



Department of English – Graduate Division

Telephone: (608) 263-3751 Fax: (608) 263-3709 english@wisc.edu www.english.wisc.edu
7195 H Helen C. White Hall 600 N. Park Street Madison, WI 53706

Fall 2013 Course Descriptions

Rev. 4/17/2013

Introduction to Composition and Rhetoric, English 700

Young, Morris S

F, 10:00 AM to 12:30 PM, 7105 WHITE

This course serves as an introduction to the field of composition and rhetoric. Given the long history of rhetoric and a growing history of composition, rhetoric, and writing studies as a discipline, it will be impossible to provide a comprehensive survey of the field in just one semester. What we will do, however, is read broadly in rhetorical theory and composition studies to understand the development of the field and the scholarly and pedagogical work we do.

As a way to focus both our examination of the field and its work, this seminar is conceptualized along two organizing principles. First, we will attempt to read the field of composition and rhetoric through local sites, focusing on how the teaching of rhetoric, composition, and literacy at Wisconsin (or in places familiar to you) has been influenced by and has influenced the larger discipline. When and how have these places followed the trends of the discipline? When and how have these places set the trends? Second, this seminar provides opportunities for you to engage in the “work” of the profession: surveying scholarly journals; doing archival and historical research; and preparing a conference proposal and writing a conference length paper. To provide a focus to this “work,” we will use an imagined “call for papers” for a book project entitled, Reflections and Influences: Reading and Writing the History of Rhetoric and Composition. Through the various assignments for this seminar, you will work toward a conference/seminar paper that you would “submit” for consideration in this collection. Ideally, we will bring together histories, theories, and practice in order to understand better the work we do in and beyond our classrooms as teachers and scholars.

New Media Interfaces and Infrastructures, English 706

Brown, Jr., James J

W, 09:00 AM to 11:30 AM, 7105 WHITE

http://courses.jamesjbrownjr.net/706_fall2013

New media scholarship is pushing beyond the study of texts or artifacts and attempting to study the systems, infrastructures, codes, and platforms that produce those artifacts. By examining and tinkering with the interfaces and infrastructures of new media, scholars across various disciplines and subdisciplines are looking to develop research methods that account for how interfaces are shaped by the infrastructures of computational machines.

In this course, we will examine and enter this conversation, exploring how new media technologies expand the available means of persuasion and shape writing and expression. We will read and apply theories that link our interface experiences with texts, images, and videogames to the computational infrastructures that help to shape those experiences. We will also work in various digital environments to produce digital artifacts and scholarship. No technological expertise is required for this course, and students will have the freedom to tinker in platforms with which they have little or no experience.

Course Goals:

To analyze and synthesize a set of scholarly arguments
To develop sustainable reading and writing practices
To examine and enter a scholarly conversation
To explore various software platforms and create digital artifacts

Possible texts:

Digital Griots: African American Rhetoric in a Multimedia Age, by Adam Banks
Persuasive Games: The Expressive Power of Videogames, by Ian Bogost
Lingua Fracta: Toward a Rhetoric of New Media, by Collin Brooke
Mechanisms: New Media and the Forensic Imagination, by Matthew Kirschenbaum
The Future Was Here: The Commodore Amiga, by Jimmy Maher
Remixing Composition: A History of Multimodal Writing Pedagogy, by Jason Palmeri
Reading Machines: Toward an Algorithmic Criticism, by Stephen Ramsay
Expressive Processing: Digital Fictions, Computer Games, and Software Studies, by Noah Wardrip-Fruin

http://courses.jamesjbrownjr.net/706_fall2013

Writing and the Global Movement of People, English 706

Vieira, Kate Elizabeth

T, 01:00 PM to 03:30 PM, 7105 WHITE

Migrants currently number close to 12% of the U.S. population, and one in five U.S. children speaks a language other than English. Such demographics have prompted some policy makers to call for immigrants' swift assimilation through literacy and others to call for their deportation. Language and literacy are clearly implicated in the processes of mass migration that characterize our times. But how? This graduate seminar will address this question. In particular, we will ask: How does writing facilitate our crossing of borders or, alternately, fix us in our "place"? How are writing practices revised in new national and transnational contexts? And how might we account for global movement in our conceptualization of and teaching of (bi)literacy?

Possible texts include: Kalmar, *Illegal Alphabets and Adult Biliteracy*; Valdés, *Learning and Not Learning English*; Cintrón, *Angels' Town*; Duffy, *Writing From These Roots*; Antin, *The Promised Land*; Blommaert, *Grassroots Literacy*; Gerber, *Authors of Their Lives*; Graff, *The Literacy Myth*; Sarroub, *All American Yemeni Girls*; Madianou and Miller, *Migration and New Media*.

