

Department of English Graduate Studies Course List

Spring 2008

COMPOSITION AND RHETORIC

700 - Introduction to Composition Theory/Environments for Literacy, Nystrand

MW, 11:35 am to 12:50 pm

Like all human sign systems and inventions, writing and ideas about writing are largely a product of sociocultural, historic, and semiotic environments in which they arise and function. In this course, we will examine many of these environments to see their formative influence on literacy practices, writing instruction, and ideas about writing. We will first examine the invention of writing in the ancient Mesopotamia as prompted by the rise of commerce, legal, and cultural practices. We will then examine how changing literacy practices, especially an expanded reading public, helped establish and shape writing instruction first in the eighteenth-century provincial British colleges and then in America as colleges and universities responded to demographic changes in both the nineteenth and twentieth centuries. Finally, we have a close look at classroom environments, especially classroom discourse, as they shape writing instruction in courses like English 100. Course will examine pedagogical matters in the context of this evolution of Composition & Rhetoric.

704 - Intellectual Sources of Contemporary Composition: Theory I-Classical, Bernard-Donals

M, 1:00 to 3:30 pm

This course will explore some of the canonical texts from rhetoric's 'classical' period, and describe how they could be said to provide a method or methodology for the invention and analysis of texts of all kinds. We will read, among other writers, Plato, Aristotle, Quintilian, Cicero, and Augustine, and discuss questions such as the following: what is the relation of rhetoric to poetics? to what extent does rhetoric depend upon logic, mimesis, and science? what is rhetoric's 'history'? and what sorts of agencies are presumed to hold in the rhetorical subject?

706 Special Topics in Composition Theory; Morris Young

T, 11:00 am to 1:30 pm

While histories of rhetoric from antiquity to present-day have begun to become more inclusive as recuperative projects to identify “lost voices” have “reclaimed” women and other “non-canonical” figures, disciplinary discussions centered on race and ethnicity in rhetorical studies is a relatively recent occurrence. In just the last five years we have seen an explosion (relatively) of Composition-Rhetoric scholarship focusing on African American, Asian American, Latino/a, and Native American rhetoric. Recent discussions in comparative rhetoric have focused on the Chinese Confucian tradition, ancient India and Egypt, among other cultures. The cognate field of Literacy Studies has examined the uses of reading, writing, and alternative language systems among Pacific Islanders, South American indigenous cultures, and African tribal communities. In each of these instances, race, ethnicity, and/or culture appears as an organizing principle in the specific uses of language, or provides a specific context in the use of language.

In this course we will consider issues of race and ethnicity in the theorizing and practice of rhetoric primarily in a U.S. context. What is African American, Asian American, Latino/a, or Native American rhetoric? What are the histories of rhetoric in these (and other) communities of color? Why and how do these communities theorize and practice rhetoric? Do classical rhetorical concepts such as Aristotle's

ethos, pathos, logos play a role in the generation and use of rhetoric by these communities? How is, or is, race and ethnicity rhetorical?

Requirements will include a couple of short writing assignments (5 pp. each), a longer final project (15-20 pp.), weekly on-line discussion postings, and facilitating class.

Readings may include work by Adam Banks, Ralph Cintron, Keith Gilyard, Min-Zhan Lu, Shirley Wilson Logan, Scott Lyons, LuMing Mao, Gail Okawa, Malea Powell, Catherine Prendergast, Elaine Richardson, Jacqueline Jones Royster, and Victor Villanueva.

795 Proseminar in Intermediate Composition, Nystrand

Day and Time TBA

Description not available.

900 Seminar: Special Topics in Composition and Rhetoric, Brandt

Day and Time TBA

This is a seminar for students at the dissertation stage in the Ph.D. Program in Composition and Rhetoric. Seminar participants take turns presenting advanced problems in research design and execution for the group's consideration and debate. Enrollment is by permission only. Contact Deborah Brandt at dlbrandt@wisc.edu.

990 – Dissertation Research – Various Professors

999 – Independent Reading and Preparing for Prelims – Various Professors

Requires permission of professor.

