



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

Spring 2018 Graduate Program Courses and Descriptions

Rev. 11/10/2017

Eng 314, Structure of English

Anja Wanner

TuTh, 11:00 AM – 12:15 PM, Rm B223 Van Vleck

[English Language and Linguistics] (Mixed Grad/Undergrad) In this mixed grad/undergrad course we will 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 our goal is to make 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 change word order, such as passivization. One of the main points will be to develop an understanding of the relationship between word order, structure, and meaning in English. We will also address syntactic aspects of language change and of prescriptive rules like "Don't end a sentence on a preposition!" The methods of analysis you learn 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. Assessments for this class include two in-class exams (midterm and final), two graded and several ungraded homework assignments, and an in-class presentation in which you compare the syntactic characteristics from two texts from different genres (e.g., an op-ed and a scientific article on the same subject).

Eng 315, English Phonology

TBD

MWF, 11:00 AM – 11:50 AM, 4281 HC White

[English Language and Linguistics] (Mixed Grad/Undergrad) This course offers an introduction to the sound system of English, including phonetics and elementary phonology. Topics include articulatory phonetic descriptions of consonants and vowels, classical phonemic theory, the nature of phonological processes, linguistic change and the acquisition of phonological systems. By the end of the course, students should be able to describe and transcribe speech sounds of English, recognize and describe phonemic and phono tactic patterns and account for basic phonological processes.

Note: English 315 (or consent of the instructor) is a prerequisite for English 709 (Advanced English Phonology)

English 318, Second Language Acquisition

Jacee Cho

TuTh, 9:30 AM – 10:45 AM, Rm B215 Van Vleck

[English Language and Linguistics] (Mixed Grad/Undergrad) A central characteristic of human beings is LANGUAGE as man is the only animal capable of language (*homo loquens*). The ability to acquire and use language is uniquely human. Another distinctively human capacity is the ability to learn languages other than the mother tongue throughout the lifespan. Indeed, data show that there are more bi/multilinguals than monolinguals in the world (~60% in Europe, ~25% in the US, 99% in Luxembourg!). In this course, we will discuss some of the current theories on how people acquire/learn a non-native, or second language (L2). We will survey both quantitative and qualitative research on how a second language is acquired, represented and processed in the mind/brain and discuss theoretical and practical implications of the current L2 research. Topics to be discussed in this course include formal (linguistic) characteristics of interlanguage (developing learner's L2), the role of Universal Grammar and native language in L2 acquisition, crosslinguistic influence (how L1 and L2 influence each other), and nonlanguage factors such as age of acquisition (whether and how much age of acquisition matters), verbal aptitude, and motivation.

English 319, Language, Race and Identity

Thomas Purnell

MWF, 12:05 PM – 12:55 PM, 4281 HC White

[English Language and Linguistics] (Mixed Grad/Undergrad) This course examines the role of language in the social construction of racial identity in the US. Combining research and theory from anthropology, biology, psychology, sociology, and linguistics, this course emphasizes the important relations between language, culture, and our genetic endowment specific to humans. We begin with a brief study of current theories on the language faculty and the social construction of race. We then address the different language issues facing the identity of speakers within speech communities with strong non-standard components (African Americans, Latinos/as, Native Americans, Asian Americans). This course positions basic linguistic concepts (on language structure, for example) within the context of the interface between language and culture/biology.

Eng 420, Section 1: Topics in ELL: Dialect Geography

Thomas Purnell

MWF, 1:20 PM to 2:10 PM, 4281 HC White

[English Language and Linguistics] (Mixed Grad/Undergrad) This course provides an introduction to how the relationship between local speech patterns and geographic forms interact. Some time is spent on how this relationship has developed over the last 200 years, how representations (maps) influence the perception and description of speech patterns, and fieldwork necessary to produce a linguistic atlas.

