



Department of English – Graduate Division

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Fall 2022 Graduate Course Descriptions

3/18/2022

Structure of English, English 314

Purnell, Tom

TR 09:30 AM – 10:45 AM, 222 Ingraham

[English Language and Linguistics] (Mixed Grad/Undergrad) This course introduces students to the fundamentals of the syntactic structure of English phrasal grammar. Students will descriptively analyze the structure of words and phrases while also comparing them to actual spoken English sentences. The course grade will be assessed based on participation, homework assignments, quizzes, and a final paper.

English Phonology, English 315

Raimy, Eric

MWF, 11:00 AM – 11:50 AM, 222 Ingraham

[English Language and Linguistics] This course is designed to introduce students to the basic principles of phonetics and phonology as applied to the description of English and other languages. As part of this students will learn about the acoustic features of the phones of English and other languages, learn the articulatory description of the phones of English and other languages, learn how to discover and describe the distribution of phonemes in English and other languages, and learn about multiple levels of representation in the speech chain. Note: English 315 (or consent of instructor) is a prerequisite for Eng 709 (Advanced English Phonology)

English Language Variation in U.S., English 316

Huynh, Juliet

MWF, 09:55 AM – 10:45 AM, L185 Education

[English Language and Linguistics] [Mixed grad/undergrad] The course examines the relationships of the different geographical varieties of English in the United States in relation to the social identities that are associated with these varieties. While no variety is more important

than another, this course will explore how these various dialects of English stand in relation to standard language ideology.

Second Language Acquisition, English 318

Huynh, Juliet

MW, 02:30 PM – 03:45 PM, B231 Van Vleck

[English Language and Linguistics] [Mixed grad/undergrad] This course will introduce the field of second language acquisition. The course will cover research topics including the differences between first and second language acquisition, language perception and production and how the first and second language are affected, and what the second language teaching implications are.

Global Spread of English, English 414

Purnell, Tom

TR, 11:00 AM – 12:15 PM, L185 Education

[English Language and Linguistics] English 414 examines the linguistic, social, and political impact of the spread of English around the world. Through readings, lectures and discussions, we will critically consider questions such as: why and how is English spreading? Does English spread tend to perpetuate elites, or does it increase opportunity for the non-elites? What are some characteristics of new varieties of English? What are the issues surrounding standardization? Who “owns” English? What happens to local languages in circumstances of English spread? What is happening regarding English and other languages in such geographical contexts as Singapore? Japan? Tanzania? Peru? And transcending geography, we’ll also consider how English is an agent in the spread of American popular culture, the Internet, etc.

English 414 is an Intermediate level course and counts towards Breadth requirements for Humanities, as Liberal Arts & Science credit in L&S. For graduate students, English 414 counts toward 50% graduate coursework requirement. The instructional mode is classroom instruction, where one credit hour designation assumes approximately fifty minutes of classroom interaction with instructor and a minimum of two hours out of class student work, three times per week for approximately 15 classes. Some engagement for the one credit will include student-to-student interaction and project-based activities in and out of class in lieu of direct instruction.

Learning outcomes

1. Recall the origin, development and spread of the English language
 2. List and illustrate critical factors affecting standardization of global English
 3. Identify and summarize linguistic, social, and political impacts of global English
 4. Evaluate the transcendence of English as an agent of American culture
 5. Critique likely scenarios for the future of the English language
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Introduction to Composition Studies, English 700

Bernard-Donals, Michael

M, 10:00 AM – 12:30 PM, 7105 H.C. White Hall

[Composition and Rhetoric] In this seminar we will explore the development of the field, most often called “Rhetoric and Composition” or “Writing Studies,” alongside the development of public higher education in the United States. Higher education in this country began as a variant of the European university, as training for elites, many of whom would go on to positions in the clergy, at the bar in law, or in government, and training in “rhetoric,” insofar as there was any, was treated as a branch of classical philosophy that, alongside poetics, provided training in Greek and Latin and the inculcation of virtue. In the late eighteenth through the mid-nineteenth century, the aim of higher education in the US shifted to the training of citizens in a democratic republic, in which oratory and argumentation played a key role, and with this shift came a shift in rhetorical training to include speaking and writing in the vernacular for public purposes. The Morrill Acts, which established land-grant universities for the education of the children of technical and agricultural laborers, represented a further shift, and with the expansion of the public role of the university and the entry into the university of working class students (including women and people of color), alongside the growth of the professions as well as the disciplinary and technical training of university professors, rhetoric struggled to define itself: was it an art that allowed its practitioners to speak and write well in the vernacular – through imitation of model essays, exploration of rhetorical tropes, and the achievement of correctness – or was it a transdisciplinary subject that provided the democratic and philosophical underpinnings of other expertises and disciplines? In the twentieth and twenty-first centuries, public higher education became an engine of professional access, social equity, and democratic engagement, while also serving the national security state; in Clark Kerr’s words, it was a multiversity, driving research for the public good, further exacerbating the tension in rhetoric’s identity as a field, between its function as an instrumental good – students had to be able to speak and write well in order to get a job and become a professional – and as a dynamic philosophical and theoretical medium – through which one became a critically-engaged subject who could wield discourse as a means of critique and transform institutions.

