



Department of English – Graduate Division

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7195 H Helen C. White Hall 600 N. Park Street Madison, WI 53706

Fall 2014 Course Descriptions

The Structure of English, English 314, Section 1 (mixed grad/undergrad)

Faculty

MWF 11:00-11:50, 1221 Mosse Humanities Building

[English Language and Linguistics] An introduction to linguistic methods of analysis and description of English syntax and morphology. Students who have taken English 324 prior to fall 2014 may not enroll in this course.

The Structure of English, English 314, Section 2 (mixed grad/undergrad)

Faculty

TR 11:00AM-12:15PM, 4208 WHITE

[English Language and Linguistics] An introduction to linguistic methods of analysis and description of English syntax and morphology. Students who have taken English 324 prior to fall 2014 may not enroll in this course.

English Phonology, English 315 (mixed grad/undergrad)

Purnell, Thomas

MWF 12:05-12:55PM, L185 Education Building

[English Language and Linguistics] Basic principles of phonetics and phonology applied to the description of English. Students who have taken English 330 prior to fall 2014 may not enroll in this course.

English Language Variation in the U.S., English 316 (mixed grad/undergrad)

Purnell, Thomas

MWF 9:55-10:45AM, 1221 Mosse Humanities Building

[English Language and Linguistics] Description and analysis of geographical and social variation in English in the United States. Students who have taken English 331 prior to fall 2014 may not enroll in this course.

Second Language Acquisition, English 318 (mixed grad/undergrad)

Faculty

R 4:00 -6:30 PM, 360 Science Hall

[English Language and Linguistics] An introduction to the systematic study of how people learn ESL and other second languages. An interdisciplinary survey emphasizing research in linguistics, psychology, education, and sociology into the phenomenon of second language acquisition. Students who have taken English 333 prior to fall 2014 may not enroll in this course.

Introduction to TESOL Methods, English 415 (mixed grad/undergrad)

Arfa, Sandra

TR 1:00-2:15PM, L151 Education Building

[English Language and Linguistics] An introduction to the teaching of English to speakers of other languages. Exploration of the contexts in which English is taught, and methods and materials used to teach it. Students who have taken English 334 prior to fall 2014 may not enroll in this course.

English Grammar in Use, English 516

Wanner, Anja

MW 2:30-3:45PM, 1217 Mosse Humanities Building

[English Language and Linguistics] In this course we will look at the role of grammar in constituting texts and at the choices speakers make when they express a state or event in a certain way. For example, in a letter of recommendation for a student I could say "This student is great, just great! You would be crazy not to give the job to him," but chances are I will express my recommendation differently. Topics that we will explore include the differences between spoken and written language, the notion of politeness, the development of genres or text types (such as the scholarly essay, a letter of recommendation, the e-mail hoax, or a sales pitch), and the awareness of linguistic norms. Everybody will engage in a data-based research project on the development of a particular text type or construction (data will mostly come from linguistic corpora and written language, no previous experience in corpus linguistics necessary). Sadly, no tree diagrams. Note: This course has ENGL 314 (The Structure of English, formerly ENG 324) as a prerequisite. Under certain circumstances this requirement may be relaxed and students may enroll in 314 and 514 concurrently.

Old English, English 520 (mixed grad/undergrad)

Zweck, Jordan

MWF, 8:50 AM to 9:40 AM, 4208 WHITE

[Literary Studies and English Language and Linguistics] This course is designed to provide students with an introduction to the language, literature, and culture of England before the Norman Conquest of 1066. Because the English language has changed so much since 1100, Old English must be learned as a foreign language. In the first half of the class, we will cover basic pronunciation, grammar, and vocabulary, while doing short translation exercises. In the second half of the semester, we will put the skills you've

learned to work, tackling major works of Old English poetry and prose. Because this is a language class, no papers will be required. Instead, there will be regular translation exercises, quizzes, and exams. No previous experience with Old English is required. Open to graduate students as well as undergraduates.

