



## Department of English – Graduate Division

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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 2023 Graduate Course Descriptions

#### **Structure of English, English 314**

**Purnell, Tom**

**MWF 09:55 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.

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

**Raimy, Eric**

**MWF 11:00 AM - 11:50 AM, 1325 Comp Sci**

[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.

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#### **English Language Variation in the U.S, English 316**

**Huynh, Juliet**

**TR 09:30 AM - 10:45 AM, 119 Noland**

[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.

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#### **Second Language Acquisitions, English 318**

**Huynh, Juliet**

**TR, 02:30 PM – 03:45 PM, 375 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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### **Bad Grammar, English 412**

**Wanner, Anja**

**TR, 09:30 AM – 10:45 AM, B223 Van Vleck**

[English Language and Linguistics] In this mixed undergrad/grad class (full title “Bad Grammar and Metalinguistic Awareness”) we will explore the vexed relationship between descriptive and prescriptive grammar. While the field of linguistics has long rejected prescriptive accounts of language use as irrelevant and damaging, the broader culture is fascinated with such accounts, even if they are brought forward by individuals who openly profess that they have no interest in the structure of language per se. In the spirit of Anne Curzan's suggestion to “engage rather than dismiss” prescriptive voices in public discourses about language, we will discuss different forms of prescriptivism, the history of prescriptive grammar and standardization in English, the harm it can cause, as well as constructions that have been/are targets of such approaches. We will discuss data-based research on specific linguistic construction that has been singled out as examples of “bad grammar”. This includes classics like the proscriptions not to ‘split’ infinitives and not to end a sentence on a preposition, as well as more recent phenomena like the use of singular “they.”

This class is run seminar-style, with a mix of lecture, discussion, and problem-solving or project design (often in class). You need to be present in the classroom to fully participate in this class.

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### **English Grammar in Use, English 516**

**Wanner, Anja**

**TR, 01:00 PM – 02:15 PM, 486 Van Hise**

[English Language and Linguistics] (Mixed Grad/Undergrad) The study of syntax often stops at the sentence boundary, but clearly our linguistic choices, including choices of word order, are informed by grammar in use, specifically the discourse situation. This class is for students who want to learn more about grammar phenomena that arise from the discourse situation and genre conventions. When do we use passive voice instead of active voice, and why? When do we say “picked up the phone” and when “picked the phone up,” and why? The class also discusses how sentences merge to become “text” -- through the use of connectives and pronouns for example. We will look at important case studies, all based on corpus linguistic or experimental data, on topics like word order variation, language change (including change stemming from digital discourse), and variation by register. Specific topics include: what is ‘good data’ in linguistics, how to work with freely available corpora, non-canonical sentence beginnings (fronting, topicalization), non-canonical subjects and objects (passive construction, particle verbs), non-canonical endings (cleft sentences), pronouns, ellipsis, the influence of genre on grammar choices, digital discourse.

This class is run seminar-style, with a mix of lecture, discussion, and problem-solving or project design (often in class). You need to be present in the classroom to fully participate in this class.

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### **Introduction to Composition Studies, English 700**

**Bernard-Donals, Michael**

**M, 10:00 AM – 12:30 PM, 7105 White**

[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. Over its 250-year history during the rise of the American university, 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? Particularly over the last century, public higher education became an engine of professional access, social equity, and democratic engagement, while also serving the national security state. As the university became an engine for 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 *Phaedrus* 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.

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### **Writing and Learning, English 701 “Introduction to Writing Program Administration”**

**Young, Morris**

**F, 10:00 AM - 12:30 PM, 7105 White**

[Composition and Rhetoric] This seminar will serve as an introduction to the work done by writing program administrators including assessment of student writing (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 and sustain a writing program, develop a philosophy of administration and leadership, and cultivate a culture of writing, including what this means when we are faced with rapidly changing and challenging conditions, including: racism, state violence, or other forms of discrimination and hate; technology innovations that may transform the nature of writing; student enrollment and staffing pressures; or health and safety conditions. How can a writing program respond to any or all of these concerns which may impact the lives of our students and instructors, may affect the goals and practices of teaching and learning, and may shape our broader social experiences?



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Projects may include examining and profiling a writing program, developing a statement of beliefs/principles for/about leadership, and creating a proposal to reimagine a writing program to consider a concern, meet an aspiration, and/or provide a different kind of learning and teaching experience.

Readings may include work by: Linda Adler-Kassner, Staci Perryman-Clark, Colling Craig, Jay Dolmage, Asao Inoue, Genevieve Garcia de Mueller and Iris Ruiz, Melissa Nicolas, Mya Poe, Christine Tardy and Susan Miller-Cochran, Amy Vidali, Remi Yergeau, and others.

