiarity with Milton's era (the seventeenth-century) **is not** required; literary criticism and historical materials will provide context for his life and writings.

Reading *Paradise Lost* is a challenging and immensely rewarding experience. Participation in class discussions and completion of weekly short responses tied to the assigned reading are essential. In addition, to the responses, there will be three short papers and a creative final exam/paper.

Required Texts

I *highly* recommend Barbara Lewalski's 2007 edition of *Paradise Lost*, which you can find on-line or in the UWM Bookstore (ISBN 10: 1405129298 or ISBN 13: 978-1405129299). There will be a short reader available at Clark Graphics; last time the cost was roughly \$12.00.

This course satisfies the pre-1800 requirement.

ENGLISH 460 Writers in American Literature, 1500-1900: Hawthorne and Poe

Professor Kristie Hamilton

MW 3:30-4:45

Nathaniel Hawthorne wears well. In the 20th century, D.H. Lawrence's version (1923) of the "blue-eyed darling" produced work that uncovered the "inner diabolism" not only of the man Nathaniel but the national culture "America." F. O. Matthiessen's Hawthorne, in the 1940's, was a democratic author with some mixed feelings. Hyatt Waggoner's Hawthorne was a complex, "unchurched" Christian humanist (1955). Like Herman Melville, whom they helped modernists rescue from oblivion, later mid-20th-century critics embraced Hawthorne for his "tragic vision," his subtle and maddening dexterity with irony, ambiguity, and slippery, apparent symbolism ("the light and the dark," et al.) AND allegory (Spenser or Bunyan with a shocking twist). He has been found to be deeply Freudian (Crews) and absolved of that characterization (Crews). It has been established that Hawthorne was an astute interpreter of U.S. Puritan history and theology (M. Colacurcio), and that his work insists, in general, upon the inescapable acting of pasts upon the present. Feminist scholars have found the interpretive analyses of gender in Hawthorne's work complex and interesting (Baym) but, also, shrewdly limiting and subject to blindnesses and received predilections (Romero). Across time, he has been recognized for his insight into American culture. Few of these assessments of Hawthorne's work have been too simple.

Poe's critical reception has had its ups and downs. In his own time, he was recognized as a genius, but a curious one, and was never fully embraced by the national literary establishment with whom he had a patchy and grumpy relationship. After his death, of course, he was mythologized by a greedy former publisher as the bad boy of American literature—drunkenness, drugs, self-absorption but with wildly original ideas, great rhythm and a fastidious work ethic. Author of *The Painter of Modern Life*, Charles Baudelaire promoted Poe (and himself) early on through his translations of Poe's work into French, assuring Poe's consistent acknowledgment as a proto-modernist. Yet a whole generation (or two) of American literary scholars judged Poe's work aesthetically inferior and his lack of "moral" content or intent to be un-American—the death knell in those days. F.O. Matthiessen described him as "bitterly hostile to democracy" and suggested that mid-20th-century critics saw Poe's value to lie more in "his influence than in the body of his own work." More recently, with studies of the modern nation, of race, and sexuality, and of affect and citizenship, not to mention, the complex gothic, Poe's stock has risen again in the central debates of American literary studies.

In this course, we will enter the dialogue about these authors' writings by inquiring into their relationship to the complex of changes in the 19th century that have been described as the emergence of modernity and of the modern subject in early nineteenth-century American culture. We will analyze Poe's and Hawthorne's fiction, that is, for evidence of: 1) the relationship between art, science, and

economics, 2) the effects on individuals and communities of new technologies and the growth of urban centers, 3) the function of gender, sexuality, class, race and nation in shaping selfhood and social relations, 4) the emergent definition of human experience as an internal, “psychic” process, 5) the coalescing of internal and external pressures wrought by newly developed strictures of secularized morality and inculcated ways of behaving and feeling, and 6) the ideological design of cultural spaces (the domestic sphere, the marketplace, the ship, the nation, the colony) in which these pressures are calculated to bring order and are threatened always by the potential eruption of disorderly or unapproved (sometimes violent) excess. Reading Poe and Hawthorne together will give us the opportunity to see these changes through the critical lens of two of the most alert cultural analysts of the era, authors whose concerns are sometimes strikingly similar but whose literary responses and stylistic strategies can be quite different. We will also, therefore, pay attention to issues of genre (satire, romance, and the gothic, the tale, the sketch, the detective story, the novel). And, ultimately, we will come to understand Hawthorne and Poe not only as prescient commentators with designs on their audiences’ critical awareness but also as products of the complex times in which they lived and wrote.

Required Texts available at e.campus.com:

Hawthorne, Nathaniel. *Tales and Sketches*. Library of America. ISBN: 9781883011338

Poe, Edgar Allan, *Poetry and Tales*. Library of America. ISBN: 9781883011383

Hawthorne, Nathaniel. *The House of Seven Gables*. Oxford University Press. ISBN: 9780199539123

Hawthorne, Nathaniel. *The Blithedale Romance*. Oxford University Press, 2009. ISBN: 9780199554867

Secondary Materials will be available on D2L, or online, or through the UWM Libraries website, in the *MLA International Bibliography* database

ENGLISH 520 Studies in American Indian Literature

Professor Kimberley Blaeser

Thursday 3:30-6:10

Critical study of themes, figures, aspects, trends, etc., in American Indian literature.

Prerequisites: jr st; satisfaction of GER English Composition competency req.

