

# Graduate Level Course Descriptions

## Fall 2007

### 320 Old English

Reames, Sherry L

MWF 8:50 AM - 9:40 AM

229 EDUCATION

An intensive introduction to the Old English 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 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 and punctual attendance, in-class recitation, and daily homework (including the memorization and review of paradigms, memorization and review of vocabulary, and additional reading and practice on the course website) are essential in this course. Such factors will have a substantial influence on the student's final grade. So will individual progress— so don't panic if you have a hard time at the beginning.

#### Required Texts

(MK) Samuel Moore and Thomas A. Knott, Elements of Old English, rev. by James R. Hulbert, latest edition (out of print-- xerox copies available at Underground Textbook Exchange)

(Guide) Bruce Mitchell and F. C. Robinson, Guide to Old English, 5th ed. or later. (Blackwell, paperback)

(web) <http://www.wisc.edu/english/courses/320/>

### 324 Structure of English

Raimy, Eric S

MWF 8:50 AM - 9:40 AM

4208 WHITE

(Applied English Linguistics students.) 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: t.b.a.

### 330 English Phonology

Raimy, Eric S

MWF 11:00 AM - 11:50 AM

4208 WHITE

(Applied English Linguistics students.) Prereq. English 324 or consent of instructor. This course offers an introduction to the sound system of English, including phonetics and elementary phonology. Topics include articulatory phonetic descriptions of consonants and vowels, classical phonemic theory, the nature of phonological processes, linguistic change and the acquisition of phonological systems. By the end of the course, students should be able to describe and transcribe speech sounds of English, recognize and describe phonemic and phonotactic patterns and account for basic phonological processes.

Requirements: Regular homework assignments, hour exams, and cumulative final exam.

### **333 Second Language Acquisition**

**Young, Richard F**

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

**1651 HUMANITIES**

(Applied English Linguistics students.) 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 or another language 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 to facilitate the learning process.

### **334 Introduction to TESOL Methods**

**Arfa, Sandra**

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

**4208 WHITE**

(Applied English Linguistics students.) 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.

### **700 Introduction to Composition Studies**

**Young, Morris**

**F 10:00 AM - 12:30 PM**

**7105 WHITE**

Is there really such a thing as composition studies? And if so, isn't it just the kind of work teachers of writing (as opposed to literature) do? In this course, we'll examine the rise of composition studies as a field through its economy: how did comp-rhet become a field that has little respect in many English department and is seen as a lower-caste stable of teachers; while at the same time it is the engine that feeds English departments, pays for its graduate programs, and staffs the colleges and universities of this country at three times the rate of any other field of English studies?

### **702 Perspectives on Literacy**

**Brandt, Deborah L**

**TR 11:00 AM - 12:15 PM**

**7105 WHITE**

This is a rapid reading course focusing on works from the New Literacy Studies and like-minded works. NLS treats writing and reading as pluralistic cultural practices whose forms, functions, and influences take shape as part of larger contexts--social, political, historical, material and, always, ideological. The New Literacy Studies arose in reaction to earlier theories that treated literacy as an autonomous technology delivering certain predictable consequences, social and cognitive, to its users. We will read ethnographic and historical studies, with a particular eye to the difficulty of studying literacy in context, and we will look carefully at the theoretical and methodological choices that the authors make. Among other questions, we will assess the implications of this research for literacy teaching and learning in school contexts and for directions in literacy research. We also will try to identify the next frontier in new literacy studies: What should be studied now and how? Finally, we will ask whether the premises of new literacy studies have themselves reached a level of orthodoxy worthy of questioning and, perhaps, overturning. Students in the class will have the option of engaging in literacy work in the community in lieu of the usual academic writing project.

**710 Discourse Analysis**

Ford, Cecilia E

F 1:00 PM - 5:30 PM

304 EDUC SCI

(Consent of instructor is required.)

This course provides a practice-intensive introduction to the analysis of talk-in-interaction. E.A. Schegloff calls real time interaction the "primordial site of sociality". Our work in 710 will be on learning the craft of analyzing language as social action. Each class will have required background readings, and class sessions will involve focused practice in the analysis of language as action. We will attend to turn construction, turn taking, collaborative courses of action, the interactional emergence of stories, practices for repair and correction, and the local construction of (and resistance to) roles, relationships, and institutional structures.