Eng 420, Section 2: Topics in ELL: Universal Grammar and Child Language Acquisition

Jacee Cho

TuTh, 2:30 PM to 3:45 PM, 2261 Humanities

[English Language and Linguistics] (Mixed Grad/Undergrad) This course provides an introduction to the linguistic study of child language acquisition. Children attain adult-like linguistic knowledge by the age of 5-6 without any explicit instruction or correction from their caregivers. In this course, we will examine the properties of the human mind that make language so easily accessible to all normally developing children and discuss evidence for the claim that children are born with built-in universal linguistic principles (Universal Grammar) that constrain language acquisition. We will discuss experimental methods on child language acquisition. We will cover child first language/monolingual acquisition as well as child bilingual acquisition (children acquiring two languages simultaneously). We will also discuss language development of blind children, children with autism, and children with SLI (specific language impairment). All reading materials will be available electronically on the course website.

English 514, English Syntax

Anja Wanner

TuTh, 1:00 PM to 2:15 PM, L177 Education

[English Language and Linguistics] (Mixed Grad/Undergrad) In this class we will apply the framework of Generative Grammar to the analysis of sentences in English. You will learn to identify complex syntactic constructions in a sentence and give visual representations ('tree diagrams') of their structures. The type of constructions and the theoretical concepts that we will discuss goes well beyond the material from English 314 (The Structure of English). Every student will become the expert for one particular construction (such as the relative clause, the resultative construction, the subjunctive, or the imperative) and will compare and evaluate two different approaches to that particular construction. Tree diagrams will get fairly complex in this class, but what really makes this an advanced class is the focus on the ability to construct a syntactic argument: What makes a construction interesting/challenging from a linguistic perspective? Why is one analysis better than another? What are problems that remain unsolved? This class makes use of a textbook and is organized around weekly homework assignments. Assessments include a take-home midterm exam, an open-book final exam, several quizzes, an in-class presentation, and, for graduate students, a literature review.

English 702: Perspectives on Literacy

Kate Vieira

W, 10:00 AM – 12:30 PM, 7105 HC White

[Composition & Rhetoric] What are the consequences of literacy? In their 1963 article, anthropologist Jack Goody and literary critic Ian Watt posed this bold question, touching off debates that would animate literacy studies for decades to come. Along with others, they argued that literacy caused wide cognitive and societal transformations. The New Literacy Studies group countered that literacy is best understood not as an autonomous technology of change, but instead as a context-dependent social practice. Subsequently, scholars have argued that context-dependent views of literacy are too small, limiting an understanding of literacy's role in larger, macro-social trends, such as globalization or economic inequality. But what, the question remains, are literacy's consequences? Our goal in this class is to tease out a nuanced, updated answer to this question. To do so, we will examine key arguments in

the history of literacy studies from the perspective of scholars in fields as diverse as anthropology, archaeology, history, literary studies, education, linguistics, sociology, and psychology.

This grounding in literacy's social history will prepare students for informed research and teaching in literacy studies: Whether we are cognizant of it or not, when we intervene in people's literacy development as teachers or administrators, we are also intervening in history, aligning ourselves with particular ideologies of literacy and distancing ourselves from others. In other words, the social history of literacy profoundly matters for our work in the present.

English 705: Recent Rhetorical Theory and Today's "Wicked Problems"

Christa Olson

M, 10:00 AM – 12:30 PM, Rm. 7105 HC White

[Composition & Rhetoric] This course will put rhetorical theory to the test. In it, we will tackle a set of "wicked problems"—complex social or cultural issues that are difficult (or impossible) to solve because of their inherent complexity and competing interests—and see if recent theory and criticism can help us along the way. While we will certainly not solve our wicked problems over the course of the semester, we will use the tools of rhetoric to better understand those problems and identify both the utility and the limits of our theorizing. The course will be about theory and practice in the most vigorous sense, suggesting that complex understandings of rhetorical theory may help us address deep-seated practical problems and arguing that in order to be truly robust, rhetorical theories must engage with complex matters of public concern. Our wicked problems will each include a significant rhetorical aspect, but they will also require us to develop new contextual knowledge (a microcosm of the challenge facing most research projects in rhetoric). Writing projects for the semester will include research and grant proposals, case study write-ups, a literature review, and a final project addressing a "wicked problem" of your choice. All course writing will mimic either a common professional genre or task in research writing. The final list of "wicked problems" is still in development but will likely include partisan division/deliberative breakdown in the United States, encroachments on indigenous sovereignty, reparations and the new "peculiar institution," climate change, and migration and transnational institutions.

