

*The Pennsylvania State University  
College of Education*

**ECE 597A/CI 598B  
BAKHTIN AND EDUCATION  
SPRING 2012  
Wednesdays 6:30 – 9:30pm  
209 Chambers Building**

**Contact Information**

Instructor: Joe Valente

Contact: [jvalente@psu.edu](mailto:jvalente@psu.edu)

Emergency: 814-777-7476 (Text only)

Office: 157 Chambers Building

Office hours: Wednesdays, 4:25 – 6:25pm or by appointment

**Course Overview**

This doctoral seminar will introduce students to the writings of key members of the “Bakhtin Circle,” which included Mikhail Bakhtin, Valentin Voloshinov, and Pavel Medvedev. The core objective of this course is for students to read the original works of Bakhtin, Voloshinov, and Medvedev alongside contemporary educational researchers and theorists who apply Bakhtinian ideas. One student will be assigned the role of discussion leader each week. The discussion leader will select a contemporary author for the class to read and facilitate a class discussion/activity on their chosen article and its use of Bakhtinian concepts. Students will also write a final paper that applies Bakhtinian theory to an issue relevant to their research interest or dissertation topic.

**Course Reading Materials**

- Bakhtin, M. M., Medvedev, P. N., Vološinov, V. N., Morris, P., & Roberts, G. (2003). *The Bakhtin reader: Selected writings of Bakhtin, Medvedev, and Voloshinov*. London: Arnold.
- Selected readings on Angel

**Assignments**

- Discussion leader – 25% of total grade
- Reading notes due by noon Tuesday (500 words) – 25% of total grade
- Final paper applying Bakhtin to a topic of choice – 25% of total grade
- Course evaluation of participation (see below) – 25% of total grade

**Grades**

Letter grades will be given for all assignments.

## Grading Policy

A	=	95 percent and above	95-100 points
A-	=	90 to 94 percent.	90-94 points
B+	=	85 to 89 percent	85-89 points
B	=	80 to 84 percent	80-84 points
B-	=	75 to 79 percent	75-79 points
C+	=	70 to 74 percent	70-74 points
C	=	65 to 69 percent	65-69 points

## Course Evaluation

In a doctoral seminar, my assumption is that you are professionals who are taking this course because you have goals and purposes that are important to you. I further assume that you will take seriously the opportunities this course offers to further your own important purposes. Put as blatantly as possible, the things that I most want to see are signs that you are making strong efforts to make this course work for you. I measure this through the following:

- Coming to each class and on-time
- Completing readings carefully and on-time
- Responding thoughtfully and collegially in postings
- Responding thoughtfully and collegially in class discussions
- Engaging with course authors and issues in your speaking and writing
- Engaging privately with me to further develop your academic and professional knowledge and skills, including theoretical thinking, writing, and leadership
- High quality leadership of seminar discussions
- Competent completion of your final project

I reserve the right to assign a grade other than “A” in the event that I have reservations about your performance in the class (as outlined above) throughout the semester or in your final project. If I have reservations about your course involvement, I will email or talk to you. You will also have my feedback to your work. If you have any questions about my assessment of your performance in the class, it is your responsibility to talk to me.

## Course Expectations

1. Weekly, on-time attendance. PSU Policy: *It is the policy of the University that class attendance by students be encouraged and that all instructors organize and conduct their courses with this policy in mind. A student should attend every class for which the student is scheduled and should be held responsible for all work covered in the courses taken. In each case, the instructor should decide when the class absence constitutes a danger to the student's scholastic attainment and should make this fact known to the student. A student whose irregular attendance causes him or her, in the judgment of the instructor, to become deficient scholastically, is at risk of receiving a failing grade or receiving a*

*lower grade than the student might have secured had the student been in regular attendance.* You are expected to be in communication with me about absences. All students have one excused absence, no questions asked. After that, we need to talk.

2. This is a seminar class, heavily dependent upon discussion. You must complete the reading prior to class and be prepared to participate. If you feel that the classroom dynamics are not giving you a structure that allows you to participate effectively, please discuss it with me. This is information I want to receive.

**Diversity Statement:**

Within our classroom, there is tremendous diversity of life, cultural and emotional experience, some that might seem obvious and some that might be subtler. I expect each member of the class to demonstrate respect for persons from shared and different backgrounds and perspectives. I intend that all students will be well served by this course, that each students' reasonable learning needs will be addressed in and out of class, and I will treat the diversity of experiences and strengths each person brings to class as a resource, strength, and benefit. Having said this, I know that it not possible to know ahead of time how to serve each person and I am resistant to making assumptions about anyone's experiences, interests, or needs. Therefore, it is important that 1) each member of the class accepts responsibility for the creation of an environment that addresses our diverse interests and need; and 2) that anyone who feels that personal or general diversity concerns are not being adequately addressed by me or by any members of the class makes those concerns known to me. If you require special accommodation, please make this known to me.