**711 Research Methods in Applied Linguistics**

Young, Richard F

TR 9:30 AM - 10:45 AM

2251 HUMANITIES

This course is designed to prepare graduate students in second language acquisition and other branches of applied linguistics to critically evaluate published research in their field and to design their own research studies.

The course will introduce the main concepts of research in applied linguistics and especially in second language acquisition. The course aims to make you comfortable with critically evaluating published reports of both quantitative and qualitative research studies in our field. The methodology of quantitative research, especially the use of inferential statistics, will be the main focus of the second half of the course. If you intend to use statistics in your own research, however, I advise you to take an in-depth and hands-on treatment of statistics in education. Consider taking the series of two courses offered in the Department of Educational Psychology: 760 and 761, Statistical Methods Applied to Education I and II.

A sample syllabus for this course is on the web at <http://www.wisc.edu/english/rfyoung/eng-711.fall2006.syllabus.html>

## Required Texts

Mackey, A., & Gass, S. M. (2005). *Second language research: Methodology and design*. Mahwah, NJ: Erlbaum.

Brown, J. D. (1988). *Understanding research in second language learning: A teacher's guide to statistics and research design*. New York: Cambridge University Press.

Ryan, B., Joiner, B., & Cryer, J. (2005). *MINITAB® handbook*. (5th ed.). Belmont, CA: Brooks/Cole—Thomas Learning.

## Recommended Materials

American Psychological Association. (2001). *Publication manual of The American Psychological Association* (5th ed.). Washington, DC: Author.

MINITAB release 14. *Statistical software for Windows or Macintosh*.

Prerequisites: Graduate status and consent of instructor

**713 Topics in Contemporary English Linguistics**

Ford, Cecilia E

R 4:00 PM - 6:30 PM

2251 HUMANITIES

An important part of graduate student training—for PhD students as well as advanced MA students interested in academic scholarship—is socialization into the practices of researchers and theorists in the academic field in which the student will become a member. English 713 seeks to provide such students with guidance in some of the academic practices. Specifically, the course will offer guided experience in a practice integral to conferences in one's field, namely, preparing and delivering a paper to an academic audience. Activity in the course will involve developing plans for, writing, and presenting a paper on one's research or theoretical interests. The event will be a symposium, organized by and consisting of presentations by the participants in English 713. It will be held here on campus toward the end of the semester.

English 713 is organized as a seminar in which several of the English Language and Linguistics faculty participate and/or advise students on their work. Students are also welcome to use advisors from Rhetoric and Composition, and from departments other than English, as is appropriate to their research topics. I will serve as advisor in the planning of the symposium and the presentations, and I, your other advisors will serve as readers, where relevant, of the written paper which the presentation is based on. As a seminar, English 713 normally limits itself to about 12 students, and is student-centered with input from the faculty participants/advisors. While the course is required for PhD students in English Language and Linguistics, we strongly encourage any PhD or advanced MA students from any area related to language (regardless of the particular language/s) to participate. In fact, we prefer the stimulation that such interdisciplinarity brings with it.

**723 Critical Methods**

Guyer, Sara

R 1:00 PM - 3:30 PM

242 EDUCATION

English 723 is required of all graduate students except those for whom it is waived by the Director of Graduate Studies. Course description not yet available.

## **726 Restoration Drama: Texts and Contexts**

**Quast, Tobia**

**TR 9:30 AM - 10:45 AM**

**7105 WHITE**

The focus of this course is Restoration drama as the major genre after 1660, when the ban placed on the theaters by the Puritans was revoked. New plays were staged for a new public. For the first time actresses were seen on a stage which showed already features of what we today consider to be a modern stage: Curtains, backdrops, artificial lighting, and other features of the Proscenium arch theater were newly developed.

With Restoration comedy and heroic drama the decades following the Restoration stood in sharp contrast to the seriousness of the Puritan Interregnum (1649-1660). Dealing with the relations and intrigues of men and women in an upper-class society the comedy is characterized by its urbanity and wit, while for the heroic play "love and valour ought to be the subject", as John Dryden puts it in the preface to his *The Conquest of Granada* (1672).

