



Department of English – Graduate Division

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Spring 2015 Graduate Course Descriptions

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English 314, Structure of English

Thomas Purnell

MWF, 9:55 AM to 10:45 AM, 2637 Humanities

[English Language and Linguistics] (Mixed Grad/Undergrad) An introduction to linguistic methods of analysis and description of English syntax and morphology. Students who have taken English 324 prior to fall 2014 may not enroll in this course.

English 315, English Phonology

Kelly Abrams

MWF, 12:05 AM to 12:55 PM, 2637 Humanities

[English Language and Linguistics] (Mixed Grad/Undergrad) Basic principles of phonetics and phonology applied to the description of English. Students who have taken English 330 prior to fall 2014 may not enroll in this course.

English 415, Introduction to TESOL Methods

Sandra Arfa

TR, 1:00 PM to 2:15 PM, 399 Van Hise

[English Language and Linguistics] (Mixed Grad/Undergrad) An introduction to the teaching of English to speakers of other languages. Exploration of the contexts in which English is taught, and methods and materials used to teach it. Students who have taken English 334 prior to fall 2014 may not enroll in this course.

English 416, English in Society

Jihyeon Jacee Cho

TR, 2:30 PM to 3:45 PM, 119 Noland

[English Language and Linguistics] (Mixed Grad/Undergrad) This course provides a general introduction to the area of linguistics (“sociolinguistics”) that is primarily concerned with the interrelationships between language and society. In this course, we will discuss how language reflects society focusing on uses of English. We will consider various social and contextual factors affecting language such as age, gender, race, ethnicity, geographic region, cultural and pragmatic norms, and identity of the speaker. We will also consider societal attitudes toward varieties of the English language (e.g., regional and social class dialects), language planning and policy, and multilingualism in the U.S. We will also learn how to design and carry out a sociolinguistic study. All reading materials will be available electronically on the course website.

English 514, English Syntax

Anja Wanner

TR, 11:00 AM to 12:15 PM, 2637 Humanities

[English Language and Linguistics] (Mixed Grad/Undergrad) Do you like to puzzle linguistic pieces together? Do you sometimes wonder why sentences that seem to make sense semantically just don't sound right? (*It was expected Harry to leave early)? Did you enjoy diagramming sentences in "The Structure of English?" Then this may be the class for you.

In this class we will combine the analysis of sentences with an in-depth exploration of a particular theoretical framework, the "Principles & Parameters" (also: Government & Binding) approach to syntactic analysis, first introduced by Noam Chomsky in the 1980s. Chomsky's approach to syntactic theory is also known as "Generative Grammar." Both data and analysis will be more complex than in the "Structure of English" course. For instance, we will look at infinitives (He tried __ to leave), which lack a visible subject, but which are interpreted as sentences with agents nonetheless. Other constructions with invisible agents include imperatives (Wash your hands!), and passives (Mistakes were made). We will also look at complex constructions that involve the ordering of objects, for example the particle verb construction (I looked up the information/I looked the information up -- what exactly happens with the particle?) and the double object construction (give a book to Mary/give Mary a book -- do they mean exactly the same?). You will learn how to analyze these sentences, how to represent them as tree diagrams in an updated version of the X-bar format, and to compare the generative analysis with a more traditional approach to the analysis of syntax.

The core assumption of generative grammar theory is that an infinite set of syntactically wellformed (grammatical) sentences can be produced (generated) on the basis of a finite set of principles, which are universal (valid in every language) and which may not be violated because they are an integral part of the human language faculty. You will learn to explain the ungrammaticality of sentences like [*Sally's brother doesn't like herself] or [*It was expected Harry to leave early] as violations of one or of these principles, which are part of everyone's mental grammar (but which cannot be found in an ordinary grammar book). Occasionally, we will include data from corpus searches and we will relate the topics that we discuss to observations from first and second language acquisition. You will not have to read a lot for this class, but you will spend a fair amount of time analyzing syntax problems every week. There will be weekly homework assignments, quizzes, two exams, and a presentation on a syntactic construction, such as the relative clause or the imperative (graduate students will also have to write a paper). Tree diagrams will get fairly complex in this class, but what really matters is the ability to construct a syntactic argument: Why is a construction problematic? Why is one analysis better than another? What are problems that remain unsolved?

