



Department of English – Graduate Division

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Spring 2012 Graduate Course Descriptions

English 324 Structure of English

Raimy, Eric S

MWF, 09:55 AM to 10:45 AM, 4208 WHITE

(English Language and Linguistics) This course is designed to introduce students to the basic principles of the descriptive analysis of English sentences and words. As part of this students will learn to identify parts of words, to identify parts of sentences, to define grammatical categories via distributional patterns and to represent structures of words and sentences via 'trees'.

English 325 English Grammar in Use

Ford, Cecilia E.

TR, 01:00 PM to 02:15 PM, 4208 WHITE

(English Language and Linguistics) Prerequisites: 1) English 324 or an introductory descriptive linguistics course in a language other than English, in a linguistics department or in a related discipline (e.g., communicative disorders), 2) instructor authorization (this is to ensure students for whom 325 is required get seats in the class).

Overview: 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 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 analyzing it. 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 everyday talk to discover the "order" in ordinary spoken language use, with particular reference to language in interaction.

English 327 ESL:Prof&Acad Writng Skills

TR, 01:00 PM to 02:15 PM, 2101 HUMANITIES

English 328 ESL: Acad Skills Workshops

TR, 01:00 PM to 02:15 PM, 2111 HUMANITIES

English 328 ESL: Acad Skills Workshops
MW, 08:50 AM to 09:40 AM, 259A VAN HISE

English 329 Intro to the Syntax of English
Wanner, Anja
TR, 02:30 PM to 03:45 PM, 4281 WHITE

(Applied English Linguistics) 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 Chomskyan Universal Grammar approach to syntax. The core assumption of generative grammar theory is that an infinite set of syntactically well-formed (grammatical) sentences can be 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. We will contrast this approach with a traditional, more descriptively oriented analysis. Both data and analysis will be more complex than in the basic "Structure of English" course. For instance, we will look at infinitives and invisible subjects (*He promised ___ to leave*), relative clauses and invisible relative pronouns (*the woman ___ I met on the train*), resultatives and particle verbs (*take in the information/take the information in*), and the interpretation of pronouns. One of the questions to be pursued is why certain structures are acceptable in English, while others - which look very similar on the surface - are not. Each student will write a paper on one particular construction, comparing traditional and generative approaches. There will also be regular graded and ungraded homework assignments. Towards the end of the semester we will discuss the relevance of Universal Grammar to issues in first and second language acquisition.

Textbook: TBA

Prerequisite: English 324 or equivalent.

English 331 English Lang Variation in U.S.
Purnell, Thomas C.
MWF, 11:00 AM to 11:50 AM, 4208 WHITE

(English Language and Linguistics) This course provides an introduction to the study of regional and social dialects in contemporary American English. Variation in different parts of English grammar (e.g. syntax, morphology, phonology, phonetics, etc.) based on historical, social & geographic sources will be identified and discussed. Causes of language variation and change, as well as social and educational implications of dialect diversity will also be discussed.

English 332 Global Spread of English

Zuengler, Jane Ellen

TR, 08:00 AM to 09:15 AM, L185 EDUCATION

(English Language and Linguistics) In this course, we'll examine the linguistic, social, and political impact of the spread of English around the world. Through readings, discussion, and engagement in conversations with guest speakers, we will critically consider the role and development of English in various world contexts--e.g., Morocco, Turkey, Switzerland, Tanzania, India, Singapore, France, Brazil, and others--and the issues surrounding the presence of English. Some of the questions we will address include: at what age do people start studying English? How is it taught? Is it a language confined to the elite, or is it more widespread? What model of English is promoted? Is English influencing local languages, and if so, how? Is there public debate about the impact of English--on the local culture and values, on people's access to literacy, on economic factors, on the country's future? Etc. While we will study English in various countries, we will consider as well topics which transcend geography, such as English on the Internet, and English as an agent in the spread of American popular culture.

English 334 Introduction to TESOL Methods

Arfa, Sandra M.

TR, 01:00 PM to 02:15 PM, 4281 WHITE

(English Language and Linguistics; mixed grad/undergrad) 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.

English 335 Techniques&Materials for TESOL

Poulos, Andrea Stephanie

TR, 09:30 AM to 10:45 AM, 1180 GRAINGER

English 336 English in Society

Young, Richard F.

