



## Department of English – Graduate Division

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### Fall 2021 Graduate Course Descriptions

*Rev. 03/08/2021*

#### **English Phonology, English 315**

Purnell, Tom

MoWeFr, 1:20PM - 2:10PM, Pending Room

[English Language and Linguistics] (Mixed Grad/Undergrad) 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.<sup>[L]</sup><sub>[SEP]</sub>

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

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#### **English Lang Variation in U.S., English 316**

Purnell, Tom

MoWeFr, 11:00 AM - 11:50 AM, Pending Room

[English Language and Linguistics] (Mixed Grad/Undergrad) [English Language and Linguistics] (Mixed Grad/Undergrad) This course offers an overview of English language variation in the United States from a current sociolinguistic perspective. Social, regional, ethnic, gender, and stylistic variation are examined, along with models for describing, explaining, and applying sociolinguistic knowledge. Students are exposed to a wide range of data on language variation focused on vernacular varieties of American English in general. English 316 is designed to introduce students to the variation found in American English. The course introduces students to the linguistic, historic, and social bases of American English variation along with the descriptive parameters of the observed variation.

Class Structure and Assignments. To reveal stereotypes about speakers of dialect and relate stereotypes that are prevalent in society (based on media and what people say about others), the class is centered on how US dialects are represented in movies and comparing those representations with audio recordings of actual speakers. We begin each topic section watching relevant movie clips and making observations about the language depicted in the clips. Then we compare those observations to what sociolinguists know about language in the domain we are exploring. You will write a research paper that addresses the question of how standard or nonstandard any one speaker of American English can be by transcribing a recording of an American English speaker, recorded as part of the Dictionary of American

English audio recordings. Students transcribing speakers from a specific geographic region form groups for in and out of class discussions. All writing assignments are expected to be consistent with UW-Madison English Department common core values for writing, the expectations of the course is that all written work.

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### **Topics in ELL: Third Language Acquisition: Eng 420**

Jacee Cho

TuTh, 2:30 pm -3:45 pm

[English Language and Linguistics] (Mixed Grad/Undergrad) This course provides an introduction to third language (L3) acquisition within the generative theory. Questions we will address in this course include: (1) What is special about L3 acquisition? (2) What is the initial stage of L3 acquisition (native language (L1), second language (L2), or both?) (3) What motivates linguistic transfer selectivity between the two available systems (i.e., L1 and L2).

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

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### **Introduction to Composition and Rhetoric, English 700**

Morris Young

F, 10:00 am to 12:30 pm

[Composition and Rhetoric/Literary Studies] 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, rhetoric, 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. 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 rhetoric, writing, or literacy, or understanding the place of composition and rhetoric in and beyond the university.

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### **Research Methods in English Applied Linguistics, Eng 711**

Jacee Cho

TuTh, 11:00 am – 12:15 pm

[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.

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### **Rhetoric, Violence, and Vulnerability, English 722**

Michael Bernard-Donals

W, 10:00 am – 12:30 pm

[Composition and Rhetoric] Rhetoric has been in the orbit of violence since its first formulations. As an instrument of reason, it has been deployed to serve as a countervailing force against the appetitive and more brute means of engagement in order to prevent war, curb tyranny, and create assent; but as an instrument of reason, it has also served to override affect and feeling, eliminate dissent, and promulgate policies that do violence to those considered to be unreasonable. So whereas the Greco-Roman tradition, on which many modern democracies are founded, saw rhetoric as a means of self-governance, Primo Levi famously saw it, in the European Enlightenment, as a means of justifying atrocity.

In this seminar, we'll pay close attention to the historical and theoretical relation between rhetoric and violence, and the conventional boundaries that have been set up to forge that relation. The seminar's central question: If rhetoric is understood as a force – as *dynamis*, potential, or capacity – made manifest in our discursive engagements with others, how can the openness to those others that it entails, characterized as vulnerability, be put into practice in a way that mitigates violence and injustice while also recognizing that force isn't always under our control?

