

Graduate Level Course Descriptions

Spring 2005

323 History of the English Language

Professor Staff

MWF 2:25 PM -

4208 H C White

The course introduces the student to the internal and external history of the English language with emphasis on its pre-modern periods. Study of the internal history will include such topics as the development of the syntactic and phonological systems of the language as well as changes in the morphology and lexicon. The linguistic developments will be considered in their relationship to such external issues as language contact, social and economic change, the printing press and language standardization.

324.1 The Structure of English

Professor Anja Wanner

TR 11:00 AM - 12:15 PM

1217 Humanities

(Prerequisite for MA in Applied English Linguistics) 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 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, focalization). One of the main points will be to develop an understanding of the relationship between word order, structure, and meaning in English. In a group project of your choice you will have the opportunity to explore a common myth about language, such as the belief that babies acquire language by imitation or that English spelling is "kattastroffik". The methods of analysis you acquire in this class will be applicable in a variety of ways in your study of literature, creative writing, English education, English as a second language, and further studies in Linguistics.

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

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

324.2 The Structure of English

Professor Staff

W 6:30 PM - 9:00 PM

4208 H C White

See description for 324.1, above.

325 English in Use

Professor Cecilia Ford

R 4:00 PM - 6:45 PM

6110 H C White

F 9:55 AM

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).

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 the Syntax of English

Professor Anja Wanner

TR 8:00 AM - 9:15 AM 7121 H C White

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

Professor Jane Zuengler

TR 2:30 PM - 3:45 PM B105 Van Vleck

Description not available.

336 English in Society

Professor Richard Young

M 4:00 PM - 6:30 PM 4208 H C White

In this course we explore ways in which the English language is used to create, maintain, and challenge social identities and relationships. We examine how English linguistic structure, vocabulary, pronunciation, and discourse create public contexts such as the law, the media, and education. We reflect on the role of English in creating gendered and/or ethnic identities. And we explore the application of linguistic knowledge in understanding politics and literature. Participants in this course will become familiar with the specific structures, features, and discourse patterns of English that have been associated with social interaction. Analysis of specific instances of language in use is central to this course. Prerequisites: 6 credits of introductory English literature.

Textbooks: Thomas, L., Wareing, S., Singh, I., Peccei, J. S., Thornborrow, J., & Jones, J. (Eds.). (2003). Language, society and power: An introduction (2nd ed.). London: Routledge.

Tracy, K. (2002). Everyday talk: Building and reflecting identities. New York: Guilford.

341 Gender and Language

Professor Cecilia Ford

F 1:00 PM - 3:30 PM 7109 H C White

Cross-listed with Women's Studies, English 341 is designed for graduate students and advanced undergraduates interested in an open-minded exploration of the social construction of gender and how gender relates to language. We look at the representation and enactment of gender in forms of language (e.g., spoken interaction, writing, lyrics...), in different communities and groups, and in different cultural events. Readings and analytic exercises question our taken-for-granted understandings of language and gender. The prerequisite for English 341 is Junior standing, and instructor permission is required.

359 Beowulf

Professor Alger "Nick" Doane

MWF 8:50 AM - 4208 H C White

(Formerly 322 - Now crosslisted with Medieval Studies) An intensive study of the Old English poem Beowulf in the original language. Daily work will concentrate on translation and close commentary, but the course will also cover larger issues of language, manuscript, cultural milieu, and criticism. Grade based on daily recitation and two exams plus a short paper. Note that this is a course in a foreign language; English 320 (Introduction to Old English) or equivalent course work is the absolute prerequisite.

700 Introduction to Writing Studies**Professor Deborah Brandt****MW 11:00 AM - 12:15 PM 7105 H C White**

What does it mean to be able to write? This question must guide the decisions of writing teachers at every turn, from setting goals to planning curriculum to assessing student work. Yet theories of writing ability--its origins, its development, its very location--are deeply contentious within the field of writing studies. For some it is a cognitive accomplishment; for others, a form of social participation; for some it is a natural urge; and for others, a manifestation of struggle over the means of cultural production. This course introduces you to competing understandings of writing ability, each with different (and enormous) implications for teaching and learning. The aim will be for each of you to reach a kind of hard-won answer to this question that can sustain your future work in the English profession.

