



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

Fall 2024 Graduate Course Descriptions

Structure of English, English 314

Wanner

TR 09:30 AM - 10:45 AM, 4008 Vilas

[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, L196 Education

[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.

English Language Variation in the 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 Acquisitions, English 318

Huynh, Juliet

MW, 02:30 PM – 03:45 PM, 383 Van Hise

[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.



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Words: Grammar, Culture, Mind, English 413

Wanner, Anja

TR, 01:00 PM – 02:15 AM, B223 Van Vleck

[English Language and Linguistics] In this course, we look at English words from different linguistic perspectives: As objects of grammar, words follow certain rules of combination (you wouldn't say "these dog"), but they also have internal structure. For example, a word like "hope-ful-ness is fine, while "hope-ness-ful" does not exist. From a psycholinguistic perspective we examine how children learn these formal properties as well as the meaning of words. Study how words are stored in the mind and what one can learn from situations in which one cannot access the mental dictionary properly (for example, when one feels a word is on "the tip of one's tongue). From a sociolinguistic perspective, we look at historical and current influences on English vocabulary, including the role of dictionaries and spelling as a source of standardization. This course does not require previous knowledge of linguistics.

POSTCOLONIAL THEATRE, ENGLISH 577

Dharwadker, Aparna

T, TR 11:00-12:15, Room 4208 Helen C. White Hall

Course Description: The formal end of European colonialism in various parts of Asia, Africa, and the Caribbean since the 1940s has initiated a new phase in literary-cultural production that is now widely recognized as both chronologically and qualitatively "postcolonial." For more than four decades, however, the field of postcolonial studies has been dominated by the genres of fiction, non-fiction, and theory, deflecting attention away from the genres of drama, theatre, and performance. The main objective of this course, therefore, is to consider post-independence urban drama and theatre in such locations as India, Nigeria, Ghana, Kenya, and the Caribbean as specifically postcolonial cultural formations that "perform" (rather than merely textualize) the tensions definitive of postcolonialism. The primary materials for the course will focus on such leading postcolonial playwrights as Wole Soyinka, Derek Walcott, Ngugi wa Thiong'o, Femi Osofisan, the Sistren Theatre collective, Ama Ata Aidoo, Mustapha Matura, and Girish Karnad.

For students unfamiliar with postcolonial studies, the class will provide an introduction to major theoretical issues and problems while also covering a range of significant authors. For students already familiar with postcolonial issues and interested in theatre, it will offer new perspectives on genre, language, textuality, intertextuality, sociopolitical contexts, performance, and reception.

Tentative Reading List:

Wole Soyinka, *A Dance of the Forests* (1960)

Femi Osofisan, *Morountodun* (1979)

Ngugi wa Thiong'o, *The Trial of Dedan Kimathi* (1976)

Derek Walcott, *Dream on Monkey Mountain* (1967)

Mustapha Matura, *The Coup: A Play of Revolutionary Dreams* (1991)

Ama Ata Aidoo, *The Dilemma of a Ghost* (1964)

Sistren Theatre Collective, *QPH* (1981)

Aime Cesaire, *A Tempest* (1969)

Utpal Dutt, *Mahavidroha* (The Great Rebellion, Bengali, 1973/1985)



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Girish Karnad, *The Dreams of Tipu Sultan* (1997)

Note: For ITS graduate students, this course fulfills the Literature or Theory requirement. PhD students in ITS can also develop a Prelim A paper in this course.

For more information contact Professor Dharwadker at adharwadker@wisc.edu

Introduction to Composition Studies, English 700

Young, Morris

F, 10:00 AM – 12:30 PM, 7105 White

[Composition and Rhetoric] This course serves as an introduction to the field of composition and rhetoric. Given the long history of rhetoric and a growing history of composition, literacy, and writing studies as a discipline, it will be impossible to provide a comprehensive survey of the field in just one semester. What we will do, however, is read broadly across theories, methods, and sites to trace the development of the field and the scholarly and pedagogical work we do. In particular, we will focus on identifying and exploring the ways composition and rhetoric as a discipline has both regulated/restricted language and supported (or not) writers of diverse backgrounds, experiences, and identities and the texts they create. Our goal is to use these materials to inform the work that we do as scholars and teachers of composition and rhetoric, whether that is designing a first-year writing course, doing historical and archival work about composition, rhetoric, or literacy, or understanding the place of composition and rhetoric in and beyond the university.