Introduction to Composition & Rhetoric, English 700

Olson, Christa Johanna

W, 10:00 AM to 12:30 PM, 7109 WHITE

[Composition & Rhetoric] The field of Composition & Rhetoric is as varied in its foci, methods, and materials as any contemporary trans-discipline. This course aims to offer a sense of that variety, its historical roots, and its implications within and beyond English departments. Organized around units addressing the field's three major sub-fields—rhetoric, composition, and literacy—the course invites students to read recent monographs and canonical texts as part of an ongoing effort to understand what counts as communication, who wields it, and what it does. Course texts will include Cicero, *De Oratore*; Royster, *Traces of a Stream*; Graff, *The Literacy Myth*; Wan, *Producing Good Citizens*; and Dolmage, *Disability Rhetoric*

Writing and Learning: Introduction to Assessment, Curriculum, and Writing Program Administration, English 701

Young, Morris S

F, 10:00 AM to 12:30 PM, 7109 WHITE

[Composition & Rhetoric] This seminar will serve as an introduction to the work done by writing program administrators including assessment of student achievement (both small-scale and large-scale), curriculum design, and the development of programs. We will read broadly to build a foundation in understanding how writing works and how to assess the teaching and learning of writing. We will also focus on what it means to create a writing program, develop a philosophy of administration, and cultivate a culture of writing.

Readings may include work by Linda Adler-Kassner and Peggy O'Neil, Chris Anson, William Condon, Norbert Eliot, Asao Inoue and Mya Poe, Rita Malenczyk, and others.

Work will include weekly reading responses, facilitating seminar discussion, designing a writing curriculum, and preparing an assessment study.

The Phenomenology of Tipping Points: Dialogic Perspectives, English 706

Nystrand, Martin (Professor Emeritus)

M, 10:00 AM to 12:30 PM

History is often thought of as a matter of recovering the past. But in point of fact not everything is recovered. We better understand histories if we understand that in writing them we are “re-enlightening” the past, not recovering it; i.e., tipping points may serve as rhetorical exigencies in the histories that are written. This is why important historical actors never knew who they were. Classical composers like Bach, Beethoven, and Mozart never knew they were classical; Jesus had no idea he was a Christian; the French Impressionists never knew they were a school of artists; holocausts became the Holocaust; Rosa Parks refused to move to the back of the bus in Montgomery, Alabama; Frank Lloyd Wright did not know he was leader of the Prairie School of architecture; and as a relatively recent disciplinary area, we are still trying to understand who we are: Composition Studies, Composition and Rhetoric, Rhetoric and Composition, Writing Studies, Language and Culture (Have we figured it out yet?).

In our seminar, we will investigate the phenomenology of tipping points from a dialogic perspective. Tipping points, always in medias res, mediate what may be regarded as their “upstreams” (noted past events organized and configured by their historical narratives) and their “downstreams” (consequences, influence, histories), but their portent—their standing as tipping points transforming past nothings into new somethings—is not typically recognized until after the fact. Because their recognized consequences typically highlight the tipping points, downstream events impact and are sooner sensed, if not entirely understood, more quickly than upstreams, which we typically understand as their histories and biographies even though these histories and biographies are constructed downstream over time to contextualize the tipping points. Which is to say, histories and biographies are constructed after the fact in order to re-enlighten the past.

A special focus of our seminar will be a survey of three centuries of demographic change defining tipping points that have fueled ideas about writing and writing instruction.

Seminar students will write two papers, first a full explication of a recognized historical and/or cultural tipping point, and another full explication of a personal tipping point. Both papers will thoroughly lay out and account for both upstreams and downstreams.

In this work, we will be guided by the following books:

- Mikhail Bakhtin. (1981). *The Dialogic Imagination*. Austin: University of Texas Press.
- Mikhail Bakhtin. (1986). *Speech Genres & Other Late Essays*. Trans. Vern W. McGee. Ed. by C. Emerson & M. Holquist. Austin: University of Texas.
- Mikhail Bakhtin. (1990). *Art and Answerability: Early Philosophical Essays*. Austin: University of Texas Press.
- Craig Brandist. (2002). *The Bakhtin Circle: Philosophy, Culture, and Politics*. London: Pluto Press.
- Malcolm Gladwell. (2002). *The Tipping Point: How Little Things Can Make a Big Difference*. New York: Little, Brown and Company.
- Ludmilla Jordanova. (2000). *History in Practice*. London: Oxford University Press.
- Martin Nystrand. The phenomenology of tipping points. From *Re-Enlightenment: When Nothing Becomes Something and No One Becomes Somebody* (unpublished paper)

- Gary Taylor. (1997). *Cultural Selection: Why Some Achievements Survive the Test Of Time And Others Don't*. New York: Basic Books

Research Methods in Applied Linguistics, English 711

Young, Richard F.