CREATIVE WRITING

782 Graduate Poetry Workshop, Kercheval

For MFA students only, or by special permission.

ENGLISH LANGUAGE AND LINGUISTICS

324 - Structure of English, Young

TR, 11:00 am to 12:15 pm

In this course you will learn to describe how English sentences are constructed and you will develop the skills necessary to analyze sentence structure. In so doing you will use some of tools and methods of modern linguistics.

Describing how English sentences are constructed is not the same as telling people which sentences you consider examples of "good" or "bad" grammar. Rather it is a way of looking inside native speakers' heads in order to find out what they know about the English language that allows them to communicate clearly. What native speakers know about their language is called their "competence." Native speakers' competence includes knowledge about how to pronounce words and sentences (phonology), how to break down a complex word like "supercalifragilisticexpialidocious" into its component parts (morphology), and how to relate words and sentences to their meanings (semantics). In this course we will make only passing mention of phonology, morphology, or semantics; instead we will direct our attention to syntax -- the ways in which sentences are constructed from smaller units called phrases and how sentences are related to each other.

By the end of this course you should have acquired skill in analyzing simple and complex English sentences, and you should be able to explain and justify your analysis to other people. You will also be able to draw tree diagrams and will impress your friends by your confident use of technical syntactic terms like adjunct, complementizer, ellipsis, lexical category, modal, and wh-movement. If by the end of the course you have fallen in love with syntax, then you should nurture the relationship by taking more advanced courses such as English 329 (Introduction to the Syntax of English) and English 708 (Advanced English Syntax).

Required Text

van Gelderen, E. (2002). An introduction to the grammar of English: Syntactic arguments and socio-historical background. Amsterdam and Philadelphia: Benjamins.

325 - **English in Use**, Ford

F 1:00-3:30

Prerequisite: English 324 & permission of the instructor.

This advanced course in English linguistics introduces a functional perspective on language. It is through spoken interaction (or through manual signing) that humans first learn language, and it is through interaction that we establish and maintain our social lives. Being an expert in English, or any language, means understanding the structuring of language in the everyday lives of its users. If using language is central to your work, you will want to *cultivate your knowledge of and curiosity about* language in use, along with your confidence and skill in its analysis. In English 324, or another introductory course in linguistics, you have already practiced analyzing the structures of sentences. In English 325 we move into the realm of naturally occurring language. We ask, “What is the order in ordinary talk?”

By the end of the semester, you will have a good sense of how language use can be analyzed and described. This will form a basis for language-related work you do beyond this course. You will have had practice looking closely at real language use, and you will have the confidence and competence to learn more about specific questions of grammar in use that you come across in your research, teaching or other work with language in the future.

Final grades are based on the following:

- Weekly written responses to readings and other materials.
- Student presentations from readings.
- Special assignments on Transcription and Analysis
- Midterm and Final Exams
- Attendance and Participation

329 - **Introduction to the Syntax of English**, Raimy

TR, 1:00 to 2:15 pm

The goal of this course is to enable you to apply syntactic theory to the analysis of English sentences. 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. The Chomskyan style of analysis, characterized by binary tree diagrams, movement operations and the assumption of universal principles constraining language structure, is also known as “Generative Grammar”.

334 - **Introduction to TESOL Methods**, Arfa

TR, 1:00 to 2:15 pm

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/EFL or other second or foreign languages.

341 Gender and Language, Ford

TR, 5:30 to 6:45 pm

Instructor permission is required for enrollment. Please contact Cecilia Ford at ceford@wisc.edu.

Cross-listed with Women's Studies, English 341 is designed for students interested in an open-minded exploration of language and gender. We reflect on beliefs, stereotypes, cross-cultural variety, race, class, personal experiences, sexuality, and explore connections between what we understand as gender and other systems of social expression. In readings, discussions and analytic exercises, we question our taken-for-granted understandings of language and gender, being open to diversity of experience and perspective while also being ready to change our minds. There are no prerequisites for English 341, but instructor permission is required.

715 Advanced Studies in Second Language Acquisition, Young

TR, 2:30 to 3:45 pm

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 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.

