

# Graduate Level Course Descriptions

## Spring 2007

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### **324 Structure of English**

Anja Wanner

TR 11:00 AM - 12:15 PM

228 Education

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 sentence analysis and will enable you to describe and analyze English sentences on your own. You will learn to classify words (nouns, verbs, determiners, adverbs, auxiliaries, 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 syntactic operations that target specific functions (e.g., passivization, question formation). 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. (Grad/Undergrad course. Part of the M.A. in Applied English Linguistics curriculum.)

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

Note: This class will make use of online course software (Learn@UW) -- you will need regular access to the internet.

### **325 English in Use**

Cecilia Ford

W 5:45 PM - 10:15 AM

7115 HCW

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). (Grad/Undergrad course. Part of the M.A. in Applied English Linguistics curriculum.)

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.

### **329 Introduction to Syntax of English**

Anja Wanner

TR 8:00 AM - 9:15 AM

4208 HCW

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 Principles & Parameters approach to syntactic analysis, introduced by Noam Chomsky. Both data and analysis will be more complex than in the basic "Structure of English" course. For instance, we will look at infinitives, relative clauses, resultatives and particle verbs, and will contrast the generative approach with a traditional, more descriptively oriented analysis. One of the questions to be pursued is why certain structures are acceptable (grammatical) in English, while others - which look very similar on the surface - are not. Each student will write a report-like paper on one particular construction. There will also be regular graded and ungraded homework and in-class assignments. The core assumption of generative grammar theory is that an infinite set of syntactically well-formed (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. Towards the end of the semester we will also discuss the relevance of these principles to issues in first and second language acquisition.

Textbook: Andrew Carnie (2002): Syntax. A Generative Introduction. Oxford: Blackwell.

Prerequisite: English 324 or equivalent.

Note: This class will make use of online course software (Learn@UW) - you will need regular access to the internet.

**332 Global Spread of English**  
Jane Zuengler TR 2:30 PM - 3:45 PM 318 Education

(Grad/Undergrad course. Part of the M.A. in Applied English Linguistics curriculum.)

**334 Introduction to TESOL Methods**  
Sandra Arfa TR 1:00 PM - 2:15 PM 4281 HCW

(Description not yet available.) (Grad/Undergrad course. Part of the M.A. in Applied English Linguistics curriculum.)

**359 Beowulf**  
Richard Ringler MWF 8:50 AM -

An intensive study of Beowulf read in the original language. Line-by-line translation of the text will be supplemented by discussion of related issues, as well as by selective readings in the critical literature. Prerequisite: at least one semester of introductory Old English (e.g. English 320).

**700 Introduction to Composition Studies**  
Deborah Brandt TR 5:00 PM - 6:50 PM 7115 HCW

What is writing ability or what does it mean to be able to write? These questions must be faced by anyone who is trying to research writing or trying to teach it. Yet definitions of writing ability's origins, development, location--are deeply debated within the field of writing studies. For some writing is mostly a form of thinking; for others, a form of social participation; for some it is part of the natural urge toward language; and for others, a manifestation of struggle over the means of cultural production. This course introduces you to competing understandings of writing ability, each of which has different (and enormous) implications for teaching, learning, and research. The aim will be for each of you to reach a hard-won answer to this question about writing ability, an answer that can sustain your future work in the English profession.

**703 Research Methods in Composition and Rhetoric**  
Martin Nystrand TR 11:00 AM - 12:15 PM 7105 HCW

English 703 is an introductory hands-on, project-oriented research methods course for graduate students in Composition and Rhetoric and related fields. The course will be organized around a small number of big questions. Groups of students will adopt one such question, working out research questions and investigating their question with a series of research methods, including qualitative, quantitative, ethnographic, discourse analysis, and grounded theory. Teams will make brief reports after each "go" at their question as we seek to understand the potentials, problems, and trade offs of the various methods. Course paper, due last day of class, will be a research proposal.

Course pack readings, plus Johannek, *Composing Research: A Contextualist Paradigm for Rhetoric and Composition* (Utah State University Press, 2000) and Kirsch & Sullivan, Eds., *Methods and Methodology in Composition Research* (Southern Illinois University Press, 1992).

