



## Department of English – Graduate Division

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### Spring 2019 Graduate Course Descriptions

*Rev. 11/14/2018*

#### **English 413: English Words: Grammar, Culture, Mind**

Anja Wanner

TR, 1:00 pm to 2:15 pm, L159 Education

[English Language and Linguistics] (Mixed Grad/Undergrad) This class will introduce students to the analysis of English words, using linguistic methods and methodologies (no prior linguistic knowledge necessary). In the “Grammar” part of the class we will discuss the structure of complex words and word formation processes (like turning a noun into a verb). In the “Culture” part we will learn about historical and current influences on English vocabulary, inflection, and spelling, including the organization and the standardizing force of dictionary. The “Mind” portion of the class will introduce students to a more cognitive angle: How do children acquire word meaning and how are words stored in the mind? As part of this class, students will learn to reevaluate common beliefs about language, especially non-standard varieties, and language development.

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#### **Eng 420: Universal Grammar and Child Language Acquisition**

Jacee Cho

TR, 2:30 pm to 3:45 pm, 1217 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 typically 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 in blind children and children with SLI (specific language impairment). There is no required textbook. All reading materials will be available electronically on the course website.

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**English 514: English Syntax**

Anja Wanner

TR, 11:00 am to 12:15 pm, 3425 Sterling

[English Language and Linguistics] (Mixed Grad/Undergrad) In this mixed grad-undergrad 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, 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 in linguistics 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.

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**English 703: Research Methods in Composition and Rhetoric**

Morris Young

R, 1:00 pm to 3:30 pm, 7109 HC White

[Composition and Rhetoric] This course will be a survey introduction to historical and qualitative methods of inquiry in the field of composition and rhetoric. We will read broadly to understand the research traditions and innovations in the field as studies of writing, rhetoric, and literacy have evolved to examine the use of writing in a variety of cultural contexts, the transformation of communication technologies, and to ask a fundamental question: how does writing/rhetoric/literacy work and for what purposes?

The writing for this seminar also models the curriculum of English 100 and provides you with opportunities to practice some of the genres you may encounter as a scholar. You will be asked to narrate a history of an object/text/figure/event; you will write a book review that situates a text within the relevant scholarship in the field; and finally, you will revise a scholarly manuscript with special attention to your methods to articulate a critical approach that informs your study, develops a theoretical framework for analysis, and makes an argument supported by your data/material. Reading may include work by Deborah Brandt, Kathy Charmaz, Caroline Dadas, Rasha Diab, Caroline Gottschalk Druschke, John Duffy, Douglas Eyman, David Fleming, Lynée Lewis Gaillet, David Gold, Tim Laquintano, Rebecca Lorimer Leonard, Heidi McKee and James Porter, Jacqueline Jones Royster, Iris Ruiz and Damian Baca, Janine Solberg, Bo Wang, and Kathleen Blake Yancey.

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**English 706: Special Topics-Composition and Rhetoric**

Annika Konrad

T, 10:00 am – 12:30 pm, 7109 HC White

[Composition and Rhetoric] At CCCC 2016, Ellen Cushman, Elaine Richardson, Jessica Pauszek, and Steve Parks raised an important question about the place of community engagement within our field: how does our training in Composition and Rhetoric prepare us and, more importantly, *not* prepare us, for community work? This course responds to this question by offering formal graduate training in public rhetoric and community engagement.

Broadly, this course will explore the role of community engagement in the study and teaching of writing and rhetoric. We will engage in conversations about the theory of community engaged research, teaching, and activism within the fields of Composition and Rhetoric, Rhetorical Studies, Professional/Technical Writing, Writing Center Studies, and WPA. We will also explore methodologies for conducting community-engaged research and building public partnerships. In addition to theoretical conversations, we will each engage in community projects--you will have the opportunity to extend a current project or begin a new one. This course will be a chance for you to develop partnerships with community organizations or groups and begin exploring the relationship between your own scholarly interests and public work. Ultimately, we will put the knowledge and experience we gain throughout the course toward building a model for community-engaged graduate-level education in our field.

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**English 709: Advanced English Phonology**

Thomas Purnell

MWF, 1:20 pm to 2:10 pm, 227 Van Hise

[English Language and Linguistics] 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.

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**English 713: Contemporary English Linguistics-Introduction to Statistics and Data Science for Linguists"**

Eric Raimy

MWF, 11:00 am to 11:15 am, 7105 HC White

[English Language and Linguistics] The course will provide a survey and introduction to tools available for linguists to collect, organize and analyze primary data of many sorts. We will cover and learn to use tools for transcription (ELAN), for data organization & manipulation (Excel & R), for text editing (BBEdit), for survey creation (Qualtrics), for data visualization, statistics & record keeping (RStudio, RMarkdown, GraphViz), and for using scripts for data manipulation (Python, ssh). We will work with data from interviews, surveys, and other sources from many subfields of linguistics (i.e. sociophonetics, syntax, phonology, etc.).