This class is required for M.A. students in Applied English Linguistics, it is semi-required for the English Linguistics track in the major (you have to take this class or English 516, Grammar in Use, which is not offered this semester), and it counts as an elective towards the English Major. ENG 324/ENGL 314 (Structure of English) is a prerequisite for this course.

Required textbook:

Andrew Carnie: Syntax. A Generative Introduction. 3rd Edition. Oxford: Blackwell.

English 521, Beowulf

Jordan Zweck

TR, 2:30 PM to 3:45 PM, 4208 HC White

[Literary Studies] Intensive study of Beowulf in the original language (Old English). Line-by-line translation of the text will be supplemented by recent critical literature relating to the poem (whether linguistic, thematic, or contextual) as well as by readings from relevant critical literature. In addition to daily translation, course requirements also include two exams and a paper. Open to graduate and undergraduate students. PREREQUISITE: English/Medieval 320/520 (or the equivalent of one semester's study of the Old English language).

English 703, Researching Writing and Writers:**Qualitative Methods in Writing Studies**

Kate Vieira

R, 2:30 PM to 5:00 PM, 7105 HC White

[Composition & Rhetoric] What kinds of questions about writing can qualitative studies answer? And how does one do qualitative research about writing? In this course, we will address these questions by analyzing selected ethnographic and qualitative studies of literacy and by developing our own small-scale projects, including study design, research ethics, data collection, data analysis, and of course, writing. As we write, we will pay particular attention to two questions: What are the social and intellectual aims of our research? And how might we most ethically, accurately, and persuasively represent our findings?

Possible texts include: Heath and Street, *On Ethnography*; Fleckenstein et al, "An Ecological Metaphor for Writing Research"; Lillis, "Ethnography as Method, Methodology, and Deep Theorizing"; Nickolson and Sheridan, *Writing Studies Research in Practice*; Behar, *The Vulnerable Observer*; Prior, "Tracing Process"; Hine, "Internet as Culture and Cultural Artefact"; Charmaz, "Coding in Grounded Theory Practice"; excerpts from selected literacy ethnographies (Besnier; Dyson; Cintron; Heath; Street; Moss; Herrington and Curtis; Kalman).

English 704, Classical Rhetoric (Intellectual Sources for Composition Theory I)

Christa Olson

W, 1:30 PM to 4:00 PM, 7105 HC White

[Composition & Rhetoric] Providing both enduring metaphors (e.g. the cave, memory's imprint) and shaping concepts (e.g. topoi, enthymeme, and epideictic), ancient Greek and Roman thought echoes across the history and practice of rhetorical theory in the United States. This course accounts for that long-standing foundation and tracks the recent and historical encounters that have shaken it. From democratic Athens to imperial Rome, colonial Mexico to the contemporary United States, the hegemony and efficacy of "classical" rhetoric has been under negotiation. Our readings and discussions will track the plural methods and conflicting theories that have emerged from that negotiation.

English 709, Advanced English Phonology

Eric S. Raimy

MWF, 9:55 AM to 10:45 AM, 7109 HC White

[English Language & Linguistics] Problems of English segmental and suprasegmental phonology, including morphophonemic alterations and stress assignment.

English 715, Advanced Second Language Acquisition

Richard F. Young

MW, 2:30 PM to 3:45 PM, 4208 HC White

[English Language & Linguistics] Designed for advanced students of second language acquisition and foreign language pedagogy, this course focuses on the social and psychological processes of learning a second language in the classroom. The topic was introduced briefly in English 333 and 318, and in this advanced course we will ask and attempt to answer two basic questions: How is talk organized in a second language classroom? And how does the organization of classroom talk affect second language learning? Our approach to answering those questions will be within two contemporary theories: Conversation Analysis and Sociocultural Theory. Students in this course will prepare seminar presentations from the readings, and will design and carry out a research project on the organization of talk in a second or foreign language classroom. Prereq. English 333 or 318, or consent of instructor.

