William Blake is a unique figure in western literature and culture. A protean visual and literary artist, Blake was, literally and figuratively, a non-conformist. His keen attention to conditions of production and of interpretation have allowed his texts to play an influential role in academic and non-academic contexts. Blake is notably useful, for thinkers and teachers, writers and artists.

This class will treat Blake as a future enabler of great, impactful teaching. We will study his remarkable artworks, situating them in their radical political, religious, social and intellectual contexts, in order to refine strategies for using Blake to awaken new intellectual possibilities for students. How can Blake be used to teach introductory literature surveys? How can Blake be used within courses on the history of literary theory and interpretation? What can Blake’s complex verbal and visual artworks contribute to courses on literature and revolution, popular culture, the insurgent imagination?

Primary texts read on the course will include the Songs of Innocence and Experience, Visions of the Daughters of Albion, The Marriage of Heaven and Hell, America A Prophecy, Europe A Prophecy, the Book of Urizen, The Book of Los, and selections from The Pickering Manuscript; secondary criticism will include a selection of critical essays from the vast corpus of Blake scholarship, and the MLA volume Approaches to Teaching Blake’s Songs of Innocence and of Experience. Students will write critical analyses of texts and images, as well as assignments and lecture materials to support classroom teaching.
Summer Session 1, May 21 – July 1

**Engl-GA.1087.001**

**Irish Poetry after Yeats**

Prof. Kelly Sullivan

x-listed with

Irish-GA 1087.001

Monday and Wednesday

6:00-8:30

This course will read in depth the most challenging poetry written by Irish poets since the ascendancy of W.B. Yeats. We will seek to address the most pressing questions facing poetry criticism in the Irish Studies field: the struggle with Yeats’s commanding example; the relation of poetry to national partition and the civil crisis in Northern Ireland; the confining and liberating aspects of tradition; the use of translation as a means of finding voice; the agency of poetry in forcing change within a conservative cultural climate; the challenge of postmodernism to national literatures, and the arrival of prosperity in Ireland and the consequent need to revise our conceptions of Irish culture. The poets we will read include Austin Clarke, Louis MacNeice, Denis Devlin, John Hewitt, Patrick Kavanagh, Thomas Kinsella, John Montague, Seamus Heaney, Michael Longley, Eavan Boland, Derek Mahon, Eilean Ni Chuilleanain, Paul Muldoon, Nuala Ni Dhomhnaill, Ciaran Carson, Vona Groarke and Medbh McGuckian.