Eng 709 – Advanced English Phonology

Eric Raimy

MWF, 11:00 AM to 11:50 AM, Rm 7109 HC White

[English Language and Linguistics] (Graduate) This course develops segmental and syllabic 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. Focusing on English provides a vehicle for creating specific detailed analyses for reasonably well-understood phenomena. Developing comparative analyses of languages other than English is encouraged in the research based term project. Both qualitative and quantitative approaches are encouraged.

Prerequisite: Eng 315 or instructor's consent.

English 782, Graduate Poetry Workshop

Amaud Johnson

M, 6:00 PM to 9:00 PM, 7105 HC White

[Creative Writing] Graduate level poetry workshop for MFA creative writing students. Open to other graduate students by submission of writing sample.

Pre-Reqs: Admission to the MFA in creative writing or permission of director of creative writing

English 785, MFA Thesis

Creative Writing Faculty by Permission

[Creative Writing] For Creative Writing MFA students only.

English 799, Independent Study

Faculty by Permission

Requires permission of faculty member. If this independent study course is taken in lieu of a regular classroom course to fulfill English requirements, a 799 Approval Form must be completed and submitted for approval to the Director of Graduate Studies.

English 800: Critical Literary Theory

Ramzi Fawaz

W, 1:00 PM – 3:30 PM, HC White 7105

[Literary Studies] This course will introduce first-year graduate students to methods in literary and cultural analysis through a series of engagements with scholarship across distinct subfields, time periods, and theoretical lineages. Central to our course will be the transformation of classical literary studies by the intellectual movement called cultural studies, an interdisciplinary and politicized orientation towards textual analysis that demanded a new methodological dynamism in the study of literature beginning in the late 1960s. Cultural studies altered the contexts, motives, and consequences of literary analysis by making visible the writing and cultural production of racially, sexually, and economically marginalized communities, and demanding rigorous attention to so-called “low” cultural forms including pulp fiction, comics, film, television, pornography, and magazine culture. Most importantly perhaps, cultural studies required literary scholars to move beyond the limits of their disciplinary training to explain literary phenomenon that had political, social, economic, and cultural implications far beyond the immediacy of any given text. In other words, it demanded the invention of new theories, concepts, and modes of interpretation to explain literature’s relationship to the complex wider world within which we read, write, and live. This class will explore the consequences and possibilities of this adventurous anti- and interdisciplinary method, and the incendiary claims it has made for literary studies as aesthetic and political, textual and social, rigorous and fun.

Among the topics we will explore include Marxist and Foucauldian approaches to literary studies, literary formalism, feminist and queer theory, science and technology studies, critical race and ethnic studies, affect studies, and theories of popular or mass culture. Over the course of the semester, students will have the opportunity to work with guest faculty members who will join the instructor on particular weeks to teach their areas of expertise.

English 805, Section 1: Media and Agency in Eighteenth-Century Literature

Mark Vareschi

Th, 1:00 PM – 3:30 PM, 7105 HC White

[Literary Studies] This graduate seminar will explore recent developments in media theory that have sought to understand the agential nature of media, what Sarah Kember and Joanna Zylińska have dubbed the “*liveness* of media” – “the possibility of the emergence of forms always new, or its potentiality to generate unprecedented connections and unexpected events.” We will work to put together the work of media theory with the various theoretical accounts falling under the umbrella of New Materialism. Readings may include work from Christina Lupton, Richard Grusin, Jane Bennett, Christopher Flint, Lynn Festa, Stephen Knapp and Walter Benn Michaels, Alfred Gell, Leah Price, Jonathan Lamb, Diana Coole and Samantha Frost, and others. Primary readings may range from anonymous “It Narratives” to the writings of Aphra Behn, Thomas Southerne, Jonathan Swift, Alexander Pope, Henry Fielding, and more.