However, the elaborate art of witty dialogues and sometimes violations of social conventions resulted in a countermovement: By the end of the decade the Restoration comedy is being attacked for its immorality and libertinism. In *A Short View of the Immorality and Profaneness of the English Stage* (1698) Jeremy Collier even calls for a renewed closure of theaters. At the turn of the century playwrights such as George Farquhar write from within a literary period that witnessed major changes in genre and taste.

On the agenda of this course are plays by John Dryden, William Congreve, William Wycherley, George Farquhar, Thomas Otway – and Aphra Behn, the first professional woman-writer. With Henry Fielding's *The Tragedy of Tragedies, or the Life and Death of Tom Thumb the Great* (1731) we will also have a look at an amusing parody of the heroic tragedy. Of further interest are Dryden's theories on drama, continental influences on Restoration dramatists, and the cultural contexts of this captivating and lively period in English drama.

Students may wish to read the following edition of Restoration plays before the beginning of term: *Restoration and Eighteenth-Century Comedy* (Norton Critical Edition), ISBN 978-0393963342. Further texts for study will be announced in class.

## **727 Literary Theory: Out of Europe--History, Memory and Exile Since 1945**

**Bernard-Donals, Michael**

**M 11:00 AM - 1:30 PM**

**7190 WHITE**

The year 1945 marks a watershed. It marked the end of the second world war and Nazism, the beginning of the end of colonialism, and the advent of the nuclear age. Within three years the state of Israel had been carved out of the middle east, apparently redeeming the Holocaust but displacing hundreds of thousands just as the Holocaust itself had done. New borders led to displacement and social upheaval in Europe, in north Africa, in South America, and in south Asia. Moreover, the modes of representation that had previously sufficed for the writing of history and other narratives seemed after the Holocaust and the war to collapse under the weight of atrocity. In short, what has come out of Europe since 1945 is a profound shift in how we understand the relation of history and memory, of national identity and exile.

This course will take account of these shifts, particularly as imagined by writers and theorists whose aim is to reimagine Europe, and how the events of Europe in the middle part of the 20th century have had profound effects elsewhere. At least as significantly, we will take account of the ways in which "since 1945" is itself a problematic phrase in the European context because of its insistence upon temporal and historical fixity. The course will challenge traditional notions of history and temporality, of place and origin, of authenticity and identity in part because many if not most of the authors and theorists we'll examine in this course themselves have put enormous pressure on these categories. Are Israelis European? Are the German-speaking children of Turkish migrant workers? What are we to make of the phenomenon of Peronism in Argentina, as a homegrown national socialism or as a distant relative of Mussolini's fascism? To what extent can state terror after the Holocaust (in South Africa or Argentina, for example) be understood in terms of its own history? And how, in an age of manufactured historical reality, do we determine how writers, historians, and individuals are acting in good faith?

Among the theorists we'll read will be Theodor Adorno, Hannah Arendt, Jacques Derrida, Alain Badiou, Slavoj Zizek, Pierre Vidal-Naquet, Hayden White, Alain Finkielkraut, Jean-Paul Sartre, Marianne Hirsch, Edith Wyschogrod, Jean-Francois Lyotard, and Dominick LaCapra. Among the authors we'll read will be Antje Krog, Aharon Appelfeld, Luisa Valenzuela, Jorge Luis Borges, Sarah Kofman, Yehuda Amichai, Mahmoud Darwish, and Albert Camus.

## **752 Religious Traditions in Late Medieval English Literature**

**Reames, Sherry L**

**WF 11:00 AM - 12:15 PM**

**7109 WHITE**

Although it was once assumed that medieval religious literature always expressed the views of the clergy and that the clergy themselves were all of the same mind, rereadings of this literature in the past two decades have found an enormous variety of competing voices and interests, including those of political radicals, women, Wycliffites, and other marginalized groups. The volatility of the traditions can be seen in Chaucer's *Canterbury Tales*, and is even clearer in certain genres that flourished further away from courtly society in the late 14th and 15th centuries: satirical poems on religious themes, popular drama, saints' legends, and spiritual autobiographies. During the semester we will study some of the richest and most significant works from these genres (including *Piers Plowman* and some of its satirical predecessors, selected plays from the York and Wakefield cycles, *Mankind*, the *Book of Margery Kempe*, the *Showings of Julian of Norwich*, and some key selections from Chaucer), along with some of the best current critical discourse on these literatures and the culture or cultures that produced them.