Pre-Reqs: English 333 or consent of instructor

English 780, Creative Writing - Graduate Workshop: Non-Fiction

Rob Nixon

T, 11:00 AM to 12:55 PM, 202 Bradley Memorial Bldg

The course provides professional training in the writing of fiction, poetry, or creative non-fiction. The topic of the course will vary from semester to semester.

English 781, Graduate Fiction Workshop

Danielle Evans

T, 6:00 PM to 9:00 PM, 7105 HC White

Graduate level fiction workshop for MFA creative writing students. Open to other graduate students by submission of writing sample. Students write short stories and novel chapters, critique the work of fellow students and read contemporary fiction.

Pre-Reqs: Admission to the MFA in creative writing or permission of director of creative writing

English 799, Independent Reading

Various Faculty by permission

Independent study with faculty member by permission. Requires submission of 799 approval form when course taken in lieu of required class. Contact Graduate Division for more information.

English 804 Sec 1, Renaissance Historicisms: Old, New, Un-, and Anti-

Stephanie Elsky

T, 1:30 PM to 3:30 PM, 7109 HC White

[Literary Studies] This course will focus on questions of periodization and temporality in Renaissance literature, both English and European by considering a double movement: (1) early modern writers looking at the past and (2) scholars of the early modern period looking at the early modern past while it looks at its own past. We will consider where these two movements converge and diverge by focusing on a set of keywords about temporal change from the early modern and modern periods, including custom, restitution, and invention (from the Renaissance) and chronology, political theology, and hauntology (from modernity). Moreover, this class proposes that literary forms and rhetorical figures including proverbs and commonplaces, etymologies, and meter belong to this list of theoretical vocabulary. We will be especially concerned with how literature and rhetoric shape models of temporality, and how they derive from and/or challenge these models. Threaded through this course will also be a critical genealogy of temporality in Renaissance studies, from the old historicism to the New Historicism to the recent challenges to historicism by a range of critics in sexuality studies, queer theory, political theology, and postcolonial studies. We will conclude this historiographical arc by attending to the critical notion of “presentism” that has recently become popular in Shakespeare studies.

Finally, this course aims to prepare graduate students for different aspects of the profession. To that end, in addition to smaller writing assignments and a final seminar paper, students will write one book review of a recent publication relating to their specific interest within the study of early modern temporality. They will also deliver conference-length versions of their seminar papers and locate two different types of conferences to which they might submit them (for example, a period-based conference and a theme-based one). As part of their final assignment, they will write two separate paper proposals that frame their work for different contexts and audiences.

Readings will include Thomas More’s *Utopia*, Erasmus’s *Adages*, Petrarch’s *Familiar Letters*, Spenser’s “*The Ruins of Time*,” Shakespeare’s *Cymbeline* and *Hamlet*, Anne Clifford’s *Diaries*, and Isabella Whitney’s *A Sweet Nosegay*; antiquarian historians including Raphael Holinshed and Thomas Browne; and early modern political thinkers including Edward Coke, Richard Hooker, and Thomas Smith. Theoretical materials will include essays and books by Nietzsche, Walter Benjamin, Hannah Arendt, Derrida, Reinhart Koselleck, and Carl Schmitt. Critical readings will include Jacob Burkhardt, Ernst Kantorowicz, Stephen Greenblatt, Madhavi Menon, Julia Lupton, Victoria Kahn, Margreta de Grazia, and Ania Loomba.