English 805, Section 2: The Novel in the 1700s and 1800s

Robin Valenza

M, 2:30 PM – 5:00 PM, 7105 HC White

[Literary Studies] This course examines the apparent emergence of a new form of writing in early-eighteenth-century England. The class follows these early precursors of what would come to be called “the novel” through their heyday in the 1740s, their experimental phase in the 1760s and 70s, their Gothicism and resulting good manners in the 1790s and for a few decades thereafter, and its foray into unexpected places like the Regency. The class comes to rest, finally, before the prime of the triple decker Victorian novel, which one might say is a world, certainly a class, onto its own. In addition to novels, readings will include excerpts from, among others, Ian Watt, Michael McKeon (anthology) Franco Moretti (encyclopedia and elsewhere). Students are advised to have read the first 60 pages of Ian Watt’s *Rise of the Novel* before the first class meeting.”

English 808, Section 1: Avant-Garde Theatre

Mike Vanden Heuvel

MW, 1:00 PM to 2:15 PM, 151 Education

[Interdisciplinary Theatre Studies] [This course counts towards the Interdisciplinary Theatre Studies major, or a distributed minor.] It does not count toward the English PhD major. Description not available.

English 808, Section 2: Colleens and Drag Queens: Gender and Sexuality in Modern and Contemporary Irish Theatre and Performance

Mary Trotter

MW, 2:30 PM – 3:45 PM, 391 Van Hise

[Interdisciplinary Theatre Studies] [This course counts towards the Interdisciplinary Theatre Studies major, or a distributed minor.] This class explores how such factors as Irish cultural nationalism, war, religion, neo and postcolonialism, and economic busts and booms have shaped the expression of gender and sexuality in Irish theatre and performance in the 20th and 21st centuries. We will spend the majority of the semester exploring the how tensions between Irish cultural nationalism and the European avant-garde informed expressions of gender and sexuality on the early 20th century stage, noting how the theatre of the period reflected general anxieties about masculinity and femininity within the nationalist movement and society at large. We will then see how Irish theatre and performance in the later twentieth and early twenty-first centuries reexamine, revise and reject the gendered tropes of previous decades. In addition to exploring theatre history and dramatic texts, we will look at particular moments of social and political legislation, protest and display as gendered performances that bridged the gap between the aesthetic and the social in performance.

English 817: Topics in Ethnic and Multicultural Literature: Visualizing Race: Pain, Pleasure, and Spectatorship

Leslie Bow

Th, 10:00 AM – 12:30 PM, 7105 HC White

[Literary Studies] How does racial meaning depend upon the visual? This course explores racial embodiment in texts that exploit, revise, or otherwise play with the notion of race as something seen on the surface. We will begin with the visual epistemologies of medical eugenics and the law with an emphasis on colonial surveillance, anthropology, and spectacle. Considering issues of impersonation and passing, we will engage issues of racial authenticity based on visual cues. Analyzing the affective structures of stereotyping, caricature, and profiling, we will also consider visual representation as injury or micro-aggression, drawing on work such as Susan Sontag's *Regarding the Pain of Others* in order to understand the spectatorship of trauma.

Beginning with bell hooks' "Eating the Other," we will also explore issues of racial commodification and fetishism. As in the work of Sianne Ngai, Philip Brian Harper, and Sara Ahmed, how is race part of an "affective economy" or a source of aesthetic pleasure? Finally, we will look at texts that invoke race metaphorically, as in Toni Morrison's "Recitatif," as disembodied or withheld signs. Exploring the notion of racial latency, will look at texts in which racial meaning is not dependent upon the body, but circulates abstractly or through the nonhuman: animals, objects, machines, and A.I.