### Requirements

(for M.A. students):

two papers of medium length (9-12 pages each) and probably either a mid-term or a final exam

(for Ph.D. students):

-a single, substantially longer paper on a topic to be worked out between us

(for everyone):

regular, active, and informed participation in class discussions, and leading the first 45 minutes of a class twice during the semester

## **763 Literature, Politics, and Nationhood in Early Modern England**

**Loewenstein, David**

**M 11:00 AM - 1:30 PM**

**7105 WHITE**

The aim of this graduate course is to examine one of the most notable recent topics in early modern literary studies: literature, politics, and the emerging sense of nationhood in Renaissance England. How did writers attempt to engage themselves in and analyze the changing world of English politics and religion? How did they contribute to the representation and construction of England as a nation during this period? We will also consider, unlike some newer historical work in early modern literary studies, the role of religious beliefs, conflicts, and ideology as they contributed to a heightened, contested, and imagined sense of English nationhood. How did writers understand and represent the impact of the Reformation, and the tensions it generated, on literary, political, and religious culture? In addition, we will read important political texts alongside major literary works, so that we can think rigorously about their interconnections and the challenges of reading literature in history during the early modern period. We will study this interplay between early modern texts and their political and national contexts by looking at a series of works--many canonical, some less so--between the reigns of Henry VIII and James I.

We will begin our course with a look at the treacherous and unstable court politics of Henry VIII in relation to the political vision and tensions of Thomas More's *Utopia* before turning to Wyatt's courtly lyrics and epistolary satires. We will then study the Examinations of Anne Askew to see how issues of politics, fears of heresy, religious persecution, and literary narrative intersected in the mid-1540s, a critical moment when the emerging Protestant Reformation met powerful conservative resistance in Renaissance England. We will next study interconnections between literature, politics, and Protestant nationhood in Elizabethan England by reading significant selections from *The Faerie Queene* and all of Sidney's *Old Arcadia*, alongside selections from the writings of Elizabeth I, especially her political speeches. We will then look at Shakespeare's Henry V as an imaginative expression of English nationhood and as a complex examination of the tensions and ambiguities of monarchy in Elizabethan England. When we get to the early Stuart period, we will read selections from the political writings of James I--keeping mind that they too can be read closely as rhetorical texts--and then study Shakespeare's *Macbeth*, the politics of Jonson's poetry, and the representation of Stuart power in selected court masques (including several by Jonson and Inigo Jones). At times I will supplement our principal readings with selected readings from additional primary texts (in a volume edited by David Cressy and Lori Ferrell) and from some prominent historical studies (by Stephen Greenblatt, Richard Helgerson, Andrew Hadfield, Claire McEachern, and other critics) so that we can reflect more critically and rigorously on what it means to read English Renaissance texts in terms of the contingencies of history and in terms of the literary construction of English nationhood.

This course is designed as a M.A. class, but more advanced students in the early modern period are very welcome to take it. Requirements include active class participation, in-class presentations, a shorter essay and a longer term paper.

## **781 Graduate Fiction Workshop**

**Kercheval, Jesse L**

**M 7:00 PM - 9:00 PM**

**7105 WHITE**

For MFA students only and by special permission.

## **782 Graduate Poetry Workshop**

**Barry, Amy Quan**

**M 7:00 PM - 9:00 PM**

**7109 WHITE**

For MFA students only and by special permission.

**783 Creative Writing Pedagogy**  
Mitchell, Judith T 1:20 PM - 3:15 PM 6110 WHITE

For MFA students only and by special permission.

**785 MFA Thesis**  
TBD - "" ""

For MFA students only and by special permission.