Required Texts

Lantolf, J. P., & Thorne, S. L. (2006). Sociocultural theory and the genesis of second language development. Oxford University Press.

Markee, N. (Ed.). (2004). Classroom talks. Special issue of *The Modern Language Journal*, 88(4).

Seedhouse, P. (2004). *The interactional architecture of the language classroom: A conversation analysis perspective*. Oxford, UK: Blackwell. College Library Reserve Collection, 1st Fl. Center. Call Number: P95.45 S44 2004.

Vygotsky, L. S. (1978). *Mind in Society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press. College Library Reserve Collection, 1st Fl. Center. Call No. BF311 V93 1978.

906 - Seminar: Second Language Phonology, Raimy

W, 1:00 to 3:30 pm

The goal of this course is to explore how we can understand unique aspects of second language phonology through our understanding of the phonologies of the source and target languages. Readings will focus on generative approaches to phonology and their application to L2 phenomena (including loan

word phonology). This course is a seminar so it will be organized through weekly presentations of assigned readings by the students in the course. Each student will be required to produce a paper on some aspect of L2 phonology and present it to the class and to lead weekly discussions of assigned readings.

LITERARY STUDIES

359 - **Beowulf**, Niles

MWF, 1:20 to 2:10 pm

(Formerly 322 - Now crosslisted with Medieval Studies) An intensive study of the Old English poem *Beowulf* in the original language. Grad/UG

727 - **Performance Theory: Global Performativity and the Torture Test**, McKenzie

M, 3:45 – 6:15 pm, 7109 HCW

This seminar investigates performance as a historical formation of power and knowledge, focusing on distinct modes of performativity—theatrical, discursive, algorithmic, and "satisficial." We will read key theoretical texts, addressing how subjects are formed and stripped bare along lines of gender, sexuality, race, class, ethnicity, nationality, and religion. Using this conceptual frame we will examine a specific case: the torture of "detainees" by US personnel at Guantanamo, Abu Ghraib, and elsewhere. In particular, we will examine it in relation to Agamben's concept of *homo sacer* and his thesis that the "state of exception" and the camp function as paradigms of contemporary power and knowledge, much as juridical discourses and the prison functioned in disciplinary societies. In addition to Agamben, readings may include texts by Fabian, Foucault, Jones, Jurgensmeyer, Lyotard, Schechner, Taylor, and Taussig. Readings on Guantanamo and Abu Ghraib may include texts by Butler, Danner, McCoy, McKelvey, and Sontag. We will examine testimonials, images, and official documents and reports relating to the US use of torture. To explore Fabian's distinction of performative and informative knowledge, we will also study a number of artworks, which may include the Brittain and Slovo play *Guantanamo: Honor Bound to Defend Freedom*; installation, graffiti, and performance art by Banksy, Coco Fusco, and Fassih Keiso; as well as political protests that use imagery based on Guantanamo and Abu Ghraib.

764 **Seminar-Special Topics in Renaissance Literature: Forms of Shakespearean Analysis/ Analysis of Shakespearean Forms**, Dubrow

M, 1:00 – 3:30 pm, 7109 HCW

Entitled "Forms of Shakespearean Analysis/ Analysis of Shakespearean Forms," this course will study about twelve of Shakespeare's plays, as well as some of his non-dramatic poetry. Although the list will encompass some of the better known plays, we will also read a number of less taught but compelling texts, a list that may well include *Much Ado about Nothing* and *Cymbeline*, among others. This is definitely a Shakespeare course, but it also includes the option of some work on plays by other dramatists of the period. (I will solicit requests from members of the course and take them into account in compiling the final list, and our "designer classes" will provide one or two opportunities to read plays not on the syllabus.) One of our main preoccupations will be the relationship of generic potentialities and other formal decisions to such vectors as gender, politics, and religion. Thus our discussions will exemplify, explore, and on occasion perhaps execrate issues about form and aesthetics, as well as about the "new formalism" (in the sense used by literary critics, not poets)-- issues that are currently on the cutting edge of early modern studies. We will, however, deploy a wide range of other critical approaches as well and in so doing evaluate recent developments in Shakespeare criticism and their broader implications for the profession.