General Education Requirements: CD

Course Rules: AIS 520 & English 520 are jointly offered; w/same topic, they count as repeats of one another. May be retaken w/chg of topic to 9 cr max.

ENGLISH 547 Studies in Theory and Criticism: Feminist Literary Theory

Professor Jane Gallop

MW 2-3:15

We will read seven books by feminist literary intellectuals that have had a wide impact. Our reading will continually have a double focus: what is being said about literature? what is being said about gender? Trying to think through the relation between literature and feminism, we will be trying to think the connections between aesthetics and politics, culture and society, story and life. Although we hope to consider many of the major theoretical issues at these crossings, we also will think about the stylistic strategies of the books. Our emphasis will continually be on attentive reading, careful analysis, and close writing.

ENGLISH 625 Seminar in Literary History: Nature, Environment, Climate

Professor Richard Grusin

Thursday 3:30-6:10

An intensive study of literature within its historical dimension, stressing the goals and methods of historical criticism and research in connection with specific periods, topics or traditions.

Prerequisites: sr st, satisfaction of GER English Composition competency req, 9 cr English and/or CompLit courses at the 300-level or above; or grad st.

GRADUATE

ENGLISH 703 Introduction to Graduate Studies in Literature

Professor Mark Netzloff

Friday 1:00-1:50

This seminar is designed as an introduction to doctoral study in literature and cultural theory at UW-Milwaukee specifically and, also, to current research in primary fields of emphasis that organize the study of literature and culture within the broader discipline. The aim of the course is to provide: 1) basic information students will need as they progress through the program, including course requirements, academic review, exams and the dissertation, as well as protocols for selecting advisors and committees and expectations for making timely progress-toward-degree; 2) best practices and an appropriate timeline for undertaking professional projects such as conference papers and articles; 3) orientation to scholarly work and current debates in primary fields of research represented by the English Department faculty.

Required for all entering Literature and Cultural Theory in their first semester.

ENGLISH 720 Modern Literary Theory

Professor Jason Puskar

MW 2-3:15

A graduate-level introduction to the major critical and theoretical perspectives of the 20th century.

ENGLISH 776 Women Writers: Gender and Anger

Professor Gwynne Kennedy

M 3:30-6:10

The course offers an introduction to the interdisciplinary study of emotions, with a focus on gender and anger. We will examine some of the many ways that gender, race, sexuality, class, and other identity categories influence the representation, legitimacy, value, and political possibilities of anger. Reading are drawn from the humanities, social sciences, and professions. The primary goal of the course is to offer students a body of questions, theories, and issues that they can bring to their own areas of interest.

Texts will include (among others):

- Audre Lorde, *Sister/Outsider*
- Brittany Cooper, *Eloquent Rage*
- Leslie Feinberg, *Stone Butch Blues*

ENGLISH 875 Seminar in Modern Literature: Voyage, Myth, and Ocean

Professor Andrew Kincaid

Thursday 5-7:40 PM

Two key concerns will drive this class. First, what does the “modern” in the term “modern literature” mean? Does it refer to form or content? To both? Furthermore, if the novel, as its name suggests,

signifies innovation, what function does the genre play in consolidating new ideologies and histories when they emerge? Our class will explore the concept of the modern, contextualizing it against other temporal constructions, such as the old, the contemporary, and the new.

Second, in order to investigate both modern literature and modern myths, our course will examine the deployment in fiction, poetry, and drama of the voyage motif. From the earliest narratives (*Jason and the Argonauts*, *Ulysses*, “Noah and the Ark”) through to the origins of the modern novel in the eighteenth century (Trollope’s *Roderick Random* and Defoe’s *Robinson Crusoe*), to modernism (Woolf’s *The Waves* and *The Voyage Out*) and postmodernism (when the ship became a spaceship), literature has repeatedly pushed characters onto the ocean, where, far from land, new ideologies, geographies, and identities can be tested. The ship becomes a laboratory, the ocean an experiment, and life a voyage.

Our class will examine this connection between the modern and the oceanic, posing the question of what happens to modernity at sea and to lives cut adrift.

Authors and books may include:

- *Jason and the Argonauts*
- Tobias Smollett, *Roderick Random*
- Jane Austen, *Persuasion*
- Richard Henry Dana, *Two Years Before the Mast*
- Fred d’Aguiar, *Feeding the Ghosts*
- Virginia Woolf, *The Voyage Out*
- Joseph Conrad
- Herman Melville
- Jules Verne, *Twenty Thousand League Under the Sea*
- Margaret Mead.
- Johann Wyss, *Swiss Family Robinson*
- Amitav Ghosh, *Sea of Poppies*
- Ursula Le Guin, *Tales from Earth Sea*

ENGLISH 879 Seminar in Native American Literature:

Professor Kimberly Blaeser

Tuesday 4-6:40

Intensive examination of one or more major writers, themes, or critical topics in the literature of Native Americans.

RECOMMENDED

ENGLISH 817 Seminar in Critical Writing

Professor Jane Gallop

Course Description: The course concentrates on revision rather than composition of first drafts. The assumption is that in revision the writer is working more on expression than on the ideas, more on the actual writing than on the thinking. Learning to revise is learning to see the difference between what you write and what you meant to write. Learning to revise is learning to read your writing as if it were written by someone else, not relying on your sense of what you meant. To that end, students will learn to comment on each other’s writing and then learn to apply those comments to their own writing.