TR, 11:00 AM to 12:15 PM, 7105 WHITE

[English Language & Linguistics] This course is designed to prepare graduate students in second language acquisition and other branches of applied linguistics to critically evaluate published research in their field and to design their own research studies. The course covers a range of theoretical, practical, and ethical issues in applied linguistics research, with an emphasis on language teaching and learning. It examines principles for undertaking empirical research, introduces popular quantitative and qualitative methods for conducting small-scale research in the language classroom, and provides hands-on experience with research design, instruments for data collection, quantitative and qualitative methods of data analysis, evaluation of published research, and research report writing. To introduce each of the techniques of research, we will read a published study that has used the technique.

Doing research of any kind—quantitative or qualitative—involves developing a set of technical skills, and that is hard work. If you have a solid foundation in mathematics, you may find quantitative methods easier to learn whereas, if you have literary training, you will probably prefer qualitative methods. But I encourage you to recognize your own strengths and prejudices. By presenting quantitative and qualitative techniques side by side and by asking questions about the advantages and disadvantages of each, I encourage you to make a choice of research technique that is appropriate for the research questions you ask, the data you assemble, and the techniques of analysis you choose.

By the end of this course, you will have developed:

- A heightened awareness of practical and ethical issues in doing second language research
- An understanding of major research perspectives, important principles for research design, and commonly used research methodologies
- The ability to select an appropriate research topic, to formulate researchable questions, and to write a research proposal
- A working knowledge of essential research tools for investigating identified topics and questions
- Skills for collecting, compiling, and analyzing different types of research data
- The ability to write term papers and research reports in APA style
- The ability to constructively criticize the methods of quantitative and qualitative research methods used in published studies

Required materials

Dörnyei, Z. (2007). *Research methods in applied linguistics: Quantitative, qualitative, and mixed methodologies*. Oxford University Press. ISBN: 978-0-19-442258-1

American Psychological Association. (2010). *Publication manual of The American Psychological Association* (6th ed.).

American Psychological Association. (2009). *Mastering APA style: Student's workbook and training guide* (6th ed.).

Rhetoric, Ethics, and Politics

Bernard-Donals, Michael

M, 10:00 AM to 12:30 PM, 7109 WHITE

[Composition & Rhetoric] From its inception, rhetoric has been intimately tied to ethics and politics: it was the instrument through which publics deliberated about political affairs, and with which individuals navigated a path toward the virtuous life. The relation among these terms – rhetoric, ethics, and politics – has shifted over time, and this course is designed in part to trace those shifts. This course will also take up the extent to which rhetoric is *fundamental* to both ethics and politics, how it can serve as a bridge – or a wedge – between the ethical and the political, and how the force and material of language complicates our relations to others. We will situate these discussions in the context of the larger conversations taking place in the field of rhetoric and composition more broadly.

The course will include readings from Gorgias, Plato, Aristotle, and Cicero in the classical period; Kant, Nietzsche, and Heidegger in the early modern and modern periods; and Adorno, Badiou, Nancy, Butler, and Levinas in the contemporary period.

Graduate Fiction Workshop, English 781

Mitchell, Judith

W, 07:00 PM to 09:00 PM, 7105 WHITE

For Creative Writing MFA students or by permission of the instructor or MFA advisor after submission of sample manuscript.

Graduate Poetry Workshop, English 782

Kercheval, Jesse L.

W, 07:00 PM to 09:00 PM, 7109 WHITE

For Creative Writing MFA students or by permission of the instructor or MFA advisor after submission of sample manuscript.

Creative Writing Pedagogy Smr, English 783

Bishop, Sean B

T, 03:30 PM to 05:25 PM, 6108 WHITE

Creative Writing MFA students only.

Proseminar-Teaching of Writing, English 790

Young, Morris S

R, 09:30 AM to 10:45 AM, 7105 WHITE

Proseminar-Teaching of Writing, English 790

Young, Morris S

R, 01:00 PM to 02:15 PM, 7105 WHITE

Pro-seminar in the Teaching of Intermediate Writing, English 795

Bernard-Donals, Michael F

TBA

This one-credit course introduces graduate students to the fundamentals of teaching intermediate writing. Meeting concurrently with English 201 staff meetings, we will discuss the goals of the intermediate composition course, best practices in teaching (including syllabus construction, assignment design, class discussion and group work, peer review, the revision process, and evaluation and grading). The course meets seven times during the semester.

One-credit Seminar, English 795

Zimmerman, David A.