703 Research Methods in Composition and Rhetoric**Professor David Fleming****R 1:00 PM - 3:30 PM 7109 H C White**

This course is an introduction to research methods in composition and rhetoric, involving both individual and group projects.

711 Research Methods in Applied Linguistics**Professor Jane Zuengler****TR 9:30 AM - 10:45 AM 7109 H C White**

The goal of this course is to introduce you to the research process in applied linguistics. Emphasis will be on helping you understand and critically evaluate language learning/language use research in such journals as *The Modern Language Journal*, *TESOL Quarterly*, and others. You will have an opportunity to read and evaluate some published research in an area of your interest, as well as undertake your own research.

715 Advanced Studies in Second Language Acquisition**Professor Richard Young****MW 1:00 PM - 2:15 PM 6108 H C White**

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. Prerequisite: English 333.

Textbooks: Lantolf, J. P. (Ed.). (2000). *Sociocultural theory and second language learning*. Oxford: Oxford University Press.

Markee, N. (2000). *Conversation analysis*. Mahwah, NJ: Erlbaum. College Library Reserve Collection P95.45 M35 2000.

Ohta, A. S. (2001). *Second language acquisition processes in the classroom: Learning Japanese*. Mahwah, NJ: Erlbaum.

Seedhouse, P. (2004). *The interactional architecture of the language classroom: A conversation analysis perspective*. Oxford: Blackwell.

722 Composition and Critical Theory: Rhetoric and Ethics After Auschwitz

Professor Michael Bernard-Donals

M 1:00 PM - 3:30 PM 7105 H C White

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'll ask and consider some answers to these and other questions while paying particular attention to the ways in which the discursive material we're mired in -- language -- plays a part in any ethics. (It may be that an ethics is, at best, an attempt to describe our circumstances in such a way as to promote a course of action that will alleviate human suffering.)

This course will examine the connection between the rhetorical enterprise and the ethical one in the work of several contemporary theorists of language, among the most prominent being Mikhail Bakhtin, Jean-Francois Lyotard, Maurice Blanchot, and Emmanuel Levinas. Though their writing and thinking was shaped by different local circumstances -- Bakhtin's by the political turmoil surrounding the Soviet revolution; Levinas's by the destruction of European Judaism during the second world war; Lyotard's by the revolutionary climate in France of the 1960s, and Blanchot's by his dubious relationship with fascism during the war -- they each 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 twenty years. We'll examine what rhetoric and ethics look like after the catastrophic events of the middle of the last century, and how we're 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.

Course work includes four short assignments and a longer, seminar-length (20 - 30 page) paper. Each of the first two assignments will be a brief (500- to 750-word) and informal written response to a question or set of questions provided in class, due at the ends of weeks 3 and 5 respectively. These questions are meant to help you contextualize the reading, and to formulate an original problem that you'll solve in the longer, end-of-semester project. The third assignment will be a written proposal for the seminar-length project -- including a draft bibliography -- due a little more than halfway through the semester. The fourth assignment will be an oral presentation of your research to date and a projection of work yet to come. These presentations will take place during weeks 10 through 12. The longer paper will be due at the end of finals week (date to be announced).

727.1 The Psychohistory of the Body

Professor Eric Rothstein

F 10:00 AM - 12:30 PM 7109 H C White

This course will orient class members to a wide range of aspects of "The Body" in different discourses, other than literature: the body as defined for the purposes of law, medicine, phenomenology, histories of gender, pornography, pleasure and pain, and visual art. The class will do reading in these areas, and will also discuss photographs of a variety of bodies.