**722 Composition and Critical Theories**  
Michael Bernard-Donals M 1:00 PM - 3:30 PM 7105 HCW

What is ethics? Is it an investigation of possible courses of action constrained by a definition of "the good?" Is it a description of how such an investigation is doomed to fail, given the contingency of any definition of "the good" we might hold? We will ask and consider some answers to these and other questions while paying particular attention to the ways in which the discursive material we are mired in -- language -- plays a part in ethics, particularly over the last fifty years.

This course will examine the connection between the rhetorical enterprise and the ethical one in the work of several contemporary theorists of language. Their writing and thinking was shaped by different local circumstances -- the political turmoil surrounding the Soviet revolution, the destruction of European Judaism during the second world war, to name only two -- and they defined an ethical project that has at its heart a recognition of the radical otherness of the human subject, and the responsibility that such an otherness places upon an individual's speech and writing. It is this responsibility -- literally "response ability" -- that connects rhetoric and ethics, and that has profoundly affected theories of language (and of rhetoric in particular) in the last few decades. We will examine what rhetoric and ethics look like after the catastrophic events of the middle of the last century, and how we are affected by them today. We will do so not only in theoretical terms but also practical ones, through close readings of some seminal theoretical works and also some literary ones of classmembers' choosing.

## **724 Narrative Literature: Theory of Oral Narrative**

**John Niles**

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

**7105 HCW**

In this seminar we will be analyzing "literature before literature": that is, those forms of narrative that are most fully themselves when performed aloud before a listening audience. Representative examples of oral or orally-performed literature from Beowulf to Bob Dylan will be studied from a comparative perspective that will encompass the Homeric epics, the Grimms' fairy tales, modern African storytelling, and European-American balladry. Among the questions we will ask are: How is oral literature learned and passed on? What are its special rhetorical features and its functions in society? How creative is the individual tradition-bearer? And what happens when the sounds that are heard in oral performances are converted into printed texts? The central thesis to be explored, defended, or attacked is that it is the storytelling capacity (with its counterfactual mode) that defines human beings as such.

Meets with Folklore 530. With luck, a few UW faculty from other departments who are distinguished experts in one or another aspect of oral narrative will make guest appearances, and we will study their critical work.

## **727 Environmentalism and World Literature**

**Robert Nixon**

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

**360 Science**

Through a range of international texts, this course will engage environmental issues of transnational concern. These include: the politics of oil and water (especially in relation to indigenous peoples), displacement, toxicity, the idea of wilderness, postcolonial pastoral, environmentalism and race, deforestation, and the environmental writer as public intellectual. The course will place a strong emphasis on the politics of environmental resistance in an era of heightened globalization.

We'll be reading a geographically diverse spread of writers and cultural critics, including Ken Saro-Wiwa, Jamaica Kincaid, Anna Tsing, Njabulo Ndebele, Wangari Maathai, Arundhati Roy, Richard Mabey, Shami Mootoo, V.S. Naipaul, Amitav Ghosh, Rebecca Solnit, and Rachel Carson.

## **737 Feminist Theory: Global, Local, Transnational**

**Susan Friedman**

**M 3:45 PM - 6:15 PM**

**7105 HCW**

### **Eligibility**

Graduate students in the English Department graduate program register through the department's Graduate Division. All other students need permission to register from Susan Friedman. To request permission, send an email with your name, preferred email address, student ID number, home department and status or year in graduate school, reasons for wanting to take the seminar, and the relationship of the seminar to your past experience and/or future research/teaching plans. Students selected for admission will be authorized to register. Feel free to check your registration status at any point.