**790.1 Proseminar-Teaching of Writing**  
R 11:00 AM - 12:15 PM

**790.2 Proseminar Teaching of Writing**  
R 1:00 PM - 2:15 PM

**795 One-credit Seminar**  
Nystrand, P Martin - "" ""

**799 Independent Reading/Directed Reading.**  
Requires Consent of Professor - "" ""

This is for students who have not taken prelims. Students taking English 799 to fulfill an English course requirement must submit a 799 Approval Form to the Graduate Division office. Instructing professor must authorize student to enroll through Robyn Shanahan in Graduate Division office.

## 801 Romantic Futures

Kelley, Theresa M

W 1:00 PM - 3:30 PM

7105 WHITE

Romanticism began with idealist and political hopes for a new beginning. Wordsworth's famous declaration in *The Prelude* captures this euphoric moment: "Bliss was it in that dawn to be alive, / But to be young was very heaven!" French and American declarations of human rights, English hopes for parliamentary and social reform, revolutionary hopes travel abroad. But those hopes, as Coleridge says in another context, were soon defrauded: the French Revolution morphed into the Reign of Terror, being at war became the norm for English citizens, and the definition of the human for which human rights would be enacted rapidly shrank. Women and slaves were soon out of the picture, and the British became imperial powers at home in Ireland and around the globe. How, this seminar asks, do Romantic writers write after the collapse of the early Romantic sense of the future as full of possibility? What discourses about the future remain? What forms of writing emerge to mark this new Romantic vision of futurity? Some tentative answers to these questions: the future now looks worm eaten by a sharpened sense of the contingency of events, not as events managed and order by laws of probability, but as the roll and pitch of events and motives that double back and confound each other. Writing with the future in view (or in the rearview mirror) appears by turns idealist, bleakly material and, perhaps not so surprisingly, imagining the future becomes a more complicated and ironic activity. Subjectivity and the sense of history will never recover. From this array of disappointments, a different understanding of how to think historically and imagine the future emerges. How it emerges and what it becomes is the topic of this seminar.

Introductory readings: contingency, probability, hazard, chance: how thinking about the future changed with the end of the ancien regime begin with narrative futures: how Romantic narratives and figures open or close futures, how they open to political history or scientific narratives, inquiries.

Oriental tales/drama: Sacontala, *The Hindu Wife*, *Lalla Rookh*

Then: multiplied narratives and tricky futures: STC's *Rime* and [longtime] WW's *Prelude* [terror as the interruption, the real rev in the radical sense and the unsteady sense of the future it appears to breed in Romantic writers], Smith's *Beachy Head*

I'd like to do a section on British India and question of the future and futures trading in the financial sense: Hastings, Burke, Jones, Ar readings, who else...?

Blake, one of the prophecies *Barbauld*, 1811

## 822 Women of the Harlem Renaissance

Sherrard, Cherene M

T 1:00 PM - 3:30 PM

7105 WHITE

This graduate seminar will focus on the women of the Harlem Renaissance, a period of artistic explosion in African American literature roughly defined as beginning in the late nineteen-teens and extending into the late 1930's. The emphasis on women's writing is to deepen the focus of this course in a way that is ultimately more inclusive. Early historiographers of the period excluded women's writing although they were at the center of artistic and editorial production during the era. One of the questions this course will take up is how an emphasis on female authors alters dominant conceptions of the New Negro movement and the period as a whole? To that end, this course will place the work authors like Jean Toomer, Claude McKay, and Langston Hughes in critical conversation with the central figures of this course, including but not limited to Nella Larsen, Jessie Fauset, Zora Neale Hurston, and Dorothy West. Finally, although the Harlem Renaissance has long been considered crucial within the continuum of the African American literary tradition, it now also figures prominently within the discourse of American and European modernisms. We will also push the boundaries of genre by looking at collaborations between visual artists and novelists, blues musicians and poets, and exceed national boundaries by examining the Harlem Renaissance's vibrant internationalist, transatlantic scope, especially its impact on Negritude authors and intellectuals, and its relationship to other black political and artistic movements such as Garveyism, the New Negro left, and the Chicago Renaissance.

