

**DEPARTMENT OF ENGLISH**  
**Washington State University**

**Graduate Studies Bulletin 5**  
**April 3, 2015**

**Graduate Course Offerings**  
**Fall 2015**

*The following 500-level courses will be offered by the Department of English during the spring semester of 2015.*

*Note:*

*MA students in their second semester must register for one credit of ENGL 598 and one credit of ENGL 600.*

*PhD students teaching ENGL 101 or other composition courses must register for one credit of ENGL 600.*

*All MA and PhD students holding Teaching Assistantships must register for a total of 10 and no more than 12 credits. For more information, see details below for ENGL 598, 600, 700, 702, and 800.*

**501 Seminar in the Teaching of Writing: Methodology of Composition (3)**

Description not available; please contact the instructor for information about this seminar.

**P. Ericsson (Tu 14.50-17.20)**

**509 Seminar in Classical Rhetoric and its influences (3) English 509**

Seminar in Classical Rhetoric and Its Influences

Rhetoric is the oldest of the language disciplines. Until the beginning of the twentieth century, rhetoric formed the essential base of education: the trivium, consisting of what we would now call rhetoric, linguistics, and literature. For this course, we will become acquainted with the most known classical, Hellenistic, and Roman rhetors (and one medieval rhetor): the Elder Sophists, Plato, Aristotle, Cicero, Quintilian, and St. Augustine (and a few others). We will read primary works in translation, discuss the ancients within their historical contexts and discuss the ways these ancients remain with us in philosophy, composition studies, literary studies, and political and social oratory. **V.Villanueva (W 15:10-18)**

**525 Seminar in English Literature of the 17<sup>th</sup> Century: Memories of the Reformation in Early Modern Europe (3)**

This seminar, conceived as a team-taught class that joins graduate students in literature and history, explores this use of historical memory across seventeenth-century Europe, examining how writers and thinkers in England and the Continent returned to the events of the early Reformation in order to shape not only their personal understandings of religion but also the national institutions that constituted their collective expression.

Beginning with Hayden White's conception of history as a "poetic act," students will first review the first generations of the Protestant Reformation, concentrating in literary terms on texts that helped constitute for future writers the storehouse of Protestant experience (ex. Foxe's *Book of Martyrs*, selections from Spenser's *Fairie Queene*). Memory in these terms could be constituted in iconoclasm and obliteration, as newly established Protestant regimes sought to replace long-standing traditions of religious expression (literary, material) with new narratives and imagery. The turn to the seventeenth century, however, dramatically altered this dynamic, as in late Elizabethan and Jacobean England the moderation of the Anglican *via media* became a tool of active coercion. In this section of the course, students will focus on literary representations and recollections of two key moments—the defeat of the Spanish Armada and the 1605 Gunpowder Plot—as well as the growing interrogation of processes of religious conversion and oath taking (ex. Donne, poetry selections and *Pseudo-Martyr*). In weeks 9-12 students will then concentrate on the literature of religious revolution, in particular on Milton's prose tracts and *Paradise Lost*, as well as selections from Thomas Browne and George Herbert, to examine how these key writers marry memory and autobiography.

Assignments will likely include: secondary source reviews, joint (history-literature) discussion leaders, essay-length seminar paper

**T. Butler (W 15:10-18)**

**543 Phonology (3):** Description not available; please contact the instructor for information about this seminar. **Lynn Gordon (TUTH 12:00-13:15)**

**548 Seminar in Critical and Cultural Theory: Critical Theory, Literacy, and Pedagogy (3)** "Nothing meaningful exists outside of discourse"—Stuart Hall

The foundation of this course resides in Janks's model of critical literacy: the interdependence of domination, access, diversity and design as an approach to reading, deconstructing, and re-constructing texts. We will read seminal theoretical texts that uphold each of those four pillars, including works by Marx,

Foucault, Freire, and Gee as well as more contemporary works in critical race theory, feminist theory, and critical whiteness studies. Our study of these works will culminate in varied notions on how social reproduction occurs and how power is constructed and upheld. We will apply these theories to enact critical literacy, reading both the 'word' and the 'world' using analytic strategies to critique popular as well as traditional texts. Finally, we will explore how these intellectual practices inform pedagogies and promote ways to become agents of social change with regard to both teachers and students.

Major assignments in the course include: weekly text engagements wherein you will react and question the texts read for class; discussion leading and précis writing whereby you will lead us in examining a reading for the week; a multimedia presentation of an ideological analysis of a film, social practice, or current event; a problem-posing project for which you identify a myth of the dominant discourse and a population with which to work to deconstruct that myth (related to your own area of interest/academic work); and a final course paper/project that creates a set of texts around a particular theme to encourage a critical reading.