Priority for students outside the English Department will be given to students developing a Ph.D. minor in women's studies and to students interested in the Border and Transcultural Studies Research Circle (see website: [www.wisc.edu/btcs](http://www.wisc.edu/btcs))

### **Preliminary Description**

This seminar will explore feminist literary and cultural theory that reflects or reflects upon the impact of geopolitical and locational conditions in shaping the meanings of gender as it is mediated by other identity categories such as race, ethnicity, sexuality, religion, class, and so forth. The emphasis will be on feminist theory in literary and cultural studies, although we may draw occasionally on social theory from the social sciences. The seminar will begin by revisiting some of the classics of 1970s feminist literary and cultural theory as these reflect their geopolitical locations: particularly in the United States, France, and Britain. The seminar will then consider feminist and cultural theory about gender and the national imaginary; gender and colonialism/postcolonialism; and gender and transnationalism, globalism, and diasporas. Throughout, we will consider theories of the global circulation of peoples, ideas, cultural practices, money, and military forces. Women's relationship to the nation-state, state violence, and war will be an underlying consideration.

Authors and/or texts under consideration include selections from Virginia Woolf's *Three Guineas*, Elaine Showalter, Sandra Gilbert and Susan Gubar, Gayle Rubin, Audre Lorde, Alice Walker, June Jordan, Adrienne Rich, Gayatri Chakravorty Spivak, Inderpal Grewal and Caren Kaplan, Chandra Mohanty, Lisa Lowe, Norma Alarcon, Avtar Brah, Uma Narayan, Ella Shohat, Carol Boyce Davies, Meena Alexander, Anne McClintock, Susan Stanford Friedman, etc. Edited collections under consideration include *Feminisms: An Anthology of Literary Theory and Criticism*, eds. Robyn R. Warhol and Diane Price Herndl; *Between Woman and Nation: Nationalisms, Transnational Feminisms, and the State*, eds. Caren Kaplan, Norma Alarcon, and Minoo Moallem; *Feminism and Post-Colonial Theory*, ed. Reina Lewis; *Feminist Theory Reader: Local and Global Perspectives*, eds. Carole R. McGann and Seung-Kyung Kim. Also under consideration is the use of sample literary texts such as Arundhati Roy's *The God of Small Things*, H.D.'s *Trilogy*, or Theresa Hak Kyung Cha's *Dictee* as a basis for setting up a dialogue between literature and theory.

Work requirements include attendance and active participation in seminar; an abstract of a theory article or book chapter; a seminar paper, including preliminary and final proposals and an oral presentation. Additional small assignments may also be included, such as preparation of questions for discussion; co-leading discussion, etc.

The seminar is currently in the planning phase and is subject to change.

**763 Renaissance Literature: Ben Jonson**

Henry Turner

T 6:00 PM - 8:30 PM

7105 HCW

This course will introduce graduate students to the life, times, and works of Ben Jonson, arguably the most important dramatist of the entire seventeenth century. We will read Jonson's poems and prose, especially extracts from his commonplace book on literary criticism, and as many of the masques and plays as possible, all of which we will use to launch our investigations into the major problems that defined what we call the "early modern" in England and that are currently driving scholarship on the period. Topics will include the theater as an institution and mode of representation, with some discussion of classical and early modern architectural theory and notions of theatrical space; the relationship between power and spectacle, especially at court; neoclassicism, especially theories of comedy, tragedy, and dramatic structure; the status of literary criticism and the idea of poetry and the "literary," including its function and purpose; the poet's war and the organization of play companies; Jonson's humanism and reading practices; the history of the book and of authorship; urbanization and the development of a consumer culture; gender, sexuality, and performance. Throwing down the gauntlet, he says: we will read no Shakespeare. Usual course requirements: final paper, regular email contributions, vigorous course participation.

**764 Rethinking Gender: Early Modern Problems and Paradigms**

Heather Dubrow

R 1:00 PM - 3:30 PM

7109 HCW

Twenty-five years have passed since first-generation feminist criticism reshaped the early modern field-- where were we then and where are we now? For example, how does the study of gender relate to and/or conflict with more recent developments, such as materialist criticism and the analysis of "race"? We will both practice and evaluate feminist criticism in its many forms and will also explore a range of related/antagonistic approaches, including masculinity studies and queer theory. Thus the issues we will engage with range from the ongoing archaeological projects of drawing attention to neglected women writers to the analysis of cultural tensions associated with marriage to the development of revisionist models for gendered bodies and speech.

The course is primarily designed for students in early modern literature, both those with a particular interest in gender and those whose main interests lie elsewhere but who want to explore ways of reading-- and, significantly, teaching-- gendered texts. But it should also be valuable for people who have worked extensively on gender in other fields and want to extend their range in that specialty.