Like all my graduate courses, this one will have regular but brief "professionalizing" segments to discuss such issues as beginning to publish and delivering conference papers effectively. In lieu of seminar presentations, we will have a local mini-conference for members of the course, providing further professionalizing experience. Besides receiving feedback from me on an early draft of their papers, each student will edit the draft of one or two other members of the class. We will also talk once or twice about the challenges of teaching this material and perhaps teaching in general. .

This course is likely to be of interest to a range of students. People who will enjoy my occasional puns and other bad jokes (or at least be willing to pretend to laugh at them) are especially welcome. As the description suggests, the course is particularly designed for advanced students specializing in early modern and students considering doing so. In addition, for people not planning to specialize in early modern, it will provide a useful overview of central problems in studying Shakespeare. For people in other fields with an interest in genre and form, it will also be an opportunity to discuss those issues.

795.2 – Readings in Medieval Literature, Niles
TBA

799 – Directed Reading – Various Professors
Requires permission of professor.

802 Victorian Liberalism After 9/11, Levine
R, 1:00 to 3:30 pm

Liberalism has long been joined to progressive aims: freedom of speech and religion, human rights, democracy and the rule of law. But there is a darker side to the liberal project, an embrace of *laissez-faire* capitalism and imperial expansion. While thinkers in literary and cultural studies have been quick to point to liberalism's failings in the past few decades, a few literary critics recently have begun to draw attention again to its promise, especially in Victorian studies. This course will ask how nineteenth-century liberal thinkers managed to embrace such apparently contradictory projects as imperialism and human rights, the stirrings of the welfare state and the dominance of the free market, and it will ask, too, whether and how cultural studies might return to liberalism after 9/11. The Victorian novel—with its famous commitment to the making of the liberal subject—will be our primary focus of literary interest. Readings are likely to include works by Matthew Arnold, Robert Browning, Charles Dickens, George Eliot, J.S. Mill, and Anthony Trollope; classic works of liberal cultural theory by Isaiah Berlin and Lionel Trilling; Marxist and Foucauldian critiques of liberalism; and contemporary theoretical work by such writers as Amanda Anderson, Seyla Benhabib, Elizabeth Maddock Dillon, Lauren Goodlad, Uday Mehta, Gauri Viswanathan, and Michael Warner.

823 **Politics and the Novel**, Schaub

W, 1:00 to 3:30 pm

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.

845 - **Transatlantic Popular Literature and Print Culture in the 19th Century**, Bernstein

T, 1:00 to 3:30 pm

Although we tend to read Victorian novels, poetry, and nonfiction prose in book formats, and study them under the rubric of either "American" or "English" studies, this doesn't reflect the original circulation and reception of much of this literature. Given that Internet publishing today is transforming our access to literature and even our reading practices, it is especially timely to consider how the explosion of periodical print culture revolutionized the way nineteenth-century readers across the Atlantic first encountered many of these texts in magazine publications and in part-issue forms. For example, the initial installment of Dickens's *Bleak House* appeared in Great Britain in March 1852, while its serial publication began in *Harper's Magazine* one month later in the United States. Although *Uncle Tom's Cabin* came out in book forms in its initial transatlantic publications in 1852, it became the all-time bestseller in Britain where a huge industry of popular culture around the novel emerged and where Stowe conducted reading tours, much like Dickens did in the United States. A combination of cultural studies and material culture, this course explores the physical and visual conditions (triple-decker, single volume, periodical or part-issue formats) in which novels, poetry, and essays first appeared to readers on either side of the Atlantic rim. With this emphasis on material print culture, we'll consider paraliterary features including illustrations, advertisements, surrounding contextual content of a magazine in which a novel was serialized or a poem appeared. We'll look at how the very material forms of literature affected both writing and reading practices, including a transatlantic public sphere of debate on social problems such as slavery, poverty and unemployment, factory labor conditions, the woman question, racism and imperialism. Finally, given the incredible collection of nineteenth-century print culture both at Memorial Library and at the State Historical Society, you will engage in your own archival research.