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**English 715: Advanced Second Language Acquisition**

Jacee Cho

TR, 9:30 am to 10:45 am, 7105 HC White

[English Language & Linguistics] (Graduate) Prerequisite: Eng 318 Second Language Acquisition or equivalent

This course continues the introduction to Second Language Acquisition (Eng 318) by focusing on a number of critical issues in SLA from linguistic (generative) and psycholinguistic perspectives. In this course we will discuss findings of recent research in SLA that address questions such as: (1) what is the role of Universal Grammar in L2 acquisition? (2) how does L2 knowledge develop over time? (3) how does abstract linguistic knowledge interact with other cognitive and psychological factors in real-time language performance (production & comprehension)? We will learn how to design various linguistic and psycholinguistic experiments, and you will carry out a research project to investigate second language acquisition within the generative or psycholinguistic theories.

There is no required textbook. All reading materials will be available on the course website.

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**English 781, Graduate Fiction Workshop**

Jaquira Diaz

M, 7:00 PM to 9:00 PM, 7105 HC White

Graduate level fiction workshop for MFA creative writing students. Open to other graduate students by submission of writing sample. Students write short stories and novel chapters, critique the work of fellow students and read contemporary fiction.

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

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**English 785, MFA Thesis**

Creative Writing Faculty by Permission

[Creative Writing] For Creative Writing MFA students only.

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**English 799, Independent Reading**

Faculty by permission

Independent study with faculty member by permission. Requires submission of 799 approval form when course taken in lieu of required class. Contact Graduate Division for more information.

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### **English 804, Section 1: Seventeenth-Century Shakespeare: The Plays After 1600**

Karen Britland

M, 4:00 pm to 6:30 pm, 7109 HC White

[Literary Studies] In this class, we will read and discuss Shakespeare's major tragedies (*Hamlet*, *Macbeth*, *King Lear*, *Othello*) alongside some of his lesser-known, or more collaborative, works (for example, *Pericles* or *Two Noble Kinsmen*). We will read some of the more striking and influential work by Shakespearean scholars over the last few decades and will also consider the plays as textual artefacts and as scripts that were performed. For students whose primary interests are not focused in the early modern period, there will also be an opportunity to watch some adaptations of Shakespeare's plays on film and to write about Shakespeare's texts as phenomena that cross time periods and cultural media.

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### **English 804, Section 2: Discourses of Disability**

Elizabeth Bearden

Mondays, 10:00 am to 12:30 pm, 7109 HC White

This course centers on discourses of disability from antiquity to the Renaissance. Literary theory, philosophy, and history will help us frame our thinking about how disability is produced. Along with considering how texts like Shakespeare's *Richard III* or Milton's *Samson Agonistes* represent disabled figures, we will investigate the generic, social, and spatial contexts from which these representations arise. Disability and Crip Theory perspectives from authors such as Tobin Siebers, Robert McRuer, Rosemarie Garland-Thomson, Ellen Samuels, and Allison Kafer will help guide our theoretical explorations. The reading for this advanced, comparative course will be plentiful and challenging. A willingness to work hard and an openness to new ways of thinking are required. That said, the student need not have prior exposure to premodern literature or disability studies; students with a variety of concentrations are welcome. Occasional reading responses, an oral presentation, and a final term paper will be assigned.

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### **English 807: Narrate or Describe?**

Mario Ortiz-Robles

T, 1:00 pm to 3:30 pm, 7109 HC White

Borrowing its title from Georg Lukács's 1936 polemic against literary naturalism, this course revisits the opposition between narration and description that structures Lukács's essay as an occasion to address two debates central to the current practice of literary criticism: the status of description as a critical and interpretive activity and the related methodological question of how we read, or ought to read, literary texts today. Our discussions will be staged through readings of a representative set of realist and naturalist nineteenth-century novels by Dickens, Eliot, Zola, Trollope, James, and Hardy, and by engaging with the history of how they have been read, paying particular attention to narrative theory.

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### **English 808: Twentieth-Century Fiction**

Professor Richard Begam

TR, 11:00 am to 12:15 pm, 7105 HC White

[Literary Studies] This course surveys a selection of twentieth-century fiction from England, Ireland, and the British Commonwealth. We will approach this fiction as both an instance of, and a reaction to, the larger cultural phenomenon of modernity. In an effort to give shape and direction to our discussion, we

will undertake some reading in the area of intellectual backgrounds, focusing on three paradigmatic shifts: the reconceptualization of truth (Nietzsche, Wittgenstein, Rorty), of morality (Nietzsche) and of technology (Heidegger and Benjamin). We will devote the first three weeks of the course to the background reading, proceeding thereafter at a fairly brisk pace through the fiction.