All course readings will be available as open-access texts or provided as electronic texts.

Written work will likely include a short keyword essay, an annotated bibliography of an area of interest in the field, and a proposal for a course in composition, rhetoric, or literacy.

Special Topics on Composition Theory, English 706: Writing Affect

Lagman, Eileen

W, 10:00 AM - 12:30 PM, 7105 White

[Composition and Rhetoric] Scholars in the humanities and social sciences have claimed that cultural studies, in the last few decades, has entered an “affective turn”—a shift towards energetic and sensory modes of cultural analysis. This scholarship attempts to move away from discursive and deterministic approaches to cultural life and center the extra-discursive and emergent. In doing so, this scholarship has complicated the work in many academic disciplines, including literacy studies and composition studies, that has been built upon sociocultural approaches to writing. How have scholars taken up affect and emotion in the analysis of writing? What does the affective turn mean for Composition and Rhetoric as a discipline? In this course, we’ll explore these questions by examining interdisciplinary approaches to the study of writing and the study of affect. Drawing on work in rhetoric and composition studies, and putting it alongside scholarship from such fields as anthropology, communications, literary studies, geography, and queer studies, the course will explore how writing and affect intersect, and what a focus on affect means for the study, practice, and teaching of writing. Course readings will include work from Kevin Leander and Christian Ehret, Sara Ahmed, David Cisneros, Catherine Chaput, Sharon Yam, Denise Riley, William Mazzarella, Kathleen Stewart, Ben Anderson, David Eng, and Melissa Gregg.



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Research Methods in-Applied Linguistics, English 711

Cho, Jacee

TR, 02:30 PM - 3:45 PM, L151 Education

[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.

Graduate Fiction Workshop, English 781

T, 11:00 AM- 01:55 PM, 7109 White

[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

M, 02:25 PM- 5:25 PM, 7109 White

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

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

Creative Writing Pedagogy Seminar, English 783

W, 01:20 PM- 3:25 PM, 7109 White

[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.

Proseminar-Teaching of Writing, English 790

Young, Morris

R, 09:30 AM- 10:45 AM, 7109 White [SEM 001]

R, 01:00 PM- 02:15 PM, 7109 White [SEM 002]

[Composition and Rhetoric] 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



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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.

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.

Critical Methods in Literature, English 800

Vareschi, Mark

R, 10:00 AM –12:30 PM, 7105 White

[Literary Studies] In this course, we will have two aims: 1) to tease out what exactly it means to engage in literary criticism as a professional scholar and 2) to survey the terrain of contemporary literary criticism and to become familiar with the questions and methods that shape our scholarship today.

Topics in Early Modern Literature, English 804

Bearden, Elizabeth

R, 04:00 PM- 6:30 PM, 7105 White

[Literary Studies] This comparative course centers on concepts of disability from antiquity to the Renaissance in a global context. Literary theory, philosophy, and history will help us frame our thinking about how disability is produced. Along with considering how canonical disability studies primary texts such as Shakespeare's Richard III or Burton's Anatomy of Melancholy represent physical and mental disability, we will investigate the generic, social, and spatial contexts from which these representations arise. Disability and Crip Theory perspectives from fundamental scholars 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 and from departments other than English.

Topics in 19th-Century American Literature, English 811: - Vulnerability, Aesthetics, Sovereignty

Castronovo, Russ

T, 9:00 AM - 11:30 AM, 7105 White



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[Literary Studies] Vulnerability, like human frailty everywhere, often seems a shared ontological condition. The slowly evolving catastrophe of global climate change reinforces this impression, as might other crises such as epidemics, widespread economic precarity, and a continuing state of emergency. Thomas Hobbes notably located fear of injury and predation as the motivation for sovereignty, and since then theorists and writers have sought to discover in vulnerability a resource for empathy, care, and reinvigorated social coalitions. This way of thinking is not without some trenchant critiques, as we would do well to remember that vulnerabilities are unequally apportioned across the social landscape and are used to justify the state's guardianship and surveillance over "vulnerable populations." Yet, there may be something to hold onto when it comes to vulnerability, not as an identity category nor as the source of fraught claims to agency, but as an aesthetic capacity. How do art and literature make us vulnerable? Does aesthetic experience require our vulnerability? In contrast, we might wonder about the extent to which sovereignty rests on equally potent policies and illusions of invulnerability. When does the unwelcome awareness of vulnerability spawn resentment and aggression? What happens to the idea of self-sovereignty when we encounter aesthetic forms?