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### **Graduate Fiction Workshop, English 781**

**R, 11:00 AM- 01:55 PM, 6108 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.

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### **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

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### **Creative Writing Pedagogy Seminar, English 783**

**W, 01:20 PM- 3:25 PM, 6108 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.

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### **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.

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### **Critical Methods in Literature, English 800**

**Diran, Ingrid**

**R, 01:00 PM –03:30 PM, 7105 White**

[Literary Studies] Unlike the term “method,” “study” refers at once to an activity, a way of doing, and its concrete result. In this course, we will play with the polyvalence of study in order to resituate a range of theoretical studies (texts) within milieus of collective study (practice)—theirs and our own. This means looking at texts of “theory” as the accretion of social practices and modes of relation; and it means using these texts to develop and mediate our own practices of thought and habits of attention. Our goal will be to see texts we read as part of a broader conversation that we are joining, and as artifacts of living practices that could have turned out otherwise than they did.

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### **Topics in Medieval Literature, English 803: Medieval Worldmaking:**

**Race/Wonder/Map/Body/Monster**

**Foys, Martin**

**T, 1:00 PM- 3:30 PM, 7105 White**

[Literary Studies] Designed for specialists and non-specialists alike, this seminar will explore concepts of medieval worldmaking through early and late medieval English literature (all in modern translation, with access to original language for medieval studies graduate students) and theories of race formation, wonder, embodiment, monstrosity and geography. The first half of the course will explore a general survey of medieval literature (including Beowulf), with an especial focus on representations of the intersection of race, wonder, body, monstrosity and the evolution of Western constructions of “the East” from the medieval to the modern period. The second half of the term will build upon such groundwork, focusing on works of later medieval / early Modern period, largely in relation to the geo-theo-political process of the Crusades, English formulations of Islamic and Judaic subjectivity, and the genre of medieval Romance, and include canonical texts such as Sir Gawain and the Green Knight and the odd Canterbury Tale.

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### **Topics in 18<sup>th</sup>-Century Literature, English 805**

**Huang, Kristina**

**M, 5:00 PM - 7:30 PM, 7105 White**

[Literary Studies] In this graduate seminar, we will think with works (scholarly and creative) generated around Black life in the eighteenth-century, English-speaking world. This course is structured in three parts. First, we’ll study published works by eighteenth-century, African diasporic authors whose writings overlapped with, but are irreducible to, national literary cultures. Second, we’ll attend to space(s) of the slave ship and the production of diasporic life in the eighteenth century. Through the slave ship as a site of analysis (as theorized by Paul Gilroy, Stephanie Smallwood, among others), we will survey various contexts, archival materials, and methodological approaches produced by historians of eighteenth-century, African diasporic life. Third, we’ll examine historical constructions of Blackness through arguments raised by Kim Hall, Cedric Robinson, Sylvia Wynter, and Frantz Fanon. This course braids scholarly, creative, and popular writings together: throughout the semester, we will turn to creative works in noticing Black life (“black Atlantic livingness,” as Katherine McKittrick puts it) that cannot be



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contained by analytic frameworks of the past that normalize the ongoing violence of colonialism, racism, and imperialism (Lisa Lowe). Among the writers mentioned here, other writers we'll think with may include Quobna Ottobah Cugoana, Olaudah Equiano, Phillis Wheatley Peters, C.L.R. James, Lorena Gale, Gretchen Gerzina, and Paterson Joseph.

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### **Topics in Early American Literature, English 810**

Fugitive Semiotics: Biosemiotics and non-Western semiotics in the Atlantic World

**Allewaert, Monique**

**T, 9:30 AM - 12:00 PM, 7105 White**

[Literary Studies] For most of its history, the discipline of literary criticism has focused on a subset of signs that metropolitan cultural critics have recognized as "literary." However, since the 1970s, humanistic and scientific scholars have excavated a range of semiotic practices not previously considered by literary scholarship, including biosemiosis and non-Western theories of semiosis. This seminar homes in on a series of eighteenth and nineteenth-century Atlantic World cases to intersect biosemiotics approaches, Afro-diasporic and Amerindian semiotic practices and theories, and broadly metropolitan theories of literary semiosis. Some of our key questions include: what's gained from putting nonhuman and human communications into relay? What are the challenges of joining biosemiotics with non-Western semiotics? How does intersecting these diverse ways of thinking semiosis change the methods and analytical claims of literary criticism?