Reading includes work by some of the following: Gorgias, Isocrates, Aristotle, Christine de Pizan; John Locke, Giambattista Vico, Friedrich Nietzsche; Kenneth Burke, Elaine Scarry, Susan Sontag, Rob Nixon; Giorgio Agamben, Judith Butler, Gilles Deleuze and Felix Guattari, Rosi Braidotti. Participants will be expected, in addition to reading, to bring contemporary examples (and texts) of the relation between violence, vulnerability and rhetoric for discussion. Seminar work will include, in addition to reading and discussion, short written responses, leading portions of the seminar, and a final project.

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### **Feminist Disability Studies, English 737 (Crosslisted with Gender and Women's Studies)**

Ellen Samuels

M, 2:30 pm – 5:00 PM

[Literary Studies] This course will explore a broad range of contemporary feminist and queer disability writings with a focus on literary texts and concerns. We will consider how bodyminds,

embodiment, neurodiversity, and capacity/debility are figured and configured in intersection with race, gender, sexuality, nation, and citizenship. Texts assigned may include Alison Kafer, *Feminist Queer Crip*; Nirmala Erevelles, *Disability and Difference in Global Context*; Rosemarie Garland-Thomson, *Extraordinary Bodies*; Cynthia Wu, *Chang and Eng Reconnected*; Robert McRuer, *Crip Theory*; Margaret Price, *Mad at School*; Eunjung Kim, *Curative Violence*; Julie Avril Minich, *Accessible Citizenship*; as well as short writings by Audre Lorde, Leah Lakshmi Piepzna-Samarasinha, Carrie Sandahl, Eli Clare, Sami Schalk, Jasbir Puar, Susan Wendell, Aurora Levins Morales, the *Sins Invalid* Collective, and many others.

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### **English 790**

Morris Young  
TBA

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.

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### **English 795**

Christa Olson  
TBA

Description not available.

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### **Pedagogy Seminar for New Literature TAs, English 795**

David Zimmerman  
Th, 8:00 am – 9:15 am

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

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### **Proseminar in Writing Center Theory and Practice, English 795**

Nancy Linh Karls  
TBA

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

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**Graduate Fiction Workshop, English 781**

Porter Shreve

T, 2:25 pm – 5:25 PM

[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.

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**Graduate Poetry Workshop, English 782**

Amy Quan Barry

M 2:25 pm – 5:25 PM

[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.

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**Creative Writing Pedagogy Seminar, English 783**

Amaud Johnson

T, 1:20 pm – 3:45 pm

[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.

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**MFA Thesis, English 785**

Creative Writing Faculty by Permission

[Creative Writing] For Creative Writing MFA students only.

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## **Critical Methods: Notes on Deconstructing the Literary, or How to Read Literature After Cultural Studies English 800**

Ramzi Fawaz

T, 1:00 to 3:30 pm

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

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## **Medieval/Modern: Here/There, Now/Then, English 803**

Lisa Cooper

M 10:00 am to 12:30 pm

This seminar will explore the continuing presence of the Middle Ages in the present, with topics to include race and racism; gender and sexuality; nationalism, the colonial, and the post-colonial; canon formation and literary theory; periodization; environmentalism and ecocriticism; and the digital humanities along with other forms of cultural and artistic production. Readings and discussion will focus on recent secondary work focused on these and other pressing themes, but students will engage with medieval primary texts (in translation as needed) for presentations; final papers will be keyed to students’ own research areas. The course requires no previous familiarity with the medieval period, and is specifically meant to introduce that period and its potential significance for scholarship in later fields.

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## **Racial Capitalism, English 822**

Ingrid Diran

Th 9:30 am – 12:00 pm

[Literary Studies] It has become something of a truism in recent years to say that “all capitalism is racial capitalism.” However, the meaning of this phrase is not always clear. For instance, does it mean that race is more of an economic factor than a cultural one? Does it imply that capitalism *invented* racism, *requires* it, or simply *exploits* it as an ideology? Does it suggest that racial mobilizations are more decisive than class struggle for revolutionary change? To be anti-racist must one also be anti-capitalist (and vice versa)?