Talk as Social Organization, English 710

Maynard, Douglas W.

MW, 02:30 PM to 03:45 PM, 6112 SOC SCI

No longer cross-listed. Must enroll through Social Sciences.

Research Methods in Applied English Linguistics, English 711

Young, Richard F.

TR, 02:30 PM to 03:45 PM, 7109 WHITE

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.

In the course, I will introduce the ways of doing research in applied linguistics and especially research in second language acquisition. I hope by the end of the course you will be comfortable with critically evaluating published reports of both quantitative and qualitative research studies in your field.

In the first week of the semester, we will discuss general topics of research design, the social and political context of applied linguistic research, and ways of reading published research. Following this introduction, we will spend most of the semester discussing quantitative and qualitative research techniques. Because I want to present a balanced picture of quantitative and qualitative research, the techniques I present will be qualitative for the first half of the semester and quantitative for the second half.

To introduce each of the techniques of research, we will read together a published study that has used that technique. Sometimes we will interview the authors of the study to understand the process they went through—from their initial curiosity and design of the study to its publication, and their responses to how their research has been received.

Doing research of any kind—quantitative or qualitative—involves developing a set of technical skills, and that is hard work. If you have a solid foundation in mathematics, you may find quantitative methods easier to learn, whereas if you have literary training, you will probably prefer qualitative methods. But I encourage you to recognize your own strengths and prejudices. By presenting quantitative and qualitative techniques side by side and by asking questions about the advantages and disadvantages of each, I encourage you to make a choice of research technique that is appropriate to the research questions you ask, the data you assemble, and the techniques of analysis you choose.

By the end of this course, I hope you will be able to:

- Formulate an appropriate research question
- Decide how to collect data to answer your question
- Decide on an appropriate technique to analyze your data
- Explore statistical relationships among variables
- Constructively criticize the methods of quantitative and qualitative research methods used in published studies
- Write term papers and research reports in APA style

Critical Methodologies, English 723

Ortiz-Robles, Mario

TR, 11:00 AM to 12:15 PM, 7105 WHITE

This course treats literary theory as both a conceptual field of inquiry and a practical methodology in the event of thinking critically about texts. Through extensive and intensive readings across theoretical approaches, the course will reacquaint incoming graduate students with some of the perennial questions pertaining to the study of literature and bring into relief some of the ongoing debates about the aesthetic, ideological, conceptual, and cultural stakes that have come to be associated with the literary object. With particular emphasis on the question of the literary in literary theory, we will endeavor to situate the reading, interpretative, and pedagogical practices that constitute our field within those disciplinary intersections that are most relevant to its current institutional configuration, including literature and philosophy, literature and science, literature and psychology, literature and art, and literature and sociology.

Birds, Books, & Betrayal: Chaucer's Courtly Poetry, English 753

Cooper, Lisa H

R, 01:00 PM to 03:30 PM, 7105 WHITE

This course is an introduction to Geoffrey Chaucer, the most famous and influential English poet of the later Middle Ages. Starting with some of Chaucer's shortest and (mostly, or at least believed to be) earliest poems, we will trace the poet's movement through the forms of complaint and dream vision before pursuing an extended engagement with his *Troilus and Criseyde*, a historical romance set against the background of the Trojan War. Along the way, we will consider such topics as the import of the emergence of the vernacular (English) in the fourteenth century as a language for poetry and other discourses; the changing meaning of "authorship" within manuscript culture and an age of (predominantly) literary anonymity; the nature of court culture and the phenomenon known as "courtly love"; and, last but not least, Chaucer's wry, self-conscious manipulation of the established genres of complaint, vision, allegory, confession, satire, and romance. Each week of the course will also have a distinct theoretical focus, drawing upon recent (and some less recent) criticism that speaks to current concerns in literary scholarship more broadly, including material culture, science, new formalism, cognition, animals, the post-human, trauma, and more. It should therefore be of use not only to medievalists and early modernists (Shakespeare, after all, knew Chaucer's *Troilus* well), but also those curious about the origins of some of our most recent questions about the place of literature (and ourselves) in the world, and the exciting conversations going on in medieval studies about those very questions.

Note: No previous knowledge of Middle English is required, but we will be reading all of Chaucer's works in their original language. Chaucer's Middle English is not difficult (it became the language we speak today), but students will also be provided with all the tools they need for reading it.

Seventeenth-Century Shakespeare: The Plays After 1600, English 764

Britland, Karen R

W, 01:00 PM to 03:30 PM, 7109 WHITE

In this class, we will read and discuss Shakespeare's major tragedies (Hamlet, Macbeth, King Lear, Othello) alongside some of his lesser-known, or more collaborative, works (for example, Pericles or Two Noble Kinsmen). We will read some of the more striking and influential work by Shakespearean scholars over the last few decades and will also consider the plays as textual artefacts and as scripts that were performed.