TR, 01:00 PM to 02:15 PM, 119 NOLAND

(English Language and Linguistics; Mixed grad/undergrad) The English language is both an object of study in its own right and also a tool that people use to communicate information and to influence the behavior and opinions of others. English has been studied for centuries, but what we know is strongly influenced by writing and written language and, because writing and reading are most often done in isolation, many linguistic theories have ignored the social life of language. Yes, language has a social life and, obviously, social interaction does not happen in isolation; it involves people doing things and influencing each other by what they do. To combine the English language and social interaction in a

single thought means asking: How does social interaction happen through English? And how does our knowledge of the English language change when we consider it to be primarily a means of social interaction? These are the two questions that we will wrestle with over and over again in this course. If you are interested in language and if you are interested in social relationships, this course will help you develop those interests.

English 338 Topics-English Lang & Linguis

Olson, Christa Johanna

TR, 01:00 PM to 02:15 PM, 224 INGRAHAM

English 338 Topics-English Lang & Linguis

Purnell, Thomas C.

MWF, 09:55 AM to 10:45 AM, B223 VAN VLECK

The goal of this course is to introduce students to the subfield of sociophonetics, that is, the acoustic, articulatory and auditory analysis of speech affiliated with a specific group of speakers. This course will primarily cover variation in English vowels, consonants and prosody, and will focus on variation in the upper Midwest. Students will systematically investigate audio recordings in order to understand how speakers signal group membership and identity.

Note: This class will make extensive use of online course software (Learn@UW) and freely available speech analysis software (Praat). You will need regular Internet access and a UW e-mail address.

Prereq: Sophomore standing or consent of instructor

English 359 Beowulf

Zweck, Jordan Leah

TR, 09:30 AM to 10:45 AM, 7109 WHITE

An intensive study of Beowulf read in the original language (Old English). Line-by-line translation of the text will be supplemented by discussion of related issues (whether linguistic, thematic, or contextual) as well as by readings from relevant critical literature. Open to graduate students as well as undergraduates. PREREQUISITE: one semester's study of the Old English language (English 320 or equivalent).

English 704 Contemp Comp Thry I-Classical

Bernard-Donals, Michael

M, 09:00 AM to 11:30 AM, 7109 WHITE

This will be both a survey of the classical tradition from the pre-Socratics through early Christianity, and an analysis of how that tradition has been received in the contemporary period.

English 709 Advanced English Phonology

Raimy, Eric S

MWF, 12:05 PM to 12:55 PM

This course develops segmental, syllabic and metrical analyses of English along with morphophonemic alternations. As part of these analyses, the role distinctive features and other specialized representations in accounting for the sound pattern of English will be identified.

Prerequisite: Eng 330 or instructor's consent.

English 715 Advanced Studies in Second Language Acquisition

Young, Richard F.

TR, 08:00 AM to 09:15 AM

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. Prereq. English 333.

English 753 Amor, Ars, Arthur, Auctor: Studies in Medieval Romance

Cooper, Lisa H

W, 01:00 PM to 03:30 PM

In this seminar we will become modestly familiar with one of the major literary forms of the high Middle Ages, the romance, and with its development from the late twelfth century in France to the end of the fifteenth century in England. No previous knowledge of medieval literature or culture is required, but a willingness to engage with a significant amount of primary and secondary reading is. Issues we will explore include: the way the romance genre draws upon and breaks with the traditions of classical

literature and medieval epic; the interrelationship of romance and historiography; the concept of authorship and the conjuncture of the oral and the written in medieval culture; the legend of Arthur, the nature of kingship, and the meaning and function of knighthood; the chivalric ideal and the (rather vexed) concept of “courtly love”; and, last but certainly not least, the romance’s juxtaposition of the public arena and the private self.