Reading list (provisional—only some of these will be on the syllabus)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852, US and UK)

Charles Dickens, *Bleak House* (*Harper's*, 1852-53)

Elizabeth Gaskell, *North and South* (*Household Words*, 1854-55)

Rebecca Harding Davis, *Life in the Iron-Mills* (*Atlantic Monthly*, April 1861)
Mary Elizabeth Braddon, *Lady Audley's Secret* (*London Magazine* 1863)
Louisa May Alcott, "Behind a Mask" (*The Flag of Our Union*, 1866), "My Contraband"
(*Atlantic Monthly*, 1863)
Henry James, "What Maisie Knew" (*The Cornhill*, June 1878), "The Turn of the Screw"
(*Collier's Weekly*, 1898)
H. Rider Haggard, *She* (*The Graphic*, 1886-87)
Charlotte Perkins Gilman, "The Yellow Wallpaper" (*New England Magazine*, 1892)
Ella Hepworth Dixon, *The Story of a Modern Woman* (*Lady's Pictorial*, 1894)
Pauline Hopkins, *Of One Blood* (*Colored American Magazine*, 1902-03)

Essays, short fiction, and poetry in magazines (drawn from this list of writers: Elizabeth Barrett Browning, Christina Rossetti, George Eliot, John Ruskin, Amy Levy, Eliza Lynn Linton, Henry James, Pauline Hopkins, Margaret Oliphant, Sarah Piatt, Walt Whitman, Emma Lazarus, Augusta Webster)

Recent theories of transatlanticism (again, some possibilities, not all of these) by David Armitage, Anna Brickhouse, Amanda Claybaugh, Meredith McGill, Laura Stevens; recent scholarship on cultural studies and material print culture (again, some possibilities, but not all of these) by Margaret Beetham, Laurel Brake, Sharon Harris, Linda Hughes, Graham Law, Sarah Meer, Patricia Okker, Jennifer Phegley, Leah Price, Mark Turner, Deborah Wynne.

940 - 19th Century American Women's Writing, Steele

TR, 11:00 am to 12:15 pm

This course will focus on the historical moment when American women writers assumed a leadership role both as cultural arbiters and as widely-read authors. Most of the writers we will study were household names during their lifetimes and then, in the twentieth century, pushed out of literary canon. But over the past several decades, a massive work of critical recovery has led to a resurgence of interest in 19th - century American women's writing, one of the fastest growing areas of American literary scholarship. The 2003 international conference of the Society for the Study of American Women Writers (SSAWW) had 80 sessions; the 2006 conference had 101 sessions—an increase of 25% and an array of scholarship comparable to the American Literature Association (ALA) Conference. As the Past President and Executive Officer of the Margaret Fuller Society, as well as a member of the Advisory Board of the SSAWW, Professor Steele has been actively involved at a national level in the field of American women's writing.

In order to facilitate students' professional development, English 940 will be taught using a case study method. The works of each author will be linked to a central historical, cultural, or critical issue that has either provided an important focal point for previous research or—in many cases—is a likely avenue of future critical interest. Sample topics are: Catherine Sedgwick's Hope Leslie and narratives of female captivity, Caroline Kirkland's A New Home, Who'll Follow? and the Panic of 1837, and Margaret Fuller and forms of ideological critique.

Many of the following authors and texts to be studied in English 940. Texts marked with a * will definitely be included in the course, with the remainder of the readings to be selected from the others.

*Catherine Sedgwick, Hope Leslie
Caroline Kirkland's A New Home, Who'll Follow?