Graduate Fiction Workshop, English 781

Kercheval, Jesse L.

M, 03:30 PM to 06:30 PM, 6110 WHITE

Graduate Poetry Workshop, English 782

Barry, Amy Quan

M, 12:15 PM to 03:15 PM, 7109 WHITE

Creative Writing Pedagogy Smr, English 783

Bishop, Sean B

M, 03:30 PM to 05:25 PM, 6108 WHITE

MFA Thesis, English 785

Faculty Member by Permission

Proseminar-Teaching of Writing, English 790

Young, Morris S

R, 01:00 PM to 02:15 PM, 7109 WHITE; or

R, 01:00 PM to 02:15 PM, 7109 WHITE

One-credit Proseminar for Literary Studies TAs, English 795

Zimmerman, David A.

This 8-week proseminar trains new Intro. Lit. TAs to become successful classroom instructors.

Participants will learn effective practices and principles of Intro. Lit. teaching. Our focus will be on designing and leading effective lessons, teaching critical reading and writing skills, and designing and

implementing an effective writing curriculum. While some of these aims overlap with English 100 and 201 training, all of our meetings will be tailored to Intro. Lit. instruction. Participants who enroll in English 795 will receive one credit for this course.

Proseminar in the Teaching of Intermediate Writing, English 795

Bernard-Donals, Michael

A one-credit course providing background and training in the teaching of intermediate writing, as well as professional development in the field of writing studies.

Independent Reading, English 799

Faculty Member by Permission

Requires submission of 799 Approval Form to advisor and Director of Graduate Studies for use toward curriculum requirements.

CANCELLED

20th Century British Lit: Modern Literary Economies, English 821

Irina Rasmussen Goloubeva (Visiting Instructor from Stockholm University)

T, 04:00 PM to 06:30 PM, 7109 WHITE

U.S. Poetry and Poetics Since 1950, English 823

Keller, Lynn

W, 05:30 PM to 08:00 PM, 7105 WHITE

Through representative volumes, this course attempts to survey major trends and movements in American poetry since 1950. (As the years pass, achieving a genuine survey of this varied scene in fifteen weeks becomes less and less possible.) Because the 1960s were years of particularly notable upheaval, invention, and renewal in the poetry scene, and because the innovations—as well as the schisms—of that era have had lasting effects, many of the course readings are by poets 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. Along with key volumes representing these and other developments, we will read more recent volumes by later 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 methodologies as well as important voices in the field of contemporary poetry studies.

Likely poetic texts:

Charles Olson, <i>Selected Writings</i> ed. Robert Creeley (1966)	New Directions
Susan Howe, <i>The Nonconformist's Memorial</i> (1993)	New Directions
Allen Ginsberg, <i>Howl and Other Poems</i> (1956)	City Lights
Sylvia Plath, <i>Ariel</i> (1965)Harper and Row	
Elizabeth Bishop, <i>Geography III</i> (1976)	Farrar Straus and Giroux
James Wright, <i>This Branch Will Not Break</i> (1963)	Wesleyan
Amiri Baraka, selected sections from <i>The Leroi Jones/Amiri Baraka Reader</i>	Thunder's Mouth
Harryette Mullen, <i>Recyclopedia: Trimmings, S*Perm**K*T, and Muse and Drudge</i> (A 2006 reprinting of volumes from 1992, 1991, and 1995, respectively)	Graywolf
Adrienne Rich, <i>The Dream of a Common Language: Poems 1974-1977</i> (1978)	Norton
John Ashbery, <i>Self-Portrait in a Convex Mirror</i> (1975)	Penguin
Lyn Hejinian, <i>My Life and My Life in the Nineties</i> (2013, reprints <i>My Life</i> from 1987)	Wesleyan
Susan Wheeler, <i>Ledger</i> (2005)	University of Iowa Press
Cathy Park Hong, <i>Dance Dance Revolution</i> (2008)	Norton
Myung Mi Kim, <i>Penury</i> (2009)	Omnidawn

Seriality, English 845

Bernstein, Susan D.