727.2 Environmental Writing in a Global Context

Professor Robert Nixon

M 10:00 AM - 12:30 PM 7109 H C White

This is a new interdisciplinary graduate seminar co-sponsored by the Borders and Transcultural Studies Research Circle and the English Department. The course will engage four issues of urgent global concern: the environmental legacies of war; water conflicts; the international politics of oil (especially in relation to indigenous peoples); and deforestation.

763 Exotic England: Britain, Islam and the Mediterranean World

Professor Susanne Wofford

TR 9:30 AM - 10:45 AM 7105 H C White

"Exotic England: Britain, Islam and the Mediterranean World." A grad course that will look at representations of Islam and of different Mediterranean cultures in English Renaissance Drama. The reading list will include a very little bit from Spenser's *The Faerie Queene* (book 5, the Amazons and the Temple of Isis). In connection with this we will read Plutarch's "Of Isis and Osiris," and Pico della Mirandola "Oration on the Dignity of man." We will read some excerpts from Barbary Captivity narratives from *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*, selected and edited by Daniel Vitkus; general introduction by Nabil Matar. Then we will focus in on the drama. The reading list I have prepared is too long right now, but texts will include the following:

George Peele. *The Battle of Alcazar* (1594)
Robert Greene's *Selimus, Emperor of the Turks* (1594);
Robert Daborne's *A Christian Turned Turk* (1612)
Philip Massinger's *The Renegado* (1623) (All in Dan Vitkus' new edition called *Three Turk Plays*.)
Marlowe, *Tamburlaine 1 and 2*, *The Jew of Malta*, *Dr. Faustus*
Shakespeare: *Comedy of Errors*, *Merchant of Venice*, *Othello*, *The Winter's Tale*
Jonson, *Volpone*

764 Renaissance Lyric**Professor Heather Dubrow****T 1:00 PM - 3:30 PM 7109 H C White**

The lyric poems of the English Renaissance/ early modern period -- and the challenges of studying them-- are pervasive, potent, and problematical. This course will engage with those challenges by studying lyric from a number of perspectives and deploying a number of methodologies. We will debate what lyric is and to what extent these--or any--generic descriptions and definitions are culturally specific and historicized as opposed to transhistorical. (E.g., how do the usual generalizations about the brevity of lyric relate to the fact that several poems were often circulated together, as well as to other aspects of the material conditions of production? How does the concept of lyric as the product of solitude relate to the Reformation's emphasis on congregational singing and other devotional practices?) We will discuss the interactions between lyric and gender. (E.g., why is the mode variously associated with femininity, masculinity, and effeminizing by writers ranging from the Greek historian Herodotus to the Renaissance poet Sidney to the writings of modern critics?) We will look at broader questions about genres and modes. (E.g., what does the association of song with so many otherwise disempowered Shakespearean characters suggest about the interplay of lyric and drama in other venues?) In exploring such problems, we will work intensively on lyrics of the period, focusing on close analyses of such poets as Sidney, Spenser, Shakespeare, Donne, and Herbert.

Like all my courses, this one will focus on "professionalizing"- i.e., preparation for a career. We will substitute a course mini-conference for seminar papers. Each meeting begins with a brief discussion of such issues as how one writes strong abstracts and turns a paper into an article and/ or a conversation about the challenges we all face as teachers, since everyone in the course is or will shortly be both a teacher and a critic. Requirements will be tailored to the stage of the program participants are at, with PhD students writing a longer research paper and MA students a somewhat briefer research paper and shorter written work such as a model abstract. It will also be possible to shape the research paper according to your interests-- e.g., a student specializing in a field other than early modern could include some texts from that period, someone whose primary interest is drama could write on lyrics within plays etc.