In addition to the primary texts such as Nella Larsen's *Passing*, Kip Fulbeck's *Part Asian/100% Hapa*, and Monique Truong's *Bitter in the Mouth*, we will engage performance and studio art by Yoko Ono, Kara Walker, and Laurel Nakadate and the standup comedy of Sarah Silverman, Dave Chappelle, or Margaret Cho. Reading will be supplemented by independent short film and video such as *Real Indian*, "Born Free," and *Bontoc Eulogy* and popular film, most likely, *Zootopia*. Secondary reading will include work by Homi Bhabha, Marx, Walter Benjamin, Freud, Kobena Mercer, Judith Butler, Linda Williams, Bill Brown, Bruno Latour, Ian Bogost, Roland Barthes, Donna Haraway, Michael Harris, and Mari Matsuda.

English 820, American Poetry and Poetics Since 1950

Lynn Keller

T, 10:00 AM – 12:30 PM, 7105 HC White

Through representative volumes, this course attempts to survey major trends and movements in American poetry since 1950. 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, the early course readings will generally be organized around figures 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, Black Arts, and second wave feminist poetry. In later weeks of the semester we will read more recent volumes by later poets, some of whom who can be seen as carrying on and complicating the legacy of the earlier writers/movements, others of whom represent new trends of recent decades. Assigned non-poetic readings—including manifestos, 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.

We will usually read one volume per week, occasionally two, but sometimes we will read selections from one or two poets. Earlier readings will likely include selections from Charles Olson's poetry and essays along with selections from Robert Creeley's *For Love and Pieces*; Allen Ginsberg's *Howl and Other Poems*; Robert Lowell's *Life Studies*; Sylvia Plath's *Ariel*; James Wright, *This Branch Will Not Break*; Frank O'Hara's *Lunch Poems* and John Ashbery's *Self-Portrait in a Convex Mirror*; perhaps Elizabeth Bishop's *Geography III*; Adrienne Rich's *The Dream of a Common Language*; substantial selections from Gwendolyn Brooks and from Leroi Jones/Amiri Baraka. I've not yet settled on the more recent books I'll assign. We will likely read a volume by Susan Howe, and one by M. NourbeSe Philip (probably *Zong!*), perhaps Anne Carson's *Nox*; probably a volume by C.D. Wright; perhaps one by Myung Mi Kim or Ed Roberson or Cathy Park Hong or W. S. Merwin or Brenda Hillman or . . .

English 822, Desiring Revolution: Cultures of Radical Feminism and Gay Liberation

Ramzi Fawaz

T, 1:00 PM – 3:30 PM, 7105 HC White

[Literary Studies] This course will explore the literature, popular culture, and political theory of radical feminism and gay liberation in the American 1970s. In this period, movements for sexual and gender freedom dramatically transformed and destabilized popular conceptions of gendered embodiment, erotic intimacy, and normative kinship while aiming to dismantle the organizing logics of patriarchy, homophobia, and misogyny. Critical of traditional political reform, these movements enacted a *cultural revolution*, innovating new modes of literary and filmic storytelling, forming alternative living collectives, altering the form and content of contemporary art, and introducing ribald, sexy, and confrontational performance art to the American public. Consequently, the cultural and political innovations of these movements set the groundwork for modern feminist and queer theory, the formalized study of gender and sexual embodiment and erotic desire. In this course, we will explore how the cultural politics of women's and gay liberation produced the foundational concepts, theories, and arguments that would animate critical theories of gender and sexuality for the next five decades. This course will train students in interdisciplinary cultural studies methods by combining a capacious interest in the literature, film, visual art, and political writings of these movements along with historical knowledge and theory. It should be of interest to any graduate student wanting to learn how to study the literature and culture of a distinct historical period, regardless of their particular speciality.

Possible readings and viewings: Shulamith Firestone, *The Dialectic of Sex: The Case for Feminist Revolution*; *Out of the Closets: Voices of Gay Liberation*; *This Bridge Called My Back: Writings by Radical Women of Color*; Audre Lorde, *Sister Outsider*; Valerie Solanos, *The SCUM Manifesto*; Rita Mae Brown: *Rubyfruit Jungle*; Andrew Holleran, *Dancer from the Dance*; Armistead Maupin, *Tales of the City*; Mart Crowley, *The Boys in the Band*; *Word is Out*; *Thelma & Louise*; *Tangerine*.