English 763 Topics-Renaissance Lit: The Sidney Circle

Bearden, Elizabeth B

R, 02:25 PM to 04:55 PM

This course traces the development of English literature in the Elizabethan and Jacobean periods, including the popular genre of romance, the pastoral tradition, courtly entertainments and plays, experimental poetics, literary theory, literary biography, and romance continuations or sequels. The course will center on the Sidney circle as a case study, both in terms of experimental writing and in terms of patronage, for England's emergence as a cultural literary force. The course will trace transnational influences in the form of continental poetic debates, religious controversies, and colonial discourse. Authors will include Spenser, Harvey, Greville, Dyer, Daniel, Nashe, Raleigh, Marlowe, Weamys, and, of course, the Sidneys, (including but not limited to) Philip, Mary (Herbert and Wroth), and Robert.

Course Goals:

It has often been said that Philip Sidney is the least read of the great Elizabethan authors today, a strange happening as he was decidedly the most read of Elizabethan authors in his day. Students in this class will be exposed to the entire Sidney oeuvre, including the work of his sister, brother, and niece. Along with gaining an understanding of the literary and political influences that shaped this family's writings, we will focus on the ways in which these writers influenced subsequent prose, dramatic, and poetic traditions. Areas that the class will examine in depth will include: The tension between public and private spheres in Sidneian literary production; Old and New World contributions to a 'Protestant' poetics; The revival of chivalry in court and on the page; Multimedia presentations of entertainments and processions; The construction of English literary theory; The development of English literary biography; The question of female sovereignty, both political and poetic; The politics and aesthetics of imitation and or continuation. Readings will be copious, but they will also be rich. The course will require several short presentations and a significant scholarly research paper.

English 782 Graduate Poetry Workshop

Kercheval, Jesse L.

M, 04:00 PM to 06:00 PM

For Creative Writing MFA students only or by very special permission.

English 785 MFA Thesis

Thesis Director

For Creative Writing MFA Students only.

English 799 Independent Reading

Faculty and Director of Graduate Studies permission required.

English 801 Terror and Slow Time

Kelley, Theresa M

M, 12:45 PM to 03:15 PM

As an event or event-horizon, the Reign of Terror (1793-1794) altered the course and rhetoric of romanticism in England as well as on the Continent. Prior to the Terror, aspirations and convictions about freedom, aesthetics, and the value of individuals could be, and were, the shared hopes of the late Enlightenment and romanticism. After the Terror, disciplinary mechanisms, absolute rationalism, and perfectibility—all vested terms in the late Enlightenment—also took a nasty turn. Thereafter these terms and their attendant idealisms were crosscut or shadowed by their opposites: tyranny, mechanisms of power, collectivity vs. individuality, chaotic “justice” and the rule of violence. Simultaneous with the event of the Terror, the recognition of deep or slow time emerged in scientific inquiry and the effect of that recognition across the literary and cultural landscape of romanticism was at least as widely felt as the Terror. At issue then for romantic culture were two versions of the event, two versions of the passage of time: one abrupt, violent and transformative; the other far slower, indeed glacial, but also transformative.

This seminar asks how romantic culture deals with, reports and imagines, these two versions of temporal change: abrupt or violent vs. deep and slow. If The Terror in effect laid bare contradictions that had been embedded in late Enlightenment and were carried for, undigested or worked through, in romanticism, beginning with Rousseau’s ideas concerning the general will and claims for their collective sovereignty, the geological (and soon biological) recognition of what we now call “deep” or slow time invited a different sense of the available horizon of events. And if the Reign of Terror is one version, perhaps the first modern version, of the current struggle to reconsider post-Enlightenment and post-Romantic aspirations for society and progress and the value of individuals and their freedoms, it is matched even as it occurred by a dawning recognition of the slowness of time. So, a key question for this seminar: How do these competing versions of time and change inflect the political, aesthetic and poetic occasions of romantic writing?

Areas of inquiry:

Blake's, Keats's, and Shelley's poetic prophecies

Wordsworth's and Charlotte Smith's narrative poetics

Rhetoric and aesthetics of terror and slavery: de Sade, Hegel, Kant; recent criticism

Geological rhetorics of slow time Seminar work:

Word enquiry essay; 2 seminar reports; a brief essay that foregrounds close reading of a single work or passage; a final essay that aims to become the basis for a submissable piece of writing.

English 822 Studies in Recent and Contemporary Literature

Schaub, Thomas H.