R, 08:00 AM to 09:15 AM, 7109 WHITE

This 8-week proseminar trains new Intro. Lit. TAs to become successful classroom instructors. Participants will learn effective practices and principles of Intro. Lit. teaching. Our focus will be on designing and leading effective lessons, teaching critical reading and writing skills, and designing and implementing an effective writing curriculum. While some of these aims overlap with English 100 and 201 training, all of our meetings will be tailored to Intro. Lit. instruction. Participants who enroll in English 795 will receive one credit for this course.

Independent Reading, English 799

Various Professors By Consent

Utilized when independent study is necessary to fulfill a course requirement in English. Submission of a 799 Approval Form is required.

Critical Methods in Lit, English 800

Fawaz, Ramzi

T, 12:45 PM to 03:15 PM, 7109 WHITE

[Literary Studies] Required for all first-year Literary Studies students.

This graduate seminar will introduce first-year graduate students to methods in literary and cultural studies through a series of dialogues with English faculty across distinct subfields, time periods, and theoretical lineages. Rather than a comprehensive survey of methods in literature, it will assess literary

studies "on the ground," as it is taken up and transformed in the research, writing, and teaching of scholars currently working in the field. Central to our course will be the transformation of classical literary studies by the intellectual movement called cultural studies, an interdisciplinary, and often politicized, orientation towards literary and cultural analysis that demanded a new methodological dynamism in the study of literature beginning in the late 1960s. In turns contested, reviled, embraced, reinvented, circumscribed, and expanded by literary scholars, cultural studies radically altered the contexts, motives, and consequences of studying the textual and visual forms commonly organized under the rubric of "literature." Cultural studies not only made visible the writing and cultural production of racially, sexually, and economically marginalized communities, but also demanded rigorous attention to so-called "low" cultural forms (including pulp fiction, comics, film, pornography, and magazine culture). Most scandalously perhaps, cultural studies required literary scholars to move beyond the limits of their disciplinary training to explain literary phenomenon that had political, social, and cultural implications far beyond the immediacy of any given text. 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 both aesthetic AND political, textual AND social, rigorous AND fun.

Among the topics visiting faculty will explore include literary formalism, the study of material and print culture, eco-criticism, critical race studies, political theory, and queer theory. The course is also designed to integrate key practices of professionalization - including proposal writing, presenting papers, writing articles, and presenting yourself in academic settings - into the course content. Visiting faculty will include Caroline Levine, Lisa Cooper, Leslie Bow, Rob Nixon, Russ Castronovo, and Susan Bernstein.

Required texts (for most of these books I will assign selections):

Roland Barthes, *Mythologies*

Russ Castronovo, *Necro Citizenship: Death, Eroticism, and the Public Sphere in the 19th Century United States*

Carolyn Dinshaw, *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*

Grace Hong, *The Ruptures of American Capital: Women of Color Feminism and the Culture of Immigrant Labor*

Julia Mickenberg, *Learning from the Left: Children's Literature, the Cold War and Radical Politics in the United States*

Jennifer Nash, *The Black Body in Ecstasy: Reading Race, Reading Pornography*

Sarah Schulman, *The Gentrification of the Mind*

Robyn Wiegman, *Object Lessons*

Recommended:

Terry Eagleton, *Literary Theory*

Raymond Williams, *Keywords: A Vocabulary of Culture and Society*

Medieval Media Studies, English 803

Zweck, Jordan Leah

M, 01:00 PM to 03:30 PM, 7109 WHITE

[Literary Studies] Practitioners of book history often assume that the culture of the book is synonymous with print culture, while new media theorists often neglect the history of media, as though the only media worth studying is that which is “new.” This course will push back on those trends by examining some of the many forms of media and communication available in the Middle Ages. We will read literature that emulates documentary form (epistolary fiction, *Charters of Christ*), texts that stage communication (drama, mummings), and texts that inscribe memory in visual or oral form (*Book of the Duchess, House of Fame*). We will also explore non-textual media (though often as represented in texts), from theories of sounds and silence, to carved stone statues and wall paintings.

Primary readings will be supplemented by critical literature on those texts as well as recent work on media studies and book history. Texts written in Middle English will be read in Middle English; all others will be read in translation. Those students who have knowledge of other medieval languages will be encouraged to read those texts in the original when possible.

Liberty and Dissent in Milton’s England, English 804

Loewenstein, David A.

R, 02:30 PM to 05:00 PM, 7109 WHITE

[Literary Studies] In this graduate course, we will consider seventeenth-century England as a crucial and defining period in literary and cultural history when writers engaged in, defined, and reshaped discussions about liberty, dissent, and toleration. Milton (1608-74) was arguably the greatest English writer to examine these issues—still so crucial to us today—and he did so with enormous imagination and polemical energy.