This interdisciplinary graduate course seeks to address these questions, raise others, and serve as a broad introduction to racial capitalism as a theoretical paradigm and historical formation. Together we will unpack how an analysis of racial capitalism revises Marxism both as a critique of capitalism and as a program for revolutionary change.

To this end, we will investigate an intellectual and historical genealogy of racial capitalism, examining where and how it emerges as an analytic (by which thinkers, in which genres, to what effect), how it intersects with other methods, and what this entails for political organizing. In the process, we will explore the implications of racial capitalism for a range of critical fields, from Marxism and Black Studies to environmental humanities and bio/necropolitics. Readings will include texts by Karl Marx, Rosa Luxemburg, W.E.B. Du Bois, Margaret Walker, Claudia Jones, Richard Wright, Franz Fanon, James Boggs, Huey Newton, C.L.R. James, Cedric Robinson, Stuart Hall, Robin D.G. Kelley, Ruth Wilson Gilmore, Donna Murch, Angela Davis, Walter Johnson, and Mariama Kaba, among others.

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## **The subject, below and beyond, English 825**

Frederic Neyrat

W 1:00 pm – 3:30 pm

[Literary Studies] The seminar is devoted to the question of the subject and subjectivity in the era of social networks, rampant fascism, and ecological collapse. What is a subject? If we follow Augustine and Rousseau, being a subject implies a form of self-reflexivity and interiority. In this class, we will question the “self” of self-reflexivity and we will strive to fathom the interiority of the subject. We will examine different approaches to the subject: theorizations of the subject in terms of constructions and performances, as well as those that understand subjectivation as an experience and as an effect of an “event.” We will also explore non-human forms of subjectivity in order to consider the category of subjectivity beyond the human.

One of the main theoretical stakes of this class will be to see how it is always useful, if not necessary, to think the subject as related to that which is non-subjective (for instance the unconscious), and that which constitutes and simultaneously exceeds the subject (be it God, an event, nature, the outside, death, the terrestrial situation, the cosmological condition, etc.).

Authors and works to be studied (amongst others): G.W.F. Hegel, A. Kojève, F. Fanon (*Black Skin, White Masks*), S. Freud, J. Lacan, F. Nietzsche (*Thus Spoke Zarathustra*), W.E.B. DuBois, M. Klein, L. Irigaray, S. Hartman (*Scenes of Subjection / Wayward Lives*), G. Deleuze and F. Guattari, Master Eckhardt, Augustine, M. Duras (*Navire Night*), M. Antonioni (*L'Avventura, La Notte, L'Eclisse*), A. Badiou (*Theory of the Subject*), E. Kohn (*How Forests Think*), F. Moten, J. Butler.

**Nineteenth Century American Literature and Culture: Drama! Theatre! Spectacle, English 851**

Mary Trotter

TuThu, 9:30 am – 10:45 am

[Interdisciplinary Theatre Studies] (Mixed Grad/Undergraduate) From “legit” drama to circus performances, American theatre in the nineteenth century was a primary vehicle through which diverse Americans imagined themselves, their histories, and the possibilities for their rapidly changing nation’s future. The legacy of American theatre found in the texts and other archival remnants of its melodramas, minstrel shows, musicals, “wild west” attractions, and vaudevilles offer important insights into the legacy of theatricality and representation in American culture that continues to inform how “America” performs/is performed locally and globally on TV and film, on stage, and in everyday life. We will learn about playwrights, theatre companies and spaces, actors, stage technology innovations, theatre economics, and audience spectatorship. Please note that this course will address sensitive and difficult issues such as racial and ethnic prejudice, stereotyping and violence on the American stage, and how those nineteenth-century representations reverberate in contemporary art and politics.

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