The reading list will include writers of many genders in many genres (plays, masques, poetry, and probably prose) and will encompass both canonical and noncanonical texts (e.g., we are likely to look at some jest books and ballads). In lieu of oral presentations within the seminar, we will have a mini-conference for members of the course; other assignments will include the usual paper and one or two shorter assignments, particularly one on teaching. Here, as in all my graduate courses, each session will begin with a "professionalizing" segment on issues such as writing effective abstracts and beginning to publish.

**772 English Literature, 1745-1798**

Howard Weinbrot

TR 9:30 AM - 10:45 AM

7105 HCW

Course description not available.

**781 Graduate Fiction Workshop**

Judith Mitchell

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Admission to MFA Creative Writing program or by permission of director of creative writing

**785 MFA Thesis**

Various Professors

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Open to MFA Creative Writing students only and by permission.

**795 One credit seminar**

Martin Nystrand

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Times to be announced.

**799 Directed Reading**  
**Various Professors**

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Requires approval of instructor. The submission of a 799 Directed Reading Approval form is also required if this course is meant to substitute for a required English course.

**823.1 Politics and the Novel**  
**Thomas Schaub**

**W 1:00 PM - 3:30 PM 7105 HCW**

This course has its genesis in comments by Irving Howe, from his well-regarded book "Politics and the Novel" (1957): "Most American novels that have dealt with politics have been unable to sustain the theme. It is a characteristic rhythm of such novels that they begin promisingly, even brilliantly, in the portrayal of some area of political life and then, about midway, withdraw from or collapse under the burden of their subject. Such a statement provokes us to ask, is it true? What does he mean by politics? If American novels fall short of being political, how do they fall short? This set of questions invokes a debate of long standing over the political possibilities and responsibilities of art, and related questions about the relation of literature to history, of literature and social change--questions often categorized under the heading "aesthetics and politics."

Over the course of the semester we will inquire into the political character of largely canonical American fiction of the last century, from Theodore Dreiser to Joan Didion. Accompanying readings are designed to acquaint us with some of the major issues and figures in the debate over politics and the novel. Some readings actually perform the debate, as in the writings of Wright, Baldwin, Howe and Ellison, in which the politics of their novels comes to the fore.

**823.2 Postcolonial Cultural Studies**  
**Tejumola Olaniyan**

**R 5:30 PM - 8:00 PM 486 Van Hise**

A critical examination of the trans-disciplinary field of postcolonial cultural studies--its rationale, methods, canonical thinkers and critics, and, so far, impact. We will conduct inquiries into the nature of social and cultural conditions that characterize the ex-colonies, the diverse registers in which the conditions are discursively articulated, and the modes, spaces, and politics of their (re)production, circulation and consumption. We will read in and out of selected cultural forms and practices such as literature, history, "theory," music, and film, using them to explore a range of very exciting defining issues of "postcoloniality": history and the (post)colonial, Western imperialism past and present, resistance and the western episteme, indigenous knowledge and its (im)possibility, postcolonial modernity and its antinomies, the postcolonial and the postmodern, the nation and its fragments (gender, genre, class, ethnicity), and internationalism and the demands of the local. Stuart Hall, Assia Djebar, Anne McClintock, Chinua Achebe, Jamaica Kincaid, Fela Anikulapo-Kuti, Bob Marley, Arundhati Roy, Cornel West, Walter Rodney, Gayatri Spivak, Wole Soyinka, Homi Bhabha, Ngugi wa Thiong'O, Frantz Fanon and Edward Said are a sample of the writers, artists, and scholars we will study.

**845 Middle Modern Londons**  
**Susan Bernstein**

**R 1:00 PM - 3:30 PM 7105 HCW**

Using frameworks drawn from cultural studies, postcolonial studies, human geography studies, and gender studies, this course explores interior and exterior geographies of Victorian and early twentieth-century writing about urban space. Topics covered include cosmopolitanism and flânerie, urban aestheticism, the new woman and sexual dissidents, the London poor, London and race, the imperial city, London interiors, radical London. The course opens up literary, critical, and theoretical ways of reading modern "space" as formal, physical, social, and political. The syllabus includes theoretical and critical readings by Benjamin, Certeau, Cook, Foucault, Grosz, McDowell, Moretti, Williams, Wolff; fiction by Dickens, Dixon, Doyle, Eliot, Gissing, Levy, Wilde, Woolf; poetry by Barrett Browning, Amy Levy, Graham Tomson, James Thomson, among others.