The goal of the seminar will be to explore the transformation of the field of rhetoric and composition alongside the transformation of public higher education in the United States; to determine the nature of rhetoric and composition as a field of study; and to allow seminar participants to understand their own location within that field in the context of the institutional and cultural history of public higher education.

We will read foundational texts in rhetoric and composition, from classical texts such as Aristotle’s *Rhetoric* and Plato’s *Gorgias* and Phadrus to more contemporary accounts of the field and what it does; excerpts from histories of the field of rhetoric and composition (Miller’s *The Formation of College English*; Berlin’s *Writing Instruction in Nineteenth-Century American Colleges*), as well as from histories tracing the development of public higher education (including Veysey’s *The Emergence of the American University* and Loss’s *Between Citizens and*

the State). Student work will include brief weekly response-essays, a research proposal, and a final research project.

Special Topics in Composition Theory, English 706

Olson, Christa

W, 10:00 AM – 12:30 PM, 7105 H.C. White Hall

[Composition and Rhetoric] Catalogue Description: In-depth treatment of specific problems, questions, themes, authors, texts, or historical periods in composition and rhetoric.

Research Methods in English Applied Linguistics, English 711

Cho, Jacee

MW, 09:30 AM – 10:45 AM, 7109 H.C. White Hall

[English Language and Linguistics] This course provides an introduction to quantitative, qualitative, and mixed research methods in applied linguistics. The main goals of the course are (1) to develop knowledge about fundamentals of research design and quantitative & qualitative research methods and (2) to design your own research study.

To address the first goal, we will read book chapters on linguistic research methodology. We will also read and critically evaluate papers reporting studies that used methods covered in this course. To address the second goal, we will learn to identify a research problem, formulate a research question, choose the type of research method appropriate for the research question, and develop research instruments. You will write a research proposal by Week 11 and will present your project in Weeks 14-15. We will also learn and practice writing a research report throughout the semester.

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

Graduate Fiction Workshop, English 781

Moniz, Dantiel

R, 02:25 PM – 05:25 PM, 6108 H.C. White Hall

[Creative Writing] Graduate-level 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.

Graduate Poetry Workshop, English 782

TBA

M, 02:25 PM – 05:25 PM, 7109 H.C. White Hall

[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

Creative Writing Pedagogy Seminaar, English 783

Nguyen, Beth

T, 01:20 PM – 03:15 PM, 6108 H.C. White Hall

[Creative Writing] "Creative Writing Pedagogy" is a graduate course targeted at candidates for the MFA in Creative Writing, familiarizing those student-teachers with the histories and theories of creative writing instruction in the United States, and directing them in the practice of teaching undergraduates to write fiction and poetry. The course is part seminar and part practicum, incorporating the students' week-by-week classroom experiences into larger theoretical discussions while at the same time offering strategies for classroom time management, grading and evaluation, and the construction of syllabi and lesson plans. The course also offers guidelines for teaching basic elements of craft including but not limited to "the line," "the lyric image," and "sonics" (in poetry), and "point of view," "scene," "exposition," and "dialogue" in fiction.

MFA Thesis, English 785

Creative Writing Faculty by Permission

[Creative Writing] For Creative Writing MFA students only. Students work to complete a book of short stories, poems or a novel.

Proseminar in the Teaching of Writing, English 790

Young, Morris

R, 09:30 AM – 10:45 AM, 7109 H.C. White Hall [Section 001]

R, 01:00 PM – 02:15 PM, 6108 H.C. White Hall [Section 002]

This one-credit course introduces graduate student instructors to the fundamentals of teaching writing. We will discuss the goals of the introductory composition course and best practices in teaching (including syllabus construction, assignment design, class discussion and group work, peer review, the revision process, and evaluation and grading). This is a required course for and limited to instructors teaching English 100 for the first time at UW-Madison

Proseminar: Teaching Literature, English 795 Section 001

Zimmerman, David (TBA)

M, 05:00 PM – 06:15 PM, PENDING

[Literary Studies] This course is required for new Literature TAs, with a one-credit option available.