This seminar examines these and other questions by mixing political and aesthetic theory with an eclectic set of literary readings. The reading list is still in flux—please send along any suggestions!—but will likely include several authors from this list: Giorgio Agamben, Judith Butler, Octavia Butler, Don DeLillo, Roberto Esposito, Marianne Hirsch, Thomas Hobbes, Immanuel Kant, Ursula K. LeGuin, Sigrid Nunez, Herman Melville, David Walker, Harriet Wilson.

Ethnic and Multicultural Literature, English 816: Afrodiasporic Intimacies

Kennon, Raquel

R, 12:45 PM - 03:15 PM, 7105 White

[Literary Studies] What do narratives about Black people across the world who have left their homelands by force or choice reveal about the varieties of global Blackness? How do prose, poetry, and popular film deepen our understanding of linkages across the African diaspora? This graduate seminar will consider how literature, film, and visual culture depicting Afrodiasporic dialogues and cultural exchanges help us understand the importance of transnational bonds and frictions of kinship, real and imagined relationships to ancestral homeland, political alliances, global resistance movements, artistic collaborations, and even ruminations on Black hair. We will closely analyze how narrative experimentation, ethnography, and theory engage notions of race, gender, power, and identity in texts across the diaspora.

Note: Please write to Professor Raquel Kennon (rkennon@wisc.edu) should you require a reading list for this course.

Topics in Literature and Environment, English 825: Animalities

Ortiz-Robles, Mario

T, 01:00 PM- 3:30 PM, 7105 White



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[Literary Studies] What would the humanities look like if were to take animals seriously? Organized around important aspects of human-animal relations — domestication, captivity, classification, anthropomorphism, animal rights, animal experimentation, etc. — this seminar will examine the representation of animals across a number of “humanistic” discourses, including literature, philosophy, and history. We will explore two types of animal representation — representation as depiction (the attempt to describe or portray animals) and representation as a legal or political act (the attempt to speak or act on behalf of animals) — in order to determine the extent to which conceptualizing the “humanities” as “animalities” might allow us reconsider our anthropocentric views of the environment as we approach the Sixth Extinction. Works by J. M. Coetzee, Lewis Carroll, Jacques Derrida, Harriet Ritvo, Giorgio Agamben, Peter Singer, Jack London, John Berger, Franz Kafka, George Orwell, Philip K. Dick, Charles Darwin, Donna Haraway, Yann Martell, Frans de Waals, H. G. Wells, and Ursula Heise, among others

Advance Seminar in Literature, English 879: - The Matter of Writing

Sarah Ann Wells

M, 11:00 AM – 01:30 PM, 7105 White

[Literary Studies] Writing is at once the cornerstone of our work and something of a black hole in and beyond the graduate degree experience. It is often depicted as intensely private and idiosyncratic; at the same time, both its processes and products depend on social forms, conventions, and unspoken norms. This course is designed to practice and reflect on writing in and beyond academia. We will consider questions of process (including Helen Sword’s key elements: air, light, space, time) and practice with style and short-form genres in and beyond the scholarly realm (including pastiche, translation, description, ekphrasis; the book review, conference presentation, abstract, post, list, and manifesto). We will read reflexive essays on writing by writers of all stripes. We will select and analyze writers whose work we admire and those who frustrate us, identifying strategies and techniques that work or fall short. A key component of the course is the workshop: sharing our experiments, in pairs and larger groups, and keep ongoing reflection logs about our own writing projects. The goal here is both to demystify writing in the academy and to explore the pleasures of finding and making readers, of experimenting with form and voice. This course is open to all graduate students in humanistic disciplines (including those pursuing the MFA) interested in engaging with both academic and non-academic modes. There is no final seminar paper for this course; instead, you will be writing and reflecting weekly.

Seminar for Applied English Linguistics, English 905

Purnell, Tom

M, 02:30 PM – 05:00 PM, 7105 White

[English Language and Linguistics] In this course, students analyze and document variation in grammar and pronunciation found in English spoken worldwide. One objective is to compare linguistic norms and their influences on Englishes. What can we learn about human language by examining the similarities and differences between various Englishes? What does the range of variation tell us about human languages in general? Our focus is on contact mechanisms by which local languages influence and impact the development of English in a particular global region.



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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 three 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.