Lydia Maria Child, Letters from New York
 *Margaret Fuller, "Leila," Woman in the Nineteenth Century, New York journalism
 *Fanny Fern, Ruth Hall, New York journalism
 Julia Ward Howe, The Hermaphrodite
 Harriet Beecher Stowe, Uncle Tom's Cabin
 *Harriet Jacobs, Incidents in the Life of a Slave Girl
 Louisa May Alcott, Behind a Mask
 Harriet Prescott Spofford, "The Amber Gods"
 *Rebecca Harding Davis, "Life in the Iron Mills"
 *Elizabeth Stuart Phelps, The Silent Partner
 Lillie Devereux Blake, Fettered for Life
 Charlotte Perkins Gilman, "The Yellow Wallpaper"
 *Mary Wilkins Freeman, selected stories
 *Sarah Orne Jewett, The Country of the Pointed Firs
 Frances Ellen Watkins Harper, Iola Leroy
 Pauline Hopkins, Of One Blood

942 – **Aesthetics and Politics in American Literature [sic]**, Castronovo
 W, 8:55 to 11:25 am

As the fanciful editorial correction to the course title suggests, it might be easier to say what this seminar *is not* rather than what it *is*. For starters, it does not aspire to chronological consistency that comes with ideas of period, era, or movement. Next, the designation of "American" seems suspect since we will be scratching our heads over Arnold, Burke, Kant, Adorno, and Benjamin. So, too, "literature," in the eyes of some, might seem a stretch since our readings in propaganda will test categories and criteria of expression. Engagement with visual forms raises further questions about the place and status of literature in this course.

What this course *is* can better be described as a series of experiments. At times, experiment takes the form of juxtaposition: Kant's transcendental accord of *sensus communis* alongside Tom Paine's partisan notion of "common sense"? At other times, the method entails a focus whose criteria look a lot like contingency: why zero in on Langston Hughes and not a different poet? At still other times, the approach requires the flexibility that comes with any leap of faith: how do novels about advertising men and hucksters such as Sinclair Lewis's *Babbitt* or Jonathan Dee's *The Liberty Campaign* fit into concerns about the community sense that is the mainstay of both politics and aesthetics?

Readings are tentative and subject to change. And insofar as the reading list is imprecise, students will be asked to participate in identifying new directions, areas of further investigation, and gaps that will be used to round out the syllabus. In other words, portions of the syllabus will be provisional or open, and it will be the job of the seminar to act collectively in setting the reading for the final weeks.

Possible texts:

Edward Bernays, *Propaganda*

Edmund Burke, *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful*

Jonathan Dee, *The Liberty Campaign*

Don DeLillo, *White Noise*

John Dos Passos, *USA*
Jessie Fauset, *The Sleeper Wakes*
Allen Ginsberg, *Howl*
Langston Hughes, *Selected Poems*
Immanuel Kant, *Critique of Judgment*
Jack London, *Martin Eden*
Frank Norris, *Vandover and the Brute*
Tom Paine, *Common Sense* and *The American Crisis*
Jacob Riis, *How the Other Half Lives*
Walt Whitman, *Leaves of Grass* (1855 edition)
* plus readings by Theodor Adorno, Lauren Berlant, Randolph Bourne, Judith Butler, Terry Eagleton, Ralph Waldo Emerson, W.E.B. Du Bois, Nathaniel Hawthorne, Fredric Jameson, Walter Lippmann, Georg Luckacs, William Spengemann, Alice Walker, Michael Warner, Patricia Yaeger.

960 Seminar: Swift and Pope, Weinbrot

TR, 9:30 to 10:45 am

(Tentative Description) This seminar will study the major and several minor works of Swift and Pope, as well as their literary, religious, political, and broadly intellectual contexts. We will consider these in a series of shared topics: 1) the country muse, 2) criticism, 3) mocking the heroic, 4) embittering satire, 5) biography and autobiography, 6) women, 7) buildings and grounds, 8) formal satires and imitations, and 9) hearts of darkness. The major works of course will include /A Tale of a Tub, Gulliver's Travels, The Rape of the Lock, /and /The Dunciad in Four Books. /I hope either to supply a xerox packet for relevant reading in eighteenth-century sources, or to assign these on ECCO, the wonderful electronic Eighteenth-Century Collections On Line. There will be two training-exercises and one term paper of about 20 pages. I hope to see each student at least twice during the term: first to discuss the term paper's hypothesis, and then to discuss progress on it.

990 – Dissertation Research - Various Professors

999 – Reading and Preparing for Prelims – Various Professors

Requires permission of professor.