Literary Studies Graduate Colloquium, English 795 Section 002

Foys, Martin (TBA)

Meeting Places as Announced

[Literary Studies] Current 1-credit pilot course for participation in Department colloquia. Continuation of this pilot program is pending review by the English Department.

Writing Center Theory&Practice, English 795 Section 003

Karls, Nancy (TBA)

By arrangement

This course is required for new Writing Center TAs, with a one-credit option available.

Independent Reading, English 799

Faculty by Permission

By arrangement

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.

World and Word: Reading Materialisms Now, English 800

Diran, Ingrid

T, 01:00 PM – 03:30 PM, 7105 H.C. White Hall

[Literary Studies] This foundations course in literary studies will introduce first-year graduate students to methods in literary, cultural, and social analysis by engaging scholarship across time periods, disciplines, and theoretical lineages. Key to our course will be the question of materialism—that is, how material conditions shape cultural and conceptual formations, or how world relates to word. Investigating both the means by which this Marxian conception has been reimagined and the stakes involved in doing so, we will explore a range of topics, including: how methodological transformations relate to social change and revolutionary political programs; how race, class, gender, ability, and sexuality come to define what or whom “matters”; what materialist critique has to do with movements for justice, reparation, and/or liberation; how language and aesthetics feature within “new” materialisms that seek to transcend or bracket the human; how contingency befalls our ways of grasping materiality;

where and how problems of textual form fit into materialist criticism; what materialist thought looks like when it attends to the potential and marvelous, not just the actual and empirical; how literary study might itself revise the terms in which we question materialism anew.

Topics in Early Modern Literature - Queer Shakespeare, English 804

Britland, Karen

R, 4:00 PM - 6:30 PM, 151 Education

[Literary Studies] In this class, we will read four or five of Shakespeare plays alongside critical and theoretical material that will help us think about the development of queer readings of Shakespeare from the end of the twentieth century to now. The class will provide a grounding in the debates and terminology used to represent sexuality and desire, both in the early modern period and in contemporary Shakespeare criticism, as well as giving us the opportunity to explore Shakespeare's plays alongside modern movie adaptations that might suppress, acknowledge or enhance the plays' queer potential. Participants in the class are asked to be tolerant of older, critical deployments of language that might now be deemed offensive. Primary material will not only include Shakespeare's plays (such as *You Like It or Twelfth Night*), but will likely also comprise work by other early modern writers (for example, John Lyly's *Galatea* or Christopher Marlowe's *Edward II*).

18th-Century Looks: Visuality and Visual Culture in the Long Eighteenth Century, English 805

Vareschi, Mark

R, 10:00 AM – 12:30 PM, 7105 H.C. White Hall

[Literary Studies] In this seminar we will explore the philosophical, aesthetic, and literary thought surrounding the visual in the long eighteenth century. Beginning with the empirical philosophy of the late 17th century, we will seek to understand how looking and being looked at was constructed as part of the larger projects of modernity and empire. Secondary readings may include work from Simone Browne, Richard Dyer, Anne Hollander, Donna Haraway, Nicholas Mirzoeff, Ramesh Mallipeddi, Roxann Wheeler, and others.

Topics in Victorian Literature and Culture - Late Dickens, English 807

Ortiz-Robles, Mario

R, 01:00 PM – 03:30 PM, 7105 H.C. White Hall

[Literary Studies] Dickens embodies two seemingly contradictory tendencies in modern literature. On the one hand, Dickens can be said to have invented, or been invented as, the figure of the modern writer: a self-sufficient, professional agent in or by means of whom the laws or conventions of literature — originality, style, genius, authority; but also copyright, fame, and “brand recognition” — become culturally fixed. On the other, Dickens might also be credited with putting literature to work in the service of social, political, and, especially, moral reform by deploying his novels' discursive powers to help shape the world they described. In both cases, Dickens and his novels invite us to ask questions central to the institution of

literature: “What is the cultural value of literature?”; “What can fiction tell us about reality?”; “Can novels change the world?”; “What cultural authority do authors have?” Through close critical readings of five late novels by Dickens, this course will try to address these questions by situating Dickens and his afterlives within current critical debates in which literature tends to be associated with a belated or anachronistic form of critique and in which the author is considered a “dead” cultural agent. Dickens’s untimeliness will thus give us an opportunity to think about the differential temporalities of realism and the productive eventfulness of his work at a time in which persistent social inequalities, increasing environmental degradation, unremitting gendered individualism, and ever expanding global capitalism makes the present seem all the more Dickensian for being recurrently “late.” Critical and theoretical readings to be drawn from the work of Foucault, Derrida, Adorno, Benjamin, Freud, Marx, Nietzsche, de Man, Brooks, DA Miller, J Hills Miller, Johnson, Barthes, Benveniste, Butler, Rancière, Felski, Marcus, Stewart, Woloch, Gallagher, Duncan, Shklovsky, and Bourdieu.