English 804 Sec 2, Discourses of Disability Before 1800

Elizabeth Bearden

R, 1:00 PM to 3:30 PM, 7109 HC White

[Literary Studies] This course centers on concepts of physical disability from antiquity to the Renaissance. Literary theory, philosophy, and history will help us frame our thinking about how disability is produced. Authors investigated will include Petrarch, Castiglione, Edmund Spenser, Montaigne, and Francis Bacon. Disability scholars will include Mitchel and Snyder, Lennard Davis, Ellen Samuels, Garland-Thomson, among others. Along with considering how texts like Shakespeare’s *Richard III* or Milton’s *Samson Agonistes* represent disabled figures, we will investigate the generic, social, and spatial contexts from which these representations arise. The reading for this advanced, comparative course will be plentiful and challenging. A willingness to work hard and an openness to new ways of thinking are required.

The course has four thematic areas of focus:

1. Genealogies of disability: Monsters, miracles, marvels, medicalization?;
2. Body, passibility, and incarnate subjectivity;
3. Narrative prostheses and unnatural narratology;
4. Space, the imago mundi, and geographies of disability.

The student should have a firm understanding of these overarching concepts by the end of the class. These topics will help to define our discussion of the texts at hand. The goal of the course is not only to provide an understanding of the history of the representation of disability in literature before 1800, but to think critically and deeply about how these early productions of disability continue to affect the way we ascribe meaning to disability today.

English 806, Blake and Visuality

Theresa M. Kelley

T, 10:00 AM to 12:30 PM, The Writing Center, 6171 HC White

Perhaps the best way to describe this seminar is to say that it will offer an introductory, graduate level immersion in the poetry and visual media that Blake developed to convey his fourfold understanding of the world and its beings. That world includes the materiality of romantic era print culture--Blake was a professional engraver who illustrated most of his poems and he experimented in tempera, watercolor and other color printing media—and his vision of possibility and revolution, which never really settled into a single pattern. You will enter magical places that defy simple geographical description, and verse forms that are by turns simple and surprising. Blake's poems, places, and the beings that create or inhabit them have many dimensions. They all embody Blake's view of the failures (and future possibilities) created by institutional, religious and individual repressions. We will approach this body of work by beginning with Blake's early not yet quite prophetic poems and then move into his great works, which he called prophecies but which we might also read as wary of prophecy. In Blake we encounter a poet whose puns are visual as well as verbal, whose mythological creatures move and declaim in extraordinary ways, and an artist-poet whose visions, in the mind, and mostly on paper, constitute a radical invitation to reading them. In every seminar session we will think collectively about how Blake's visuality belongs to the textual arguments he creates. All work for this seminar will be doubly bound to texts and images.

Blake's art and poetics are steeped in the world and historical moment he inhabited: London, the promise, then disappointment of the French Revolution, slavery, hope for the new Americas, and the task of imagining new worlds. We'll be using the online William Blake archive a lot to keep before us the quite material, splendid art that was for Blake a necessary poetic vehicle. The Blake Archive is (www.blakearchive.org/blake/main.html) a digitized hypertext archive that will allow you to compare different extant copies of Blake's books (each differently printed, colored, and ordered and none of them mass produced in Blake's lifetime). The site's search tool helps you to track a particular word or image throughout Blake's oeuvre. Its critical bibliographies will help you get started on Blake related topics.

Required texts (as of 2014: more may be added by next spring):

The Complete Poetry & Prose of William Blake, Newly Revised Ed., David V. Erdman, Comm. Harold Bloom (New York: Random House / Anchor Books, 1988 or reissue)

William Blake: The Complete Illuminated Books, Ed. David Bindman (London: Thames & Hudson, 2001)

Damon, S. Foster. A Blake Dictionary: The Ideas and Symbols of William Blake, Revised and updated Ed. with Morris Eaves (New York: Brown UP, 2013)

Note: a word about Damon's Dictionary: it is a reference source that readers both love and hate because it canvasses all the turns and counterturns of Blake's mythological world (that is the love part) but then tries to consolidate the dissonant versions of Blake's characters that move across his poems (the hate part). Read and revise, perhaps by creating a "dictionary" of your own. Or write against the very idea of a Blake dictionary.