Consequently, his writings will be at the very center of our course. How do his major prose and poems grapple with and boldly redefine concepts of civic, domestic, political, and religious liberty? We will study substantial selections from his early poetry and his controversial prose of the English Revolution before turning to his greatest visionary poem: *Paradise Lost* (1667, 1674), as well as to *Samson Agonistes* and *Paradise Regained* (pub. 1671). We will read Milton’s poems in the context of the literary culture and religious politics of Caroline England, the English Revolution, and Restoration England, the latter a dark period when the blind, prophetic, and heterodox Puritan poet indeed felt that he had fallen on “evil days.” We will consider how Milton’s *Paradise Lost* imaginatively represents issues of dissent, as well as issues of religious, political, and domestic freedom. In order to study Milton in context, we will also read Lucy Hutchinson’s republican biblical epic, *Order and Disorder*, and John Bunyan’s major Puritan text and prose allegory, *The Pilgrim’s Progress*, the latter one of the greatest works of religious dissent in our language. As we consider Milton’s works and those of his contemporaries in relation to the culture of early modern English dissent, we will also address some of the methodological and interpretative issues involved in reading literary texts in cultural and historical contexts. At the same time, we will consider how Milton’s imaginative and moving depictions of dissent in a persecuting society still speak to us today as we continue to struggle with issues of civic, political, and religious liberty.

Agency and Animacy, English 810

Allewaert, Monique M

R, 09:20 AM to 11:50 AM, 7109 WHITE

[Literary Studies] Problems of agency and animacy are increasingly central to twenty-first-century critical thought. What, however, do we mean by animacy and how might the answers we give this question refine contemporary theorizations? In this class we will explore this question by investigating personification, which is the trope that lends animacy to things inanimate or insufficiently animate, including human beings. What are the different ways in which personification poses animacy as working and how precisely do personifications vest animacy (and in what/whom and for what)? Which objects and forces are seen as animate and animating, and which are not? Does animacy have an opposite, and if so, what is it and what is the trope associated with it? Over the course of the term, we will study political theory, aesthetic theory, science studies, and cultural artifacts dating from the seventeenth century to the twenty first. Theoretical readings will likely include selections from Aristotle, Hobbes, Locke, Kames, Hume, Adam Smith, Ruskin, Emerson, Marx, Levi Strauss, Benjamin, Canguilhem, Deleuze, de Man, and Agamben as well as more recent critical work by Frances Ferguson, Bruno Latour, Isabelle Stengers, Sianne Ngai, Terry Kelley, Heather Keenleyside, and Mel Chen. Literary and cultural artifacts will include works by James Thomson, James Grainger, Tobias Smollett, Erasmus Darwin, William Wordsworth, Frederick Douglass, Charles Darwin, Herman Melville, and Emily Dickinson. We will close the term by considering three contemporary cultural phenomena in which animacy is particularly at stake: the debate regarding the possible adoption of the term Anthropocene; the proliferation of animal memes and cultural artifacts (including at least a brief discussion of animal studies); and, finally, scientific as well as new materialist efforts to find ways of talking about non-animal animacies. Students will be expected to pose weekly discussion questions, to give one approximately 20 minute presentation, and to produce either a seminar paper (15-25 pages) or an annotated bibliography (for students preparing for prelims).

The Harlem Renaissance and Afro-Modernism, English 812

Sherrard, Cherene M.

T, 09:20 AM to 11:50 AM, 7109 WHITE

[Literary Studies] This graduate seminar will teach “Harlem Renaissance Studies”—an area of sub-specialization within Americanist discourse by focusing on the period of artistic explosion in African American culture roughly defined as beginning in the late nineteen-teens and extending into the late 1930’s. Although the Harlem Renaissance has long been considered crucial within the continuum of the African American literary tradition, it now also figures prominently within the discourse of American and European modernisms. We will take the September 2013 Vol. 23.3 of *Modernism/Modernity*, a special issue examining the Harlem Renaissance and the New Modernist studies, as a point of departure that allows us to push against the boundaries of periodization, discipline and genre. In addition to exploring collaborations between visual artists and novelists, blues musicians and poets, this course will cross national boundaries by examining the Harlem Renaissance’s vibrant internationalist, transatlantic scope, especially its impact on Negritude authors and intellectuals and its relationship to other political and artistic movements such as Garveyism, the New Negro left, and the Chicago Renaissance. This course will place the writing of artists central to critical understandings of the era with those seen as marginal. To borrow from Gene Jarrett, we will study both the “deans and truants” that defined and disrupted the aesthetics and ideology of the New Negro era. Finally we will also venture into “Virtual Harlem” to consider the how going “Beyond Harlem,” geographically and virtually, takes us into the space of the digital humanities.