As this description suggests, this course is designed for a number of different types of students. One of its primary aims is to provide intense work on one of the major genres, some of the major authors, and many of the major methodological debates of the period for advanced doctoral students and other students with a serious interest in early modern literature. For advanced students interested in the lyric of other eras and/or in genre, the course will offer a chance to think about those subjects from other perspectives. For MAs it will offer an overview of some of the principal authors and issues of the period and an introduction to some of the techniques of graduate study. The course is, however, exclusive in one respect: it is designed only for students who can tolerate occasional puns.

781 Creative Writing Workshop**Professor Jesse Lee Kercheval****T 7:00 PM - 9:00 PM 7105 H C White**

Available to Creative Writing Students only

795.1 Robin Hood: The Early Sources for the Legend**Professor John Niles****- TBA Time and Day**

By arrangement with Prof. Niles

795.2 Advanced Seminar on the Teaching of Post-Secondary Writing**Professor Deborah Brandt****- Time and Day**

This course is designed to give teachers of English 201 a regular space for reflecting on their theories and methods of teaching writing. Each week the group will take up a recurrent practice or problem in the teaching of writing for close analysis, discussion and debate. We will draw on artifacts of teaching--course plans, assignments, student writing, videos of classroom life--as well as examine larger institutional and social forces that bear on our teaching. The aim is to develop pedagogical orientations, ideological awareness, and professional commitments to take into the future. Open to auditors. Limited to English 201 staff.

822.1 Major Trends in 19th and 20th Century Afro-American Intellectual Thought in a Multicultural Context**Professor Nellie McKay****M 2:25 PM - 4:55 PM 7109 H C White**

Who are the major architects of Afro-American Intellectual Thought? How do they deal with issues like gender? A cross-disciplinary seminar that explores the legacy of black thought in the 19th and 20th centuries.

822.2 Politics and the Novel

Professor Thomas Schaub

W 1:00 PM - 3:30 PM 7109 H C White

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 20th Century Postcolonial Cultural Studies

Professor Tejumola Olaniyan

R 4:00 PM - 6:30 PM 7105 H C White

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 sociopolitical 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, C. Achebe, J. Kincaid, F. A-Kuti, Chandra Mohanty, Salman Rushdie, Oyeronke Oyewumi, Walter Rodney, Gayatri Spivak, Wole Soyinka, Homi Bhabha, Frantz Fanon and Edward Said are a sample of the writers, artists, and scholars we will study.

846 Literary Speech Acts

Professor Mario Ortiz-Robles

TR 11:00 AM - 12:15 PM 7105 H C White

It is an article of critical faith that literary speech acts. Language, that is, does not merely describe the world; language also participates actively in shaping it. This course will consider some of the ways in which it does so by analyzing a variety of theoretical and literary speech acts. We will study the major statements of speech act theory alongside and against a set of representative nineteenth-century texts that both stage and challenge the claim that literary speech acts. We will endeavor to disentangle the thematic and contextual uses of performative speech acts from the performative effects of literary forms; the "history" a text represents from the historicity of its performance(s). Readings are likely to be selected from works by J.L. Austin, Barthes, Bordieu, Butler, Derrida, Felman, Fish, Habermas, Iser, Johnson, Laclau, de Man, Sedgwick, Spivak, and Warminski as well as literary texts by Dickens, Eliot, James, Keats, Shelley, and Thackeray. Requirements: one presentation, one seminar paper, weekly response papers.

940 Writing the City: Theories of Spatiality and Nineteenth-Century New York Authors

Professor Jeff Steele

MW 11:00 AM - 12:15 PM 7111 H C White

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 the Frankfurt School (Walter Benjamin) and "critical," post-Marxist geographers (Henri Lefebvre, David Harvey, and Edward Soja): 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 conflict, and how popular spatial myths (such as pastoral and Romantic images of "nature") fetishize space. The class will examine "discontinuous space"—both in terms of the gaps and fault-lines of urban existence and in theoretical practices that aim to shatter the hegemony of mimetic/realistic paradigms obscuring political and social divisions. These theoretical insights will be used to study the spatial practices of a range of antebellum New York writers: Lydia Maria Child, Margaret Fuller, Fanny Fern, Herman Melville, Nathaniel Parker Willis, Walt Whitman, among others.