Coursework: Several shorter essays and seminar contributions; a longer final essay.

English 811, Apocalypse Now: Writing the End of Time in America

David A. Zimmerman

R, 10:00 AM to 12:30 PM, 7109 HC White

This seminar examines American apocalyptic literature from Puritanism through postmodernism, with an emphasis on contemporary novels. This literature takes Christian sacred history, ending in Judgment Day, as its thematic object, figural referent, or formal backdrop. We will study the religious, cultural, and ecological dimensions of this literature, but our focus will be on its literary entailments. These include how writers have met the narrative and formal challenge of representing the end of terrestrial time; how novelists, visual artists, and others have adapted Protestant figural strategies to convey the connections between sacred history and secular events, including ecological events; and how modern writers have wed older allegorical and parabolic modes of representation to realist and postmodern ones. In addition to 17th- and 18th-c. millennial literature, we will read George Lippard, *The Quaker City* (the bestselling novel in America before *Uncle Tom's Cabin*); Thomas Pynchon, *The Crying of Lot 49*; Marilynne Robinson, *Housekeeping*; Colson Whitehead, *Zone One*; and Karen Russell, *Swamplandia!*.

English 816, Current Topics in African American Literature and Criticism

Aida Levy-Hussen

W, 1:00 PM to 3:30 PM, 7109 HC White

[Literary Studies] This course will introduce students to a diverse set of concerns at the center of African American literary study today: canon construction and periodization (including the question of whether African American literature is categorically obsolete); literary representations of slavery and other collective traumas; the discursive properties of race, class, gender, and sexuality; blackness and diaspora; and theorizing the African American subject. We will focus on late twentieth- and twenty-first-century literature and criticism, though we will take care to position our inquiry within a long tradition of black interpretive practices. The following questions will serve as the "connective tissue" for our survey: How do contemporary African Americanists revise, reject, or re-imagine the terms and stakes of black literary and critical enterprises? What objects and forms of critical desire inhabit current theorizations of literature's cultural labor?

Assigned reading for the course will likely include works of fiction by Teju Cole, Mat Johnson, Gayl Jones, Randall Kenan, Toni Morrison, ZZ Packer, and Colson Whitehead. Theoretical selections may include writing by Stephen Best, Madhu Dubey, Saidiya Hartman, Fred Moten, Jared Sexton, Hortense Spillers, Kenneth Warren, and Frank Wilderson. Course requirements will include active class participation, a

weekly reflection paper (1 single-spaced page), a short paper (5 double-spaced pages), and a longer paper (20-25 double-spaced pages).

English 822, Empire of the Ark

Anne McClintock

M, 11:00 AM to 13:30 PM, 202 Bradley Memorial Bldg

[Literary Studies] This is an interdisciplinary course in which we explore the burgeoning fascination with animals in contemporary mass culture, literature, film, photography and advertising, while engaging some of the central ideas animating the current upsurge in animal and environmental studies.

Throughout the course we will explore four major themes: how animals are represented and imagined across a variety of cultural forms; how rethinking 'animals' obliges us to rethink what it means to be 'human'; how certain human groups have been "animalized" as an aspect of imperial, carceral modernity; and what strategies we can develop to transform our lived relations with other species and our relationship with the planet itself. We will engage cultural representations of animals in the context of some of the major, unfolding environmental crises of our time.

Some of the questions we will explore together are: Why has the theme of animals had such recent popular resurgence? Can our fascination with animals be seen, in part, as a requiem for the animals disappearing so rapidly and traumatically from our intimate, personal lives and from our social landscapes?

English 990, Reading for Prelims

Variable Credit Course

Independent directed reading. Requires permission of faculty member, frequently the chair of prelim committee.

English 999, Dissertation Research

Dissertation Adviser

Variable Credit Course

Independent research and writing for post-prelim graduate English students. Dissertators should enroll in 3 credits only.