Possible scholarship: Janet Halley, *Split Decisions: How and Why to Take a Break from Feminism*; Clare Hemmings, *Why Stories Matter: The Political Grammar of Feminist Theory*; Victoria Hesford, *Feeling Women's Liberation*. Also essays by, Cathy Cohen, Gayle Rubin, Eve Sedgwick, Judith Butler, Angela Davis, Patricia Williams, Michael Warner, Elizabeth Freeman.

English 859: Modernity, Textuality, Performance Theories and Practices in Indian Theatre, 1850 to the Present

Aparna Dharwadker

T, 2:30 PM to 5:30 PM, 4208 HC White

[Interdisciplinary Theatre Studies] A modern urban theatre has existed in India since the mid-nineteenth century, and its overall history offers a remarkably extensive view of the interpenetration of two major systems of theatrical representation—Indian and European, classical/traditional and modern, anti-realistic and realistic, provincial and metropolitan. Shaped by colonial conditions in colonial metropolises such as Calcutta and Bombay, this theatre initially borrowed its organizational structures, textual features, and performance conventions from Europe (especially England), superseded traditional and popular indigenous performance genres, and found its core audience among the growing English-educated Indian middle class. But in practice the new forms were absorbed quickly into the material, social, and ideological structures of a complex multi-literate culture with a celebrated classical past, and well-developed traditional performance genres in virtually every region and language. The evolution of these syncretic processes across the colonial/postcolonial divide has created the post-independence urban theatre field that we now recognize as a major formation within contemporary world theatre. This course connects the study of seminal theories, dramatic texts, and performance practices in Indian theatre after 1850 to conditions that *define* theatrical modernity because they are historically unprecedented and aesthetically

transformative. These include the decisive influence of classical Sanskrit concepts on the nineteenth-century literary-cultural renaissance; the emergence of dramatic authorship as an institution of modern print culture; the assimilation of drama to the material matrix of print; the large-scale translation of European and Indian plays; the critique of commerce; the competition between theatre and mechanically reproducible media such as film and television; and the decentralization of a largely male, middle-class post-independence canon by new contestations over caste, class, gender, sexuality, region, and language. As we chart these processes over time, we will also consider (among other topics) the plurality of dramatic forms and presentational styles in urban theatre, the effects of multilingualism, the

tensions between Westernized modernity and Indian tradition, the author-audience and urban-rural relationships, the cultural role of the nation-state, and the relationship between Indian, Western and world theatre. The discussion will emphasize theory as well as practice, and drama-as-text as well as theatre-in-performance.

REQUIRED READING

- Rabindranath Tagore, *The Post Office* (1913; New York: St. Martin's Press, 1996)
- Mohan Rakesh, *One Day in the Season of Rain* (Ashadh ka ek din, 1958; trans. Aparna Dharwadker and Vinay Dharwadker; New Delhi: Penguin Modern Classics, 2014)
- Badal Sircar, *Evam Indrajit* (Ebong Indrajit, 1962; trans. Girish Karnad; Calcutta: Oxford University Press, 1974)
- Girish Karnad, *Hayavadana* (1971; trans. Girish Karnad; Delhi: Oxford University Press, 1975)
- Vijay Tendulkar, *Ghashiram Kotwal* (1972; trans. Jayant Karve and Eleanor Zelliot; Calcutta: Seagull, 1986)
- G. P. Deshpande, *A Man in Dark Times* (Uddhwasta dharmasala, 1974; trans. Shanta Gokhale; Calcutta: Seagull, 1990)
- Satish Alekar, *Begum Barve* (1979; trans. Shanta Gokhale; Calcutta: Seagull, 1993)
- Mahesh Elkunchwar, *Old Stone Mansion* (Wada chirebandi, 1985; trans. Kamal Sanyal; Calcutta: Seagull, 1989)
- Manjula Padmanabhan, *Lights Out* (in *Body Blows: Women, Violence, and Survival: Three Plays* (Calcutta: Seagull, 2000)
- Utpal Dutt, *Manusher Adhikarey: The Rights of Man* (trans. Sudipto Chatterjee and Neilesh Bose; Calcutta: Seagull, 2009)
- Stree Shakti Sangathhan, *A Street Play on Dowry* (Nukkad Janam Samvad, April-September 2007, 98-102)
- Erin Mee, ed., *DramaContemporary: India* (PAJ Books; Baltimore: John Hopkins Press, 2001)
[Contains Usha Ganguli and Mahasweta Devi, *Rudali*; Mahesh Dattani, *Tara*; and Datta Bhagat, *Routes and Escape Routes*]
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English 879: Public Humanities: Methods, Theories, Practices