M, 09:00 AM to 11:30 AM

In this course we will read selected literature of recent decades to emphasize and engage with developments in way the contemporary is being conceptualized. As an on-ramp to this study the course will focus first on a set of novels that take us from the Old Left to the New and into the dispersal of revolutionary aesthetics into issues of identity, trans-national literature, 9/11 writing, post-apocalyptic perspectives, and the environment.

English 823 20th Century Literature

Pondrom, Cyrena N.

TR, 11:00 AM to 12:15 PM

English 975 will examine a succession of avant-garde movements of the Twentieth Century, with particular attention to the work of selected Anglo-American writers in the context of those currents. The American role in the most radical literary developments must be assessed not only in terms of work done in the United States but also in terms of the contributions of American expatriates in England or on the Continent and the efflorescence of vanguard movements at the hands of Europeans on American soil. The seminar will seek to establish a context for the Anglo-American avant-garde by consideration of the European roots of several of the major avant-garde movements of the Twentieth Century, including futurism, vorticism, expressionism, and surrealism. Moreover, the course will recognize that Twentieth-Century avant-gardism was pan-artistic as well as multi-national, and that literary developments often must be seen as much in the context of radical departures in music, art, dance, and film as in other literary arts. Indeed, a definition of the concept of the avant-garde could accurately stress an aspiration to escape the limitations of conventional form and take up the attributes of other arts, and the vanguard itself be seen as the location at which divergent arts intersect. Accordingly, students will be expected to treat selected pieces of music, works of art, and films as texts in the course, just as they do printed texts. In the final weeks of the seminar, the seminar will consider how the experiments of the avant-gardes of the first half of the century have been taken up by selected figures

of the latter half of the century. Concurrently with readings in primary texts, students will consider several theoretical essays concerned with the vexed question of defining the avant-garde.

Required Work

Work will include the reading list, presentation of interpretive readings or discussions of the texts orally in class or through several paragraphs exchanged over e-mail, and three more formal written assignments: a two or three page "reader's report" on a recent scholarly article (due February xx), a three to five page "review" of a recent scholarly book on the avant-garde (due March xx), and a seminar paper of about seventeen to twenty-three pages in which you investigate a topic on which you believe you can make a contribution to the scholarly discussion concerning these poets. The longer paper will be due in the last week of class. (Alternatively, in place of this longer paper, if you present evidence of the acceptance of an abstract for presentation of a conference paper on a topic directly germane to the course, you may present a written version of that conference-length paper instead.) Active participation in the seminar discussion is important. A more detailed discussion of the written assignments appears beneath the calendar.

Required Texts

Blast #1, ed. Wyndham Lewis, Black Sparrow Press, 1992 [Brown Digital Library, modcult.brown.edu]

Selected Writings of Gertrude Stein, ed. Carl Van Vechten, Vintage

Cantos. Ezra Pound. New Directions

Sounds, Wassily Kandinsky (tr. Elizabeth R. Napier), Yale University Press

The Writings of Marcel Duchamp, ed. Michel Sanouillet and Elmer Peterson, Da Capo Paperback

Imaginations. William Carlos Williams. New Directions.

Lost Lunar Baedeker, Mina Loy, ed. Roger Conover, Farrar, 1996

The Enormous Room, E. E. Cummings, Liveright, 1978

Nightwood, Djuna Barnes, Dalkey Archive Press, 1995

Silence: Lectures and Writings, John Cage, Wesleyan University Press, 1961

How to Do Things with Words. Joan Retallack. Sun & Moon Press, 1998. [reader, or purchase second hand]

English 975 Course /Reader: Modernism, Postmodernism and the Avant-Garde. .

Igor Stravinsky. "The Rite of Spring" (Le Sacre Du Printemps). 1913 version. Leonard Bernstein, NY Philharmonic. SONY#47629 (If you can get a used version of the Pierre Monteux version, BMG/RCA Victor #61898, it would be preferred)

Arnold Schoenberg. "Five Pieces for Orchestra," . . ."Serenade, Opus 24" Robert Craft. London Symphony Orchestra, Koch International Classics # 7263

Erik Satie. Selections. Includes "Parade; Relâche" EMI 1988 (CDC 7-49471-2 EMI) [Music Library Comp Disc 3837]

Selected theoretical essays (Drawn from course reader & reserve reading, below. See Theory Schedule).
Assigned use of music, art and film.