*Statement of Compliance with ADA*

In order to address the special request to facilitate learning of any students with disabilities, including those with hearing and sight loss, it is necessary for those students to inform the course instructor who will bring these requests to the attention of the Administrative Assistant.

**Penn State Academic Integrity Policy (Senate policy 49-20)**

Plagiarism, cheating, submitting work of another person or work previously used without informing the instructor, tampering with the academic work of others and other forms of academic dishonesty may lead to lowered grades, failure of the course or more severe measures, depending on judgments of the gravity of the individual case.

**College of Education Academic Integrity Policy**

<http://www.ed.psu.edu/educ/current-students/academic-integrity/>

The Academic Integrity Committee addresses unresolved cases of academic dishonesty. Academic dishonesty includes, but is not limited to, cheating, plagiarism, fabrication of information or citations, facilitation of acts of academic dishonesty by others,

unauthorized possession of examination, submitting work of another person or work previously used without informing the instructor, and tampering with the academic work of other students.

**Tentative Schedule** \*\**Students are responsible for all changes to the syllabus.*

<i>Date</i>	<i>Class Objective(s)</i>	<i>Key Ideas</i>	<i>Assignment(s) Due:</i>
Week 1 Jan. 11	<ul style="list-style-type: none"> <li>• Introduction to the “Bakhtin Circle” and brief history of movement and members</li> <li>• “The Heteroglot novel” (Polyphony) – Part 1</li> </ul>	<p><u>KEY IDEAS:</u> Polyphonic, monologic, dialogic, heteroglot, hybridizations, dialogized interrelation of languages, pure dialogues, double-voiced</p>	<ul style="list-style-type: none"> <li>• Review syllabus</li> <li>• Familiarize Self with ANGEL</li> <li>• “Three Deaths” by Tolstoy</li> <li>• <i>Crime and Punishment</i> “Part One--Chapter Four” and “Part Three--Chapter Four”</li> <li>• Morris (2003) “Dostoevsky's Polyphonic Novel” (pp. 88-96) “The Dialogic Idea as Novelistic Image” (pp. 97-102) “Double-Voiced Discourse in Dostoyevsky” (pp. 102-112) “The Heteroglot Novel” (pp. 112-122)</li> </ul>
Week 2 Jan. 18	<ul style="list-style-type: none"> <li>• Brief overview of Freud</li> <li>• “Critique of Freudianism”</li> <li>• Guest lecturer: Dr. Gail Boldt</li> </ul>	<p><u>KEY IDEAS:</u> Freudianism, subjective individualism, consciousness, Oedipal complex, objective psychology, subjective psychology, psyche, inner speech</p>	<ul style="list-style-type: none"> <li>• Introduction (scan)</li> <li>• “Critique of Freudianism” (pp. 38-48)</li> </ul>
Week 3 Jan. 25	<ul style="list-style-type: none"> <li>• Bakhtin and Identity</li> <li>• Guest lecturer: Dr. Kimberly Powel</li> </ul>	<p><u>KEY IDEAS:</u> TBD</p>	<ul style="list-style-type: none"> <li>• “Composing Sound Identity in Taiko Drumming” (Powell, 2012) [PDF]</li> <li>• <i>Identity and Agency in Cultural Worlds</i> (Holland et al, 2003) Chapters – TBD [PDF]</li> </ul>