Texts

Bleak House (1852-53)

Hard Times (1854)

Little Dorrit (1855-57)

Great Expectations (1860-61)

Our Mutual Friend (1864-5)

The Labor of Images, English 822

Wells, Sarah

T, 10:00 AM – 12:30 PM, 7105 H.C. White Hall

[Literary Studies] Following decades of consigning the concept of labor to residual status scholars in the U.S. academy have recently begun to rethink its centrality for the humanities. Art historians and visual artists have been at the vanguard of this turn to labor, with literary studies following closely behind. This interdisciplinary seminar has a twofold purpose: one, to analyze both classic and contemporary critical theory on labor; and second, to consider the stakes of thinking labor through the arts — including the artist-qua-worker (or precariat), the polemical concept of immaterial labor, the art market and its relationship to capitalism, and the artwork’s dual status as both representation and index of labor.

Among the theorists we will likely engage are: Karl Marx, Rosa Luxemburg, W.E.B. Du Bois, Simone Weil, Walter Rodney, Moishe Postone, Dipesh Chakrabarty, Hannah Arendt, Harry Harootunian, Antonio Negri and Michael Hardt, Arlie Hochschild, Silvina Federici, Verónica Gago, Gerald Raunig, Leigh Claire La Berge, Joshua Clover, Sianne Ngai, and Heather Berg. And we will read them with and through artworks — which afford their own theories, as well as sensuous apprehensions, of labor — including conceptual art, painting, cinema, photography, and a novel or two. The last third of the semester will turn towards labor resistance — namely, the strike and its ‘sister’ struggles (the protest, occupation, desertion). By engaging both critical theory and artworks, we will map out dramatic shifts in work’s character and value from the late 19th century to the present in the capitalist world. Students working in other contexts —

including socialist and postsocialist contexts, or earlier periods of history anywhere — are welcome to bring their own training to bear upon course materials and discussions.

This course has an additional goal: to reflect on what labor means for us as knowledge workers in the 21st century. Indeed, some theorists have posited the university — rather than the art market — as the new “social factory.” Without falling into the trap of presentism, our discussions we will draw from our specific disciplinary formations, as well as past and current work experiences, when approaching the core texts of the course.

***Requirements:** weekly readings and viewings, active participation in seminar discussions, a presentation on course materials, and 2 short papers OR 1 longer seminar paper with a prospectus. Students working in an MFA program may do a creative work as their final.*

Actresses and Activists: The Irish Dramatic Movement and Beyond, English 859

Trotter, Mary

TR, 09:30AM – 10:45AM, L173 Education

[Interdisciplinary Theatre Studies] (Mixed Grad/Undergraduate)

This theatre history course will explore women’s work in Irish political theatre from the 1900 to 1940, focusing on the social, economic, and cultural conditions that shaped women’s political activism and its reception during this pivotal moment in Irish political and cultural history. In addition, this course will look at how particular modes of activism and production were in conversation with other causes and theatre movements in other countries.

EFP Phonology, English 905

Raimy, Eric

T, 01:00 PM – 04:00 PM, 7105 H.C. White Hall

[English Language and Linguistics] Idsardi (2021) argues for a reenvisioning of phonological theory as consisting of events, features, and precedence (EFP) as the fundamental units. This seminar will review classic parts of phonological theory such as feature geometry (Sagey 1986), autosegmental phonology (Goldsmith 1976), prosodic morphology (McCarthy and Prince 1986), and articulatory phonology (Browman and Goldstein 1986, 1989) to provide a basis to develop new EFP approaches to many phonological phenomena. Students will develop their own project of a topic of their choosing for the seminar with work consisting of two presentations and a paper.

Dissertation Research, English 990

Dissertation Chair by Permission

Meeting by Arrangement

Available to post-prelim examination PhD students by permission. Students who have reached dissertator status should enroll in 3 credits. This is a variable credit course, however, and may

be used in combination with other enrollment credits to satisfy minimum enrollment requirements prior to reaching official dissertator status.

Reading for Prelims, English 999

Graduate Faculty in English by Permission

Meeting by Arrangement

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