Required Texts--Reserve Reading

Dada Almanac, [ed. Richard Huelsenbeck, 1920], English edition ed. Malcolm Green, Atlas Press, 1993

The Blaue Reiter Almanac, [2nd ed. Wassily Kandinsky and Franz Marc, 1914], ed. Klaus Lankheit, Da Capo Paperback

Blast #1 and #2 [ed. Wyndham Lewis, Ezra Pound] June, 1914. And available on Web.

Film. Samuel Beckett; directed by Alan Schneider. Videodisc.

Required Reserve Reading--Theoretical Essays

Ezra Pound, "Vorticism," in Gaudier-Brzeska: A Memoir. NB 553 635 ps 1974

Richard Rorty, "The Contingency of Language" in Contingency, Irony and Solidarity*

Friedrich Nietzsche, "On Truth and Lies in a Non-Moral Sense" (Electronic Reserves)*

Jean-François Lyotard, "Answering the Question: What Is Post-Modernism?" in The Postmodern Condition

Peter Bürger, "The Avant-Gardiste Work of Art" in Theory of the Avant-Garde

Andreas Huyssen, "Mapping the Postmodern" in After the Great Divide: Modernism, Mass Culture, Postmodernism

Fredric Jameson, "The Cultural Logic of Late Capitalism" and "Theories of the Postmodern" in Postmodernism or, The Cultural Logic of Late Capitalism

Peter Nicholls, "Difference Spreading: From Gertrude Stein to L=A=N=G=U=A=G=E poetry" in Contemporary Poetry Meets Modern Theory, ed. Antony Easthope and John O. Thompson

Art in Theory: 1900-1990, ed. Charles Harrison & Paul Wood. Blackwell, 1992. (In the section on Cubism, read pages 182-196--Apollinaire, Rivière, Gleizes & Metzinger). Other brief sections as may be assigned.

Bordwell, David and Kristin Thompson. Film Art: An Introduction. 5th ed. McGraw-Hill, 1997. Read pp. 146-54 and 357-60, 373-76 on Ballet mécanique.

Breton, André. Manifestoes of Surrealism. "Manifestoes of Surrealism (1924)" and "Soluble Fish (1924)"

Beckett, Samuel. The Collected Shorter Plays of Samuel Beckett. "Film." pp. 161-174. OR Film, Complete Scenario, Illustrations, Production Shots.

Terrell, Carroll F. Companion to the Cantos of Ezra Pound. PS3531 082 C289

English 900 Rhetorical Space

Young, Morris

Friday, 10:00 am to 12:30 pm

This seminar will take up two recent moves within the field of Composition and Rhetoric and consider the development of rhetorical theory and practices as informed by racial, ethnic, and cultural identities and postmodern geography. In particular, we will examine the intersections of race, space, and place: How does the way we experience space and place inform the knowledge-making that occurs within these sites? What are the relationships between space/place and race, ethnicity, and culture or other

categories of social identification or social experience?

We will try to identify specific case studies of rhetorical space and how these spaces are both informed by and create possibilities for expressions of racial identification and persuasive work. For example, how do material spaces such as the Japanese American internment camps of WWII or the Angel Island immigration center function to encourage rhetorical action by those who were detained? Or how/why are African American “hush harbor” rhetorics developed in contemporary spaces like barbershops and beauty salons? We will also consider classrooms as spaces for rhetorical action and imagine ways in which an increasingly diverse student population can draw on their rhetorical traditions and resources for specific curricular and/or extracurricular purposes.

Readings may include work by Michel De Certeau, Ralph Cintron, Haivan Hoang, Nan Johnson, Kevin Leander, Scott Lyons, Doreen Massey, Richard Marback, Terese Monberg, Roxanne Mountford, Lisa Nakamura, Vorris Nunley, Krista Ratcliffe, Nedra Reynolds, David Sibley, and Edward Soja.

Written work will include weekly discussion board postings, a couple of shorter papers (5 pp. each), and a longer paper (15-20 pp.).