<p>Week 4 Feb. 1</p>	<ul style="list-style-type: none"> <li>• “The Heteroglot novel” (Polyphony) – Part 2</li> </ul>	<p><u>KEY IDEAS:</u> Polyphonic, monologic, dialogic, heteroglot, hybridizations, dialogized interrelation of languages, pure dialogues, double-voiced</p>	<ul style="list-style-type: none"> <li>• “Three Deaths” by Tolstoy</li> <li>• <i>Crime and Punishment</i> “Part One--Chapter Four” and “Part Three--Chapter Four”</li> <li>• Morris (2003) “Dostoevsky's Polyphonic Novel” (pp. 88-96) “The Dialogic Idea as Novelistic Image” (pp. 97-102) “Double-Voiced Discourse in Dostoyevsky” (pp. 102-112) “The Heteroglot Novel” (pp. 112-122)</li> </ul>
<p>Week 5 Feb. 8</p>	<ul style="list-style-type: none"> <li>• Popular Culture meets Bakhtin</li> <li>• “Discourse”</li> </ul>	<p><u>KEY IDEAS:</u> Utterance, context, “two-voiced”, double-voiced, hybridity (also citationality and heteroglossic)</p>	<ul style="list-style-type: none"> <li>• Excerpt from “Discourse in Life and Discourse in Art” (Voloshinov, 1976) [PDF]</li> <li>• Excerpt from “Discourse in the Novel” (Bakhtin, 1981) [PDF]</li> <li>• Excerpt from <i>Good Guys Don't Wear Hats</i> (Tobin, 2000) [PDF]</li> </ul>
<p>Week 6 Feb. 15</p>	<ul style="list-style-type: none"> <li>• Saussure Overview</li> <li>• Linguistics</li> </ul>	<p><u>KEY IDEAS:</u> Individualistic subjectivism, abstract subjectivism, monologic utterance, dialogic, speech acts</p>	<ul style="list-style-type: none"> <li>• "Critique of Sausserian Linguistics" (pp. 25-37)</li> <li>• TBD</li> </ul>
<p>Week 7 Feb. 22</p>	<ul style="list-style-type: none"> <li>• Marxist response to Saussurean linguistics</li> </ul>	<p><u>KEY IDEAS:</u> Base, superstructure, speech performances, speech genres, dialogic utterances</p>	<ul style="list-style-type: none"> <li>• "Language as Dialogic Interaction" (pp. 48-61)</li> <li>• TBD</li> <li>• <b>**Final paper appointment</b></li> </ul>
<p>Week 8 Feb. 29</p>	<ul style="list-style-type: none"> <li>• (Mis)Applying Bakhtin to education research</li> <li>• Final Paper Discussion and Workshop</li> </ul>	<p><i>Plan to meet with Joe for an individual appointment about the final paper this week.</i></p>	<ul style="list-style-type: none"> <li>• “Applying Bakhtin Scholarship on Discourse in Education: A Critical Review Essay” (Matusov, 2007) [PDF]</li> </ul>
<p>Week 9 Mar. 7</p>	<p><b>NO CLASS (Spring Break)</b></p>		

Week 10 Mar. 14	<ul style="list-style-type: none"> <li>Dialogic Discourse</li> </ul>	<p><u>KEY IDEAS</u>: linear style, pictorial style, indirect discourse, direct discourse, quasi-direct discourse, <i>Gegenrede</i></p>	<ul style="list-style-type: none"> <li>“Reported Speech as Index of Social Change” (pp. 61-73)</li> <li>TBD</li> </ul>
Week 11 Mar. 21	<ul style="list-style-type: none"> <li>Heteroglossia</li> </ul>	<p><u>KEY IDEAS</u>: unitary language, heteroglossia, authoritative discourse, internally persuasive discourse, double-voiced, double-languaged, internal dialogism of the word</p>	<ul style="list-style-type: none"> <li>"Social Heteroglossia" (pp. 73-80)</li> <li>TBD</li> </ul>
Week 12 Mar. 28	<ul style="list-style-type: none"> <li>Translinguistics (Living Dialogue)</li> </ul>	<p><u>KEY IDEAS</u>: Thematic content, style, compositional structure, heterogeneity, dialogic overtones, addressivity</p>	<ul style="list-style-type: none"> <li>“Speech Genres” (pp. 80-87)</li> <li>TBD</li> </ul>
Week 13 Apr. 4	<ul style="list-style-type: none"> <li>Carnavalesque &amp; Grotesque Realism – Part 1</li> </ul>	<p><u>KEY IDEA</u>: Ritual spectacles, comic verbal compositions, billingsgate, folk</p>	<ul style="list-style-type: none"> <li>"Folk Humor and Carnival Laughter" (pp. 194-206)</li> <li>"Carnival Ambivalence" (pp. 206-226)</li> <li>TBD</li> </ul>
Week 14 Apr. 11	<ul style="list-style-type: none"> <li>Carnavalesque &amp; Grotesque Realism – Part 2</li> </ul>	<p><u>KEY IDEAS</u>: Folk culture</p>	<ul style="list-style-type: none"> <li>“The Banquet, the Body, and the Underworld” (pp. 226-244)</li> <li>TBD</li> </ul>
Week 15 Apr. 18	<ul style="list-style-type: none"> <li>Chronotope</li> </ul>	<p><u>KEY IDEAS</u>: Theory of Relativity</p>	<ul style="list-style-type: none"> <li>“Aesthetic Visualizing of Time/Space: The Chronotope” (pp. 182-188)</li> <li>TBD</li> </ul>
Week 16 Apr. 25	<ul style="list-style-type: none"> <li>FINAL CLASS</li> </ul>		<ul style="list-style-type: none"> <li>Final papers due</li> </ul>