Required Texts:

*When Harlem Was In Vogue*, David Levering Lewis

*Rhapsodies in Black: Art of the Harlem Renaissance*, Richard Powell

*Color, Sex and Poetry*, Gloria Hull

*Women in the Harlem Renaissance*, Cheryl Wall

*Modernism and the Harlem Renaissance*, Houston Baker

*Shadowed Dreams*, Maureen Honey

*Their Eyes Were Watching God*, Zora Neale Hurston

*Plum Bun*, Jessie Fauset

*Quicksand and Passing*, Nella Larsen

*The Living is Easy*, Dorothy West

### 823.1 U.S. Poetry since 1950

Keller, Lynn

MW 9:30 AM - 10:45 AM

7109 WHITE

Through the study of representative volumes, this course surveys major trends and movements in American poetry since 1950. Because the 1960s were years of significant upheaval, invention, and renewal in the poetry scene, and because innovations—as well as schisms—of that era have had lasting effects, course readings will be organized around figures who represent significant trends or schools of poetry that emerged between the mid-1950s and the early 1970s. These include beat, confessional, deep image, Black Mountain, New York school, and Black Arts poetry. Alongside key volumes representing these and other developments, we will read quite recent volumes by current poets who can be seen as carrying on and complicating the legacy of the earlier writers/movements. Assigned non-poetic readings— including manifestoes, statements of poetics, and critical essays—will help students place the work of individual poets within broader literary, historical, and cultural contexts. These selections will also acquaint students with current issues and important voices in the field of contemporary poetry studies. Readings from the '60s and '70s will probably be selected from the following

Allen Ginsberg, *Howl and Other Poems*

Robert Lowell, *Life Studies*

Sylvia Plath, *Ariel*

James Wright, *This Branch Will Not Break*

Charles Olson, *Selected Writings* ed. Robert Creeley (or perhaps some Creeley poetry instead)

Gwendolyn Brooks, *Blacks* (or perhaps the *Selected Poems* with a few supplements)

Amiri Baraka, *The Amiri Baraka Reader*

Adrienne Rich, *The Dream of a Common Language*

John Ashbery, *Self-Portrait in a Convex Mirror*

Frank O'Hara, *Lunch Poems*

James Merrill, *The Changing Light at Sandover*

Elizabeth Bishop, *Geography III*

More recent readings have yet to be determined, though it is likely that Susan Wheeler's *Ledger* will be paired with Ashbery's *Self-Portrait* and that work by Susan Howe will be read alongside Olson.

### 823.2 The African American Essay: Hurston, Ellison, Baldwin, Lorde, Jordan, Komunyakaa

Werner, Craig

TR 9:30 AM - 10:45 AM

This course focuses on non-fiction essays written by African American writers best known for their work in fiction and poetry: Zora Neale Hurston, Ralph Ellison, James Baldwin, Audre Lorde, June Jordan and Yusef Komunyakaa. The central question of the course will be: to what extent can we consider this body of writing the foundation for a fully articulated theory of African American expression? Is it possible to apply this theory to writing from other traditions? Students will be encouraged to engage the question of whether the academic discourse associated with post-structuralism, post-colonialism, Freudianism, feminism(s), etc. raises questions which have not been addressed by the writers themselves.

### 824 British Literature and the Global Eighteenth Century

Festa, Lynn

T 1:00 PM - 3:30 PM

7109 WHITE

In the eighteenth century, the great trading companies were consolidated; the sinews of empire were built up in the form of systems of commerce, credit, tax collection, and armed power; the disciplines for the comparative study of man were elaborated, and the slave trade flourished. This course offers a survey of eighteenth-century British literature— including works by Defoe, Swift, Johnson, Sterne, Equiano, Edgeworth, Austen— with special attention to the way European encounters with peoples and societies in different parts of the globe shaped British cultural production. We will read a range of literary texts alongside historical works (excerpts from the *Encyclopédie*, travel narratives, navigation journals, natural histories, Parliamentary debates) as well as selected recent criticism and theory in order to examine some of the questions currently of interest in the field of eighteenth-century studies: how did literary forms generate new ways of imagining relations to remote peoples? How do theories of "man" and of the "human"— including emerging conceptions of racial, ethnic, and gender difference— shape the idea of the individual so critical to accounts of the novel and of lyric? How did the circulation of people, goods, ideas and technologies shape Enlightenment thought and its claims to universality? How might a vision of the global eighteenth century contest accounts of the period and its literature grounded in the category of the nation? Requirements: class participation; weekly email discussion questions; one oral presentation on the secondary reading; one short paper and one final (15-20 pp.) seminar paper.