Please contact me with any questions.

**873 Modernism, Translation, and the New World Literature**  
**Rebecca Walkowitz** T 1:00 PM - 3:30 PM 7105 HCW

In this graduate seminar, we will analyze the new methodologies of comparison within twentieth-century literary studies, and the various ways that twentieth-century novelists and twenty-first-century critics have theorized comparison as an ethical, aesthetic, and political concern. Our topics will include: translation; the geography of modernism; the history of the book; close reading and distant reading; the new world literature; multilingualism; and cosmopolitanism. We will read 10 books, five works of literature published between 1904 and 2003, and five works of criticism published between 2000 and 2006. The works of literature are likely to be: Rabindranath Tagore's *The Home and the World*; Langston Hughes's *Fine Clothes to the Jew*; Virginia Woolf's *Three Guineas*; J. M. Coetzee's *Elizabeth Costello*; and Kazuo Ishiguro's *The Remains of the Day*. The works of criticism are likely to be: Brent Hayes Edwards's *The Practice of Diaspora*; Martin Puchner's *Poetry of the Revolution*; Emily Apter's *Translation Zone*; Franco Moretti's *Graphs, Maps, and Trees*; and Isobel Hofmyer's *The Portable Bunyan*. Critical essays by some of the following will supplement these books: Jean-Paul Sartre, Theodor Adorno, Walter Benjamin, Michel Foucault, Roland Barthes, Roger Chartier, D. F. McKenzie, Lawrence Venuti, Roland Barthes, Meredith McGill, Leah Price, Priya Joshi, Dipesh Chakrabarty, and Peter McDonald. We will spend the first 12 weeks alternating among literary and critical works, and the last three weeks will be devoted to presentations of papers-in-progress. For this reason, auditors will not be admitted to the course.

**905 Advanced Study of Language as Interaction**  
**Cecilia Ford** F 1:00 PM - 3:30 PM 7105 HCW

In this seminar, which requires previous experience with close analysis of discourse, we approach advanced issues and methods for studying language as interaction. We begin by considering metaphors of the body in discourse studies: footing, stance, positioning, pointing (indexing) and face. We connect these abstract notions to videotaped records of physical embodiment in face to face interaction. As a working group, seminar participants will develop a shared course of study for the semester.

Initial readings are from Goffman, Kendon, C. Goodwin, M. Goodwin, Hanks, Harre, Schegloff, Lerner, Streek, Ochs, Duranti and others.

**942 18th and 19th Century American Novel**  
**Kay Yandell** TR 11:00 AM - 12:15 PM 7109 HCW

In this graduate seminar, we will trace the rise of the novel and of cultural criticism in the Americas, as it parallels changing concepts of "the new world" and of American history in the making. Through such novels as Rebecca Rush's *Kelroy*, Charles Brockden Brown's *Wieland*, James Fenimore Cooper's *Last of the Mohicans*, and Nathaniel Hawthorne's *Blithedale Romance*, we will investigate the major thematic and theoretical influences on the 18th- and 19th- century American novel; these influences include: "the new world" as utopia or dystopia, importation of the European Gothic Romance to American shores, colonialist fear of a haunted land, and the place of class and gender in a democratic republic. We will read between five and seven novels, and supplement these with the writings of such classic and contemporary theorists as Perry Miller, Sacvan Bercovitch, Leslie Fiedler, Walter Benjamin, Donna Haraway, and Judith Butler. Students will give in-class presentations, and write one 10-20 page essay for the course.

**990 Dissertation Research**  
**Various Professors** -

Research hours for students who have passed prelims. Limited to three credits for those who have officially reached Dissertator Status.

**999 Independent Reading for Exams**  
**Various Professors** -

Requires permission of professor.