English 846 Decadence

Ortiz-Robles, Mario

TR, 9:30 am to 10:45 am

Readings of late-nineteenth-century British and Continental texts that stage, reflect, embrace, decry, challenge, celebrate, theorize or otherwise treat that familiar species of cultural malaise we have come to know as decadence. Works by Baudelaire, Nietzsche, Huysmans, Wilde, Lee, Zola, Pater, Stevenson, Darwin, D’Annunzio, Mallarmé, Swinburne, Ibsen, Rimbaud, Verlaine, Darío, Symons, Lautréamont, Proust, and others will inform two complementary lines of inquiry: the thematic elaboration of decay, exhaustion, ennui, nihilism, excess, and degeneration as the occasion for aesthetic reflection and the consequent emergence of style as a rhetorical riposte to culture’s perceived lack of agency.

English 868 Empire of the Ark. Animals, Spectacle and Carceral Modernity

Prof Anne McClintock

M, 4:00 to 6:30 pm

54 Bascom Hall

Course Outline

Empire of the Ark is an interdisciplinary engagement with the burgeoning field of animal studies, spanning the century from the decline of the British empire to the decline of the US empire. Throughout the course we will explore a range of texts, theories, novels, essays, photographs, and films. We will engage a range of critical approaches but will draw primarily on cultural materialism.

Why has the theme of animals had such recent resurgence? Can our vexed preoccupation with animals be seen, in part, as a requiem for the animals disappearing so rapidly and traumatically from our immediate, intimate lives and from our social landscapes? For centuries we human primates lived

amongst other animals in intimate proximity. We touched animals, smelled them, worked with them, sacrificed and ate them, slept alongside them. Animals were our first horizon, as John Berger notes. Zoos became the monument to their disappearance.

How do we human primates now know what we know about animals and other species? How do we see animals? How do we watch and engage them? Why has spectacle and looking, film and photography, become our primary mode of interaction? Why, with the Enlightenment, did the Western eye become the privileged organ of knowledge and authority over animals? What is the difference between *looking* at animals, *watching* animals, and *being with* animals? What do we *not* see (slaughter houses, mega-agrifarms, habitat destruction, environmental catastrophes such as the BP oil catastrophe in the Gulf)? What is carceral modernity and what is the history of our incarceration of animals? What is the relation between prisons and zoos? What historical regimes of power have we thrown over animals? Are 'animals' in any irreducible sense different from 'humans'? If so, what are the philosophical, anatomical, social (other) bases of this difference? If not, what are the consequences? Is this the wrong question to begin with?

Our relations to animals has a history, and so it can be changed. Can we undo these regimes? *Do animals resist?*

What has empire to do with all this? Why are questions of imperialism and transnationalism so often neglected in animal studies? Why has postcolonial studies, until very recently, often neglected the question of animals, or relegated it to questions of mere aesthetics?

How are questions of gender and race, sexuality and class difference brought into play? How are animals used symbolically in regimes of power and knowledge over other humans, so that 'nature' becomes an alibi of political and social dispossession. In exploring these questions, and many more, we will engage the animal question from a diversity of angles: representational and aesthetic; philosophical and phenomenological; political and ethical. An underlying premise of the course is that humans do not *become* animals: humans *are* animals.

Circulating themes of the course include: looking at animals; animals and the birth of photography and advertising; empire and animals; invention of the idea of 'wilderness'; invention of 'imperial nature'; carceral modernity and the zoo; the cult of domesticity and the pet; liminal animals (hybrids, monsters, clones, vampires); representing other humans as 'animals' (nature as an alibi of political dispossession); gender/sexuality and animal studies; ways of being *with* animals: animal ethics; animal politics; strategic anthropomorphism; how to communicate with animals on their terms.

Films include: "Grizzly Man," "Parting Shots from Animals," "The March of the Penguins," selections from wildlife and animal documentaries, and "Avatar"

Required Books: (Available at A Room of One's Own Bookstore

-- Eds. Linda Kalof and Amy Fitzgerald. *The Animals Reader. The Essential Classic and Contemporary Writings*, Berg: New York, Oxford, 2007

-- John Berger, *Ways of Seeing*. London: Penguin, first published 1972

-- Harriet Ritvo, *The Animal Estate*. Cambridge: Harvard University Press, 1987

-- William Faulkner, *The Bear* in *Three Famous Short Novels: Spotted Horses, Old Man, The Bear* [Mass Market Paperback]. New York: Vintage