Likely texts:

Edwin Burrows and Mike Wallace, *Gotham: A History of New York to 1898*
Walter Benjamin, *The Arcades Project*
Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*

Henri Lefebvre, *The Production of Space*

Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real and Imagined Places*
Don Mitchell, *Cultural Geography: An Introduction*
Lydia Maria Child, *Letters from New York*
Margaret Fuller, *Margaret Fuller's New York Journalism*
Fanny Fern, *Ruth Hall and Other Writings*
Herman Melville, *"Bartleby, the Scrivener" & Pierre*
Walt Whitman, *early journalism*

950 The Discovery and Invention of Anglo-Saxon Literature.

Professor John Niles

F 1:00 PM - 4:00 PM TBA

The seminar will be offered in conjunction with a ten-week regional seminar that I am offering at the Newberry Library in Chicago that will run from January through mid-March 2005. Each week students will read a different Anglo-Saxon text (one week, for example, selections from *The Anglo-Saxon Chronicle*; the next week, perhaps, one of the poems of the *Junius Manuscript*). During those weeks when we are at the Newberry Library, which has an outstanding collection of early and rare printed books, we will compare 16th-19th century printed editions of that text with current critical editions, placing each edition in its historical and ideological context. The aim will be to sharpen students' knowledge of the Old English language and increase their understanding of early English literature while at the same time we examine the development of Anglo-Saxon studies as a discipline. Transportation to and from Chicago will be provided. Once the Newberry Library part of the seminar is finished, UW-Madison students will continue to meet as a group to read early medieval texts and discuss them while pursuing their individual term papers.

965 Romantic Terror
Professor Theresa Kelley

R 1:00 PM - 3:30 PM 7109 H C White

I have shifted the ground for this new course to acknowledge an event or event-horizon that raised the stakes of Romantic dissent and fundamentally altered the character of Romanticism in England and to a degree on the Continent as well. The event is the Reign of Terror in revolutionary France, wherein disciplinary mechanisms, absolute rationalism, and perfectibility--all vested terms in the late Enlightenment--took a nasty turn. Prior to the onset of the Terror in 1793, aspirations and convictions about freedom, aesthetics, and the value of individuals could be, and were, the shared hopes of the late Enlightenment and coming era of Romanticism. Afterward, 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. In effect, Romanticism came of age under the dark sign on Goya's Saturn and Caprices of War. The Romantic dilemma thus prompted by 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 under the sign of terror. This seminar will explore the historiographic and theoretical domains where Romantic terror abides.

The seminar will consider the topic of Romantic terror from these perspectives:

- 1) the literature of and about the Reign of Terror, including Helen Maria Williams, Germaine de Stael, Blake, Burke, selections from Wordsworth's "Prelude", Smith's "Desmond", and Kant
- 2) the Romantic reorientation that obtains thereafter, including Mary Shelley's "Frankenstein" or "Valperga", A. L. Barbauld's poetry and prose, works by Percy Shelley, Keats, Wordsworth's "The Borderers", Coleridge's political criticism, Hunt or DeQuincey, Hegel and Schopenhauer. The seminar will explore the crossover between the rhetorics of terror and slavery.
- 3) current theoretical work on terror, likely to include selections from Foucault, Lyotard, Derrida and Agamben

Work for the course will include: a brief essay early in the semester; a prospectus and electronic presentation of project-in-progress for the seminar; a substantial final essay that issues from this project. The domains available for this project are capacious. Participants should begin the seminar with some basic idea about the projects they wish to pursue. Those who are interested in registering for the seminar should e-mail me about their interests in general and specifically in the work of this seminar (tkelley@wisc.edu).

990 Dissertation Research
Professor Professors Various

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999 Reading for Prelims
Professor Professors Various

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