Required Texts (provisional list):

David Levering Lewis, *When Harlem Was In Vogue*
Alain Locke, *The New Negro: An Interpretation*
Charles Chesnutt, *The Marrow of Tradition*
James Weldon Johnson, *Autobiography of an Ex-Colored Man*
Jean Toomer, *Cane*
George Schuyler, *Black No More*
Jessie Fauset, *Comedy: American Style*
Nella Larsen, *Quicksand and Passing*
Dorothy West, *The Living is Easy*
Toni Morrison, *Jazz*
Kenneth Warren, *What Was African American Literature?*

Environmental Time, Environmental Justice and World Literature, English 813, Section 1

Nixon, Robert D
M, 10:00 AM to 12:30 PM, 202 BRADLEY MEMORIAL

[Literary Studies] This course positions itself at the interface between environmental studies and the study of world literature. Through theory and across a variety of literary genres we'll engage a wide range of issues of transnational urgency. These include: the politics of oil and water; deforestation; representations of climate change; postcolonial environmentalism; gender, race, and environmentalism; and ideas of environmental time.

The course will place a strong emphasis first, on the complex politics of resistance in an era of heightened globalization; second, on the role of environmental public writer-intellectuals; and third, on theories of environmental time as they play in the context of the Anthropocene. We will also explore questions of narrative, voice, and genre through novels, films, and a variety of non-fictional forms (memoir, essay, cultural history, and manifesto). We will read writers from India, the Caribbean, Africa, the U.S., the UK, and the Middle East as well as a range of theorists like Lawrence Buell, Rachel Carson, Njabulo Ndebele, Ursula Heise, and Anna Tsing.

"New" World Lit and Migration, English 813, Section 2

Friedman, Susan S.
W, 01:00 PM to 03:30 PM, 7109 WHITE

[Literary Studies] Globalization in the late 20th- and early 21st century has dramatically changed the concept "world literature" and the theoretical and critical practices of a field now referred to as "the new world literature." Drawing heavily on the interdisciplinary fields of postcolonial studies and migration/diaspora studies, the "new" world literature is planetary in scope, taking into account the past histories of colonialism, empire, the nation-state, and transnationalism. Questions of global or transnational languages (e.g., English; Francophone; Lusophone; Sinophone; Arabophone) and the technologies of translation and digital dissemination have heightened the circulation of world literatures. This intensifying migrancy of literatures goes hand in hand with the massive increases in the movements of people across the globe. Complementing the field of the "new" world literature is what is often called the "new" migration studies, referring especially to the heightened circulation of people in

the post-World War II period and the new technologies of cultural traffic and communication that have transformed the experience of migration and diaspora.

This seminar will examine the intersecting current theories of the “new world literature” and the “new migration and diaspora” and test out the frameworks for reading literature that these theories provide. We will examine debates about world literature, drawing on the work of such critics/theorists as David Damrosch, Gayatri Spivak, Franco Moretti, Pascal Castranova, Christopher Prendergast, Djelal Kadir, B. Venkat Mani, Caroline Levine, and Rebecca Walkowitz. We will match up these debates with some key essays in current migration/diaspora studies (e.g., Edward Said, James Clifford, Avtar Brah, Gaytri Gobinath, Marcelo Suárez-Orozco, and Nikos Papastergiadis). Finally, we will integrate into our consideration of theory a number of literary texts whose authors reside in or have migrated from different continents or regions of the world and whose concerns center on issues related to migration and diaspora. Literary or filmic texts: to be determined.

Second Language Phonology, English 906

Raimy, Eric S

MWF, 12:05 PM to 12:55 PM, 7105 WHITE

[English Language and Linguistics] The goal of this course is to explore how we can understand unique aspects of second language phonology through our understanding of the phonologies and phonetics of the source and target languages. Readings will focus on generative approaches to phonology and their application to L2 phenomena (including loan word phonology). This course is a seminar so it will be organized through weekly presentations of assigned readings by the students in the course. Each student will be required to produce a paper on some aspect of L2 phonology and present it to the class and to lead weekly discussions of assigned readings.

Reading for PhD Prelims, English 990 (Previously 999)

Various Professors by Consent

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

Dissertation Research, English 999 (Previously 990)

Dissertation Advisor

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