Texts:

Chinua Achebe, *Things Fall Apart* (Heinemann)

Coetzee, *Foe* (Penguin)

Beckett, *Molloy* (Grove Press)

Joseph Conrad, *Heart of Darkness* (Penguin, Hampson edition)

E. M. Forster, *Howards End* (Vintage)

Martin Heidegger, *The Question Concerning Technology and Other Essays* (Harper)

James Joyce, *A Portrait of the Artist as a Young Man* (Penguin, Deane edition)

Lawrence, *Women in Love* (Penguin, Farmer-Vasey-Worthen edition)

Nietzsche, *On the Genealogy of Morals* (Vintage)

Rushdie, *The Satanic Verses* (Henry Holt)

Virginia Woolf, *To the Lighthouse* (HBJ)

Ludwig Wittgenstein, *Philosophical Investigations* (Cambridge UP)

Requirements:

Class participation (1/3 grade)

15-20 page paper (2/3 grade)

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**English 813 (meets with) African Cultural Studies 901: The Form of the African Novel**

Ainehe Egoro

M, 1:20 pm – 3:15 pm, 123 Van Hise

[Literary Studies] This course studies the form of the novel as it emerges in Africa. We are interested in how the African novel works, how it exhibits literary properties, and how it generates interpretive problems. Our study will privilege the architectonics of narrative form over thematic concerns, national identity, and the mere fact of the colonial context. In other words, we will attempt to identify what is African about the African novel by cataloging and analyzing unique patterns of ideas, rhetorical elements, figures, techniques of composition, and discursive registers generated from within the African literary archive. The course is, thus, divided into two parts. In the first part, we will study a selection of pre-modern African literary texts, ranging from 17th century Ethiopian hagiographies to Yoruba divinatory verses. In the second section of the course, we will then use the terms, concepts, and paradigms excavated from our study of these pre-modern texts to explain the formal and aesthetic innovation within a selection of African novels, which includes Mofolo's *Chaka*, Achebe's *Things Fall Apart*, Aidoo's *Our Sister Killjoy*, Coetzee's *Dusklands*, Jose Agualusa's *The Book Chameleons*, Nnedi Okorafor's *Lagoon*, and Jeniffer Makumbi's *Kintu*.

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**English 814: Contemporary American Literature and Race**

Timothy Yu

R, 12:30 pm to 3:00 pm

[Literary Studies] This course explores the way the work of writers of color and Native American writers has reshaped the American literary landscape since the mid-1970s. While race has always been a

central theme of American literature, the civil rights movement and the African American, Asian American, Latinx, and Native American movements that followed in its wake nurtured a new generation of authors writing from self-consciously racialized (and politicized) positions. Yet this new literary politics of race also intersects with a postmodern aesthetics that emphasizes the contingency and constructedness of identity and narrative.

We will begin with work from the 1970s and 1980s that helps establish this aesthetics of race, then turn our attention to more recent fiction and poetry that highlights the experimentation with literary form and genre undertaken by contemporary writers of color. Authors may include Maxine Hong Kingston, Toni Morrison, Gloria Anzaldúa, Theresa Hak Kyung Cha, Leslie Marmon Silko, Sandra Cisneros, Octavia Butler, Karen Tei Yamashita, Harryette Mullen, Myung Mi Kim, Cathy Park Hong, Colson Whitehead, Charles Yu, and Layli Long Soldier.

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### **English 817 (m/w History of Science) Plantationocene**

Monique Allewaert, Pablo Gomez and Gregg Mitman

W, 1:00 pm to 3:00 pm, 7109 HC White

[Literary Studies] In this seminar we will explore and deepen the concept of the Plantationocene, interrogating the past and present of plantations, their materialities, the economic, ecological, and political transformations they wrought, and their significance to the making of human bodies, capitalism, and land over the course of four centuries. We will also consider other ways of naming our epoch (cene) that have recently been proposed, including Capitalocene (conceiving the Anthropocene as a result of ecological regimes inherent to capitalism, with its attendant demands for cheap labor, energy, food, and resources) and Chthulucene (a term that suggest the multispecies becomings that make up the storied histories of human and nonhuman lives). In doing so, we aim to come to terms with the plantation as a transformational moment in human and natural history on a global scale that is at the same time attentive to structures of power embedded in imperial and capitalist formations, the erasure of certain forms of life and relationships in such formations, and the enduring layers of history and legacies of plantation capitalism that persist, manifested in acts of racialized violence, growing land alienation, and accelerated species loss. At the same time, we aim to make visible past and present refugia of resistance, where different ways of being, sustained by different economies and forms of knowledge, have flourished.