-- Esther Woolfson, *Corvus. A Life With Birds*. Berkeley, CA: Counterpoint,

-- J.M. Coetzee, *The Lives of Animals*. Princeton University Press, 1999

-- Giorgio Agamben (and Kevin Attell) *The Open. Man and Animal*. Stanford:
Stanford University Press, 2003
-- Yann Martel, *The Life of Pi*

Additional articles by: D. Haraway; C. Bronte; J. Derrida; P. Singer; L. Hogan; M. Foucault, G. Agamben;
V. Plumwood; G. Mittmann; C. Wolfe; D. Abram; E. Fudge; Nigel Rothfels; Vicki Croke; Linda Kalof, Jane
Bennett

English 905 Issues of Multilingualism in Globalization

Zuengler, Jane
M, 4:00 to 6:30 pm
7109 H C WHITE HALL

In this seminar, we will address the very broad, very timely question of what “multilingualism” and “multilingual contexts” mean in the 21st century. We will endeavor to reach a critical understanding of the nature of, strengths, and issues surrounding multilingualism for individuals and for the specific contexts in which they live, whether here in the U.S. or in other locations around the world. Linguistic and social issues, ideologies attached to specific languages, and whether or not people have access to multilingualism and its implications are some of the themes we will address. The first part of the semester will foreground literature that theorizes “multilingualism,” “language,” and in the process, second language acquisition. Selections include some traditional treatments of concepts, but we will foreground the more recent work in applied linguistics that argues for a deconstruction of the traditional toward a re-envisioned critical, poststructural/postmodern account of the phenomena. After spending some time addressing theoretical and macrolevel discussions of “multilingualism,” we will turn to considering and critiquing data-based studies involving multilingualism in various contexts today.

English 940 Art and Terror Before 9/11

Castronovo, Russ
W, 9:00 am to 11:30 am

This course examines eighteenth- and early nineteenth-century literature in the context of Atlantic revolutions. Even as public life was esteemed a virtue, many viewed the prospect of citizens’ presence in crowds, on the street, and in print as signs of political terror. Even worse, these assemblages might be evidence of *Le Terreur* of French Revolution. While public life might be a breeding ground for political violence and opposition, could it also be integral to the pursuit of happiness. What happens when terror and happiness converge?

As we take up this and other questions related to the aesthetics and propaganda, we will examine several forms and media: the political pamphlet, the gothic, the epistolary novel, autobiography, and verse. In addition to the primary texts listed below, we will make use of rich and varied theoretical matrix informed by Theodor Adorno, Jacques Ellul, Judith Butler, Lauren Berlant, Franco Moretti, Paul Virilio, and Michael Warner among others.

English 942 Seminar: American Literature: “Writing the City: New York Writers and Spatial Theory”

Steele, Jeffrey

TR, 1:00 pm to 2:15 pm

Growing out of my current research, this course will examine the ways that writers, cultural theorists, and geographers have conceptualized the city. The course’s initial premise builds primarily on the spatial theories of “critical,” post-Marxist geographers (Henri Lefebvre, David Harvey, and Edward Soja) and of the Frankfurt School (Walter Benjamin): the idea that effective cultural critique depends upon demystifying abstract models of Cartesian space as an empty void or a realm of things. The course will examine theories of how space is culturally produced, how it embeds and often hides a history of class and economic conflicts, and how popular spatial myths (such as pastoral and Romantic images of “nature”) fetishize space. A major concern of the course will involve supplementing visually-based models of the city (such as studies of “the flaneur” or urban stroller) through examinations of the ways that cities include both visible and invisible elements. Such invisible factors include ideologies and affects, which are only perceptible in secondary manifestations. One of the goals of this course is to track the way that ideologies and public feelings condense, accumulate, and circulate in the city.

Given my own research interests, it is likely that the primary works in this course will be selected from antebellum New York writers, such as Edgar Allan Poe, Lydia Maria Child, Margaret Fuller, George Foster, George Lippard, Fanny Fern, Walt Whitman, and Herman Melville. However, it is also possible that post-bellum writers may be included, authors such as Lillie Devereux Blake, William Dean Howells, Jacob Riis, Stephen Crane, and Abraham Cahan. The course will be theory-intensive, as primary works are paired with relevant theoretical texts.