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### **Ethnic and Multicultural Literature, English 816: Black Sound Systems**

**Fecu, Yanie**

**W, 01:00 PM - 03:30 PM, 7105 White**

[Literary Studies] This seminar explores the interplay between Black diasporic literatures and music as they circulate within the U.S. and the Caribbean. We will examine novels, poetry, albums, and documentaries alongside the emergence and influence of different musical traditions and new sound technologies throughout the twentieth and twenty-first centuries. This course considers the contours of the interdisciplinary field of sound studies, where race and ethnicity continue to have limited purchase. Primary readings are likely to include works from authors and artists such as Claudia Rankine, James Weldon Johnson, Beyoncé, Paule Marshall, Gwendolyn Brooks, Kamau Brathwaite, Nalo Hopkinson, and Janelle Monáe. We will ground our examinations with criticism from scholars such as Daphne Brooks, Alexander Weheliye, Emily J. Lordi, Jennifer Lynn Stoeber, Nina Sun Eidsheim, and others.

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### **Topics in Literature and Environment, English 825: Archives in the Anthropocene**

**Calhoun, Joshua**

**R, 09:30 PM- 12:00 PM, 7105 White**

[Literary Studies] This course, which will regularly meet in different archives across campus, will teach archival research skills while also exploring the roles and responsibilities of cultural heritage archives now and in the future. Special attention will be given to the ethics of climate-control and carbon offsets, to repatriation debates, and to critical questions about archival access and inclusion. Readings on archival micro-environments and on the energy costs of preservation will keep the course in active dialogue with the environmental humanities; EH-focused students from all disciplines are welcome. The



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final unit of the course will emphasize public humanities projects that inspire active conversations around cultural heritage collections.

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### **Seminar- Interdisciplinary Theatre Studies, English 859:**

#### **Another Extravagant Postcolonialism Modernity, Multilingualism, and Theory/Practice Paradigms in Urban Indian Theatre**

**Dharwadker, Aparna**

**W, 09:30 AM – 12:00 PM, 7109 White**

[Interdisciplinary Theatre Studies] In recent scholarship, the idea of an “extravagant postcolonialism” has signalled a focus on individuality rather than collective social reality in select Anglophone novels of the post-1955 period. This course takes up the concept to consider altogether different forms of “extravagance” in the colonial/postcolonial Indian cultural forms, and poses a series of questions that postcolonial studies has so far largely failed to address. What happens when we move away from Anglophone fiction-centered models of postcolonial cultural production and tackle the inherently syncretic, multilingual field of modern Indian writing, with the textual/performative field of modern urban theatre as our primary case study? How does Indian theatre manage the interpenetration of two major systems of theatrical representation—Indian and European, classical/traditional and modern, anti-realistic and realistic, provincial and metropolitan? What are the forms and processes of modernity and modernization that transform the powerful legacies of “tradition” in performance? What is the relation of print culture to the performative genre of theatre? What is the relation of drama and theatre to popular and mass-cultural media? How does multilingualism function at the levels of writing, print, and performance in a polyglot national space? What “theories of theatre” do these complex conditions generate, and how are the theories embodied in practice?

The objective of the course, therefore, is to develop complex models of colonialism and postcolonialism that can enable us to actually understand and interpret less familiar but no less vital cultural forms in the postcolony. The primary materials are drawn from the richly diverse field of modern Indian theatre, recognized now as a major component of contemporary world theatre. However, the specific plays and performance histories also serve as “case studies” for theoretical approaches/analyses that draw broadly on postcolonial studies, theatre and performance studies, theories of translation and transculturation, modernist studies, media studies, subaltern studies, gender studies, and the critique of ideology. In this respect, the course is relevant to graduate students working in a range of disciplines and pursuing one or more among these diverse methodologies. For students focusing specifically on drama, theatre, and performance, the course provides an intensive introduction to all aspects of a singular but neglected non-Western tradition. For students specializing in India/South Asia, it covers a prominent modern subcontinental form, fully contextualized in relation to literary, cultural, and political history since the mid-19th century. All materials for the course will be in English

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### **The English Language-Seminar, English 906 “Linear regression for linguists”**

**Raimy, Eric**

**M, 01:00 PM – 04:00 PM, 7105 White**

[English Language and Linguistics] This seminar will introduce and explore linear regression as a statistical tool for linguistic data. We will start with simple linear regression and move towards full mixed effects models. Different regression models (i.e. logistic regression, gamm) for specific types of linguistic data will also be explored. Students must have their own data set to analyze.

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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.

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### **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.