Readings will likely include K. Marx, W.E.B. DuBois, Eric Williams, Sidney Mintz, Philip Curtin, Sylvia Wynter and Katherine McKittrick, Jason Moore, Françoise Vergès, Donna Haraway, and Anna Tsing. Students will be expected to attend all spring 2019 Plantationocene Sawyer Seminar events. Final projects may be traditional seminar papers, review essays of relevant literature, or public-facing ventures like web platforms.

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### **English 820: Recent North American Eco-poetics**

Lynn Keller

W, 9:00 am to 11:30 pm, 7109 HC White

[Literary Studies] Most environmental criticism concerning poetry has focused on “nature poetry” in the Romantic tradition. Course readings will begin with some late 20th C. works extending the Romantic tradition as we analyze assumptions about nature, wilderness, urban environments, and environmentalism that are bound up with conventions of the personal lyric, the pastoral, and the sublime that inform such writing. Most of the course, however, will explore 21st-century work “written

under the sign of poetry” (Lyn Hejinian’s phrase) that seeks alternative approaches to ecopoetics and changed perspectives on nature in order to address current environmental issues of what I term “the self-conscious Anthropocene.” Reading generally more experimental volumes by U.S. and Canadian poets, we will investigate how contemporary exploratory poets encode or support environmental understandings suited to the present moment and the challenges it poses: current understandings of nature and the wild; of place and belonging in a globalized world; of human relations to nonhuman animals; of toxic chemicals in the environment and bodily vulnerability; of risk; of mass extinction; of extraction industries; of climate change, of environmental (in)justice, and more. We will usually study a volume of poetry a week. Required readings also include environmental theory from several fields and literary criticism or theory by major ecocritics; these will include Ursula Heise, Stacy Alaimo, Timothy Morton, Donna Haraway, Rob Nixon, and others. Course readings will likely include volumes by Brenda Hillman (probably her new collection, *Extra Hidden Life Among the Days*), Adam Dickinson (his new book, *Anatomic*), Juliana Spahr, Forrest Gander, Evelyn Reilly, Ed Roberson, Myung Mi Kim, Jorie Graham, Allison Cobb, and Sherwin Bitsui, among other poets.

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### **English 822: Queer About Comics: The Cultural Politics of Sequential Visual Narrative**

Ramzi Fawaz

T, 5:30 pm - 8:00 pm, 7105 HC White

[Literary Studies] This course will explore how the comic strip medium has become a popular site for responding to the problem of cultural difference in contemporary US and global media cultures. Where once mainstream American comics--namely the superhero genre--were understood as the privileged fantasy spaces for putatively white, straight, teenage boys, both US and international comics have increasingly become one of the most generative cultural forms for minority creators and readers of all stripes to articulate distinct stories about their lives. They have also become icons of "progressive" humanities education across university campuses. Queer, black, feminist, Latinx, lesbian, Asian-American, Muslim, trans\* and neuro-divergent themed comics, among many others, now make up a rapidly growing archive of independent comix, web comics, graphic novels, and even mainstream publications. In this class, we will study the range of emerging methods of analysis and cultural theories that aim to study this popular visual medium and its many genres as they are being transformed by new writing and reading communities; yet we will also question the traditional narrative of mainstream superhero comics as conservative and masculinist by studying the ways that comics have circulated among diverse communities from their inception in the late 19th century through the present. We will also consider how the particular formal qualities of the comic strip medium--including sequential visual panels, image-text combinations, and serial narrative--have lent themselves to articulating a vast range of embodied and cultural differences across time. Rather than merely a medium or object then, we will treat sequential visual narrative as a *distinct mode of thinking about difference* as well as a formally inventive location for producing a wide variety of cultural fantasies about embodiment, cultural identity, and collective belonging, from the alternative kinships of superhero teams, to gritty stories of immigrant and refugee life, to narratives of gender and sexual transformation.

Toward this end, we will conduct a survey of recent theoretical interventions into the study of serial comics by scholars working in queer studies, critical race studies, and disability studies including Deborah Whaley, Darieck Scott, Ramzi Fawaz, Anthony D'Agostino, John Jennings, Margaret Galvan, Susan Squire, Frederick Louis Aldama, Rebecca Wanzo, Aimee Bhang, André Carrington, and more; we will pair these works with aesthetically innovative publications in a variety of comic book genres including superhero comics, independent and web comics, and abstract comics production to develop skills in close reading this distinct hybrid image-text form. Regardless of your specific interest in comics, this

course will offer students a primer in contemporary interdisciplinary approaches to visual culture and mixed-media literary productions.

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**English 990: Dissertation Research**

Dissertation Advisor by Permission

Utilized post prelims after all course work is completed. Variable credit course. Those who have reached dissertator status should enroll in 3 credits only.

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**English 999: Reading for Prelims**

Faculty by Permission

Variable credit course. Utilized when major course work has been completed and student is preparing for prelims.

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