T, 6:00 to 8:30 pm, Room 7109 HCW

The nineteenth-century serial shaped the composition, publication, circulation, and consumption of many novels as well as essays and poetry, and periodical magazines issued in weekly, monthly, or bimonthly intervals. This serial form dominated not only print culture in England but across the globe. In addition to the serial form in print culture and the history of the book, this course explores “seriality”—and by extension temporalities—in other ways. We’ll consider seriality and the recycling of narrative structures and plots, such as Braddon’s *The Doctor’s Wife*, an Anglicized rewriting of *Madame Bovary*, and Hardy’s *The Return of the Native*, which replays similar plot lines. Trollope’s Palliser series of novels where characters reappear in minor or major proportions, is another angle on seriality. What narratives about science and nature suggest temporal and spatial seriality? For instance, how might we consider Darwinian natural history and his narrative of evolutionary transformation of species through seriality, or Victorian ideas about the geological record as a scheme of spatial and temporal seriality? How does *Dracula* and *The Time Machine* offer a different way of thinking about seriality and evolution? What kinds of theoretical or methodological ways of reading best facilitate our exploration of seriality as a structural (repetition, sequence, echo, chiasmus) and thematic way (serial subjectivity, serial marriage) into Victorian culture? Although the course will focus on Victorian literature, students are welcome to explore seriality in other literary contexts beyond this era.

Reading list: theoretical and critical texts by Brake, Darwin, Eco, Freud, Gardner, Hughes, Lacan, Marcus, E. Michie, Moretti, Payne, Reitz; literary texts by Braddon, C. Brontë, E. Brontë, Browning, Dickens, Doyle, Eliot, Hardy, Lewes, Lyell, Stoker, Trollope, Wells.

Seminar in Pragmatics, English 905

Young, Richard F.

M, 04:00 PM to 06:30 PM, 7109 WHITE

Pragmatics is the study of the relationship between an utterance and the context in which the utterance is produced. We normally think of people using language to produce utterances, though the act of production involves not only words and grammar but also vocal prosody, gesture, gaze, and bodily stance. The context of production is also much grander than the time and place of utterance and it includes the physical, spatial, temporal, social, interactional, institutional, political, and historical circumstances in which a person produces an utterance. By 'utterance' and 'context' we name systems of interconnection among very many features, and the study of the relationship between utterance and context is not to be undertaken lightly. Nonetheless it is a study that for centuries has been of great interest to philosophers, linguistics, semioticians, and psychologists. And even if you don't want to focus on pragmatics as a field of academic study, it's worth considering a few questions that we will ask and try to answer in this course:

- I know the kind of actions I can perform with my body and with tools I use, but what kind of actions can I perform with my words?
- Sometimes, I am in conversation with somebody and, although we both know exactly the meaning of every word, I still don't get what the other person is driving at. What am I missing?
- I know some people who are forever saying please and thank you, just like my mother taught me when I was a child. And then there are some other people I know who rarely say please or thank you, and I know my mother would say they are not being polite, but nobody else seems to bother. Why is that?
- Say "It's cold in here" and mean "It's warm in here". Can you do it?—And what are you doing as you do it? And is there only one way of doing it?

That last question was asked by a philosopher. Asking and answering questions like these is not just what we should do as students and scholars; it is also a matter of practical communication—especially communication among people from different social and cultural backgrounds. If you decide to take this seminar, I hope it will not only be one more step on the road to an academic qualification, but it should also be a means to make us all better communicators.

Reading the Body in Nineteenth-Century American Literature, English 971

Ellen Samuels

M, 01:00 PM to 03:30 PM, 1335 STERLING

This course examines a broad range of canonical and non-canonical texts from nineteenth-century American literature through the lens of body theory, which combines critical insights and methodologies from feminist, queer, critical race, postcolonial, and disability studies to investigate how bodies are materialized and deconstructed through cultural representations.

We will consider questions such as the dialectical relationship between representation and material experience; the performative construction of gendered, raced, classed, and dis/abled bodies; and the

role of sentiment and the affective response to depictions of certain types of bodies (the enslaved person, the Native person, the child, the romantic, the “cripple,” the “invalid,” and the “freak”). We will situate texts in relation to historical contexts such as settler colonialism, enslavement, abolition, suffrage, labor movements, expansion, urbanization, and shifting notions of sexuality and gender; and in relation to literary genres and counter-genres, including transcendentalism, realism, melodrama, sentimental fiction, and proto-modernism.

This is a reading intensive course which will give students a broad grounding in American literature of the period as well as a focused understanding of critical approaches to embodiment. Readings will be divided between required and supplementary texts to allow students to devote additional attention to particular areas of interest.

Required primary texts will likely include: Cooper, *The Last of the Mohicans*; Davis, *Life in the Iron Mills*, Whitman, selections from *Leaves of Grass*, *Drum-Taps*, and *Specimen Days*; Melville, *Moby-Dick*; Jacobs, *Incidents in the Life of a Slave Girl*; Stowe, *Uncle Tom’s Cabin*; Craft, *Running A Thousand Miles to Freedom*; Child, *The Stars and Stripes: A Melodrama*; Thoreau, *Walden*; Emerson, selected essays; Crane, “The Monster”; Poe, “The Man That Was Used Up”; Hawthorne, “The Birth-Mark”; Dickinson, selected poems.