Sara Guyer

F, 9:30 am to 12:00 pm, Rm TBA

The aims of this course are at once ambitious and straightforward: 1) to introduce you to a range of methods, theories, and cases that represent the emerging field of the public humanities, both in the US and globally and 2) to help you to examine your intellectual and professional trajectory. Depending upon the make-up of the class, the final assignment either will involve a collaborative research project or a project related to career exploration. In this seminar, students will be expected to read closely, perform practical exercises, and test assumptions. Students will be asked to think about the limits, audiences, and outcomes of their research, about the possibility of “translational” research in the humanities (to borrow a term from the sciences), and about the variety of places where the humanities (and scholars of the humanities) can work. The course will be divided into two units. The first unit (until spring break) will focus on critical approaches to the humanities and the public sphere, drawing upon work on the university, the public intellectual, and the value of the humanities. The second unit will focus on a very different approach to the public humanities: careers beyond the classroom (including, perhaps your own). Because this course is by definition cross-disciplinary, and because it aims to provide an overview of topics and themes, several guests will participate in our discussion. Students also will be asked to undertake out-of-classroom assignments, so while the reading in a given week may be light, there will be regular writing projects and other exercises. NB: Inter-LS 770 serves as the required core course for the Graduate Certificate in the Public Humanities.

English 905, Practice Theory in Language Teaching and Learning

Richard Young

M, 2:30 pm to 5:00 pm, 7109 HC White

[English Language and Linguistics] Practice theory is the name of a variety of theories of how social beings, with their diverse motives and their diverse intentions, make and transform the world in which they live. It is a dialectic between social structure and human agency working back and forth in a dynamic relationship.

In the first half of the semester, we will study versions of practice theory that have been proposed in sociology (Bourdieu, 1977), in anthropology (Holland and Lave, 2009), in philosophy (Schatzki, 2002), and in applied linguistics (Young, 2009).

In the second half of the seminar, we will focus on existing data collected from 24 teachers of English in China in a project aiming to relate their everyday classroom practice to their beliefs and to the social milieu in which they work. Each seminar participant will develop a case study of one of the teachers to understand the dialectic relationships among the teacher's classroom practice, their implicit attitude to language teaching, their formative experience as a language learner, their professional training, and the institutional constraints and affordances with which they work.

In the first half of the semester, seminar participants will read from the cited texts and facilitate seminar discussion of the text. In the second half, they will conduct case studies using the data provided, prepare weekly reports on their research, and complete a final research paper.

This seminar will be of interest to students of English linguistics, world languages, anthropology, sociology, second language acquisition, and curriculum and instruction.

Readings

Bourdieu, P. (1977). *Outline of a theory of practice*.

Holland, D., & Lave, J. (2009). Social practice theory and the historical production of persons.

Schatzki, T. (2002). *The site of the social: A philosophical account of the constitution of social life and change*.

Young, R. F. (2009). *Discursive practice in language learning and teaching*.

English 990, Dissertation Research

Faculty by Permission

Available to post-prelim examination PhD students by permission. Students that have reached dissertator status should plan on enrolling in 3 credits. This is a variable credit course and may be used in combination with other enrollment credits to satisfy minimum enrollment requirements prior to reaching dissertator status.

English 999, Reading for Prelims/Independent Reading

Faculty by Permission

This course is used primarily to satisfy enrollment requirements while preparing for preliminary exams. It requires faculty permission. The faculty member is normally the chair of the student's preliminary examination committee.