### 900 Topics in Composition Studies

Brandt, Deborah L

TBD

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(For advanced graduate students only. Professor's consent required.) This is a seminar that focuses on advanced research in literacy studies. Students meet biweekly to discuss dissertations in progress and present problems in research design, method, and execution that are growing out of their ongoing work. For advanced graduate students; requires consent of professor.



**943 The Literature of Colonial America: New Directions in Early American Literary Studies**  
**Brander Rasmussen, Birgit M 1:45 PM - 4:15 PM 7105 WHITE**

Early American Literary Studies is a field in great transition. This course will explore new directions in the study of colonial America, understood in hemispheric and transnational terms. We will explore key issues such as recovery and revision in both primary texts and secondary literature. The course will be organized around three interrelated threads of inquiry: captivity; the politics of writing; and dialogues between early and contemporary literatures on colonial America. Our primary texts will include William Bradford, Mary Rowlandson, Thomas Morton, Phillis Wheatley, Olaudah Equiano, Thomas Paine, Isaaq Joques, Alvar Nuñez Cabeza de Vaca, Thomas Jefferson, and excerpts from The Jesuit Relations. We will also read a few later writers who explicitly engage this literature, ranging from Nathaniel Hawthorne to Louise Erdrich and Eduardo Galeano. Secondary literature will include work by Walter Mignolo, Henry Louis Gates, Jr., Tzvetzan Todorov, Myra Jehlen, Joanna Brooks, Michelle Burnham, and others.

**975 Some Major Modernist British Poets: Sitwell, Auden, Jones, and Bunting**  
**Pondrom, Cyrena N TR 11:00 AM - 12:15 PM 7109 WHITE**

Until relatively recently many critics thought of high modernism in poetry as a largely American phenomenon. But in the last decade both British and American critics have recognized the importance of a British high modernism in poetry, at times infused by the example of major Americans, but bringing to the text some very local and national perspectives quite distinct from the American. The reconsideration of these issues is part of the recent efflorescence of modernist studies.

This seminar will explore the work of four figures, each of whom has written poems that have yet to be examined in sufficient scholarly extent or intensity: Edith Sitwell, W. H. Auden, David Jones, and Basil Bunting. We will examine the British modernist movement and will inquire about the similarities and differences in the paths taken by British and American modernism in poetry. We will examine some of the most important texts written by these poets, considering both their earliest and most avant-garde experiments and their career-marking long poems, and we will seek to understand the reasons that significant British critics sometimes describe David Jones as the most important 20th century poet writing in English. Of the four only one (Sitwell) saw herself through a London British lens—for Jones was Welch, Bunting rooted in the Northumbrian countryside that gave title to his most outstanding poem, Briggflatts; and Auden English by birth but American by adoption. Thus we will particularly attend to the way the poems figure and negotiate cultural identities in a changing world. Among other issues of current interest that students will encounter in these texts are the confrontation with war and suffering; the significance of the everyday; the construction of regional, and national, and gender identities; the exploration of the unconscious; and the effort to present the sublime or unrepresentable.

The earlier of these figures exhibit some of the characteristic features of avant-garde experimental writing, while the later demonstrate some of the recognizable characteristics of the maturing of the high modern: a desire to speak to and for a community, an acknowledgment of the visionary, the deployment and recreation of the mythic, disrupted narrative structures, and integration of intense and precisely observed images in a larger narrative or meditative text. These poets also extend the time of the high modern toward mid-century, slightly later than many earlier accounts of modernism acknowledge. The texts to be considered will include Sitwell's Façade; Auden's early expressionist drama Paid on Both Sides, and his later long poem and Ars Poetica, The Sea and the Mirror; David Jones' In Parenthesis and selections from The Anathemata, and The Sleeping Lord, and Basil Bunting's Briggflatts.

Our work will be accompanied by examination of about a half-dozen brief selected theoretical texts relevant to those issues

**990 Dissertation Research**  
**Dissertation Advisor**

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**999 Independent Reading**  
**By consent of professor.**

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Reading for Prelims