**A. Boyd (TH 14:50-17:20)**

**567 Seminar in Prose Fiction: Transatlantic Naturalisms (3)** [English 567](#) explores late nineteenth- and twentieth-century literary naturalism, a movement based in evolutionary science and praised for its commitment to truth and objectivity by its practitioners but condemned as sordid and shocking by its detractors. This version of the course pays particular attention to naturalistic works by women writers and writers of color from the United States, England, France, Spain, and Brazil. Among the ideas we will examine are the following:

- Fictions of the body; subjectivity and consciousness; evolution; biological and hereditary traits, including problematic theories of race and ethnicity; atavism, disease, and degeneration; sexuality and its various expressions; primitivism and emotional excess.
- Constructions of the city and its crowds: the city as organism; bodies *en masse*, including mobs, crowds, and crowd psychology; the urban jungle; Social Darwinism
- Concepts of space and the environment, including built and natural environments; prisons and entrapment; the function of material objects and processes; the antiromantic indifference of nature; human beings as both destroying and being destroyed by nature.
- Commodity and consumer culture: the desiring self; commodity fetishism; department stores, advertising, and the role of text in constructing subjectivity.

- Technology and machine culture: the body as machine (Seltzer); machines and corporations as bodies (Michaels); the powers of technology, including industrial capitalism.
- Theories of scientific and philosophical determinism; the real, the "true," and the "accurate"; philosophical coherence and emotional logic; naturalistic representation and its critics.
- Narration and genre: "objective" representation; the spectator; features of style and form (e.g., the naturalistic catalogue of decay).
- Gambling, speculation, risk and risky behavior; the vagaries of fate and accident and their relation to determinism; impulse and restraint.

Primary texts for this class will include work from among the following authors: Frank Norris, *McTeague*; Edith Wharton, *The House of Mirth* and *Ethan Frome*; Kate Chopin, *At Fault* and *The Awakening*; Paul Laurence Dunbar, *The Sport of the Gods*; Thomas Hardy, *Tess of the D'Urbervilles*; Jack London, *Martin Eden*; Stephen Crane, *Maggie, a Girl of the Streets* and *The Monster*; Emile Zola, *L'assommoir*; Aluísio Azevedo *O Cortico [The Slum]*; Theodore Dreiser, *Sister Carrie*; Ann Petry, *The Street*; Emilia Pardo Bazan, *Los pazos de Ulloa [The House of Ulloa]* or *Torn Lace*. Critical and theoretical readings include work by Eric Carl Link, Mary Papke, Gillian Beer, Donald Pizer, Jennifer Fleissner, Janet Beer, Katherine Joslin, Jeanne Campbell Reesman, Mark Seltzer, Walter Benn Michaels, and Gene Andrew Jarrett.

Assignments are all geared toward eventual presentation or publication. They include a 30-minute oral presentation; short 5-minute presentations of critical material; and two papers, one of conference length and one longer paper that may be based on the same topic. **Donna Campbell (TH 14:50-17:20)**

**590 Research in English Studies (1-3)** English 590 is a graded independent study designed to provide directed research in English studies for individuals (or small groups) in conjunction with one or more faculty members. Students are normally expected to prepare a bibliography on a specific research field; this should be done with the approval of both the English 590 supervisor and the student's advisor (often this will be the same person).

The student will then read selected works from the bibliography and produce detailed annotations along with an accompanying critical narrative about key issues or significant patterns reflected in the bibliography. Typically the student will meet with the 590 supervisor once a week or once every other week in order to discuss the readings. English 590 is graded and may be taken for 1 credit per semester up to a total of 3 credits altogether. Students will be graded on the following criteria: quality of the annotated bibliography, the critical narrative, and the discussion sessions. For each credit of English

590, students should present at least a one-page bibliography (typed and double-spaced) of key primary and secondary works in the chosen field.

All doctoral students must take at least 1 credit of English 590, but no more than 3 credits total are allowed. English 590 is not intended to be a substitute for a viable graduate seminar.

**591 Topics in Pedagogy: Teaching with Technology (3)** This class questions the idea that as writing technologies change, so too must our writing pedagogies. As a way of exploring this notion, we will look specifically at the multimodal turn in composition and literacy studies, a turn largely brought forth by increased access to digital tools. By exploring the theoretical foundations of multimodal approaches, we will question how and why (and sometimes why not) to integrate multimodality into writing-intensive classrooms and examine to what degree a multimodal pedagogy is consonant with a digital pedagogy.

**Books:**

- Alexander, Jonathan and Jacqueline Rhodes. *On Multimodality: New Media and Composition Studies*. CCCC/NCTE, 2014.
- Cope, Bill and Mary Kalantzis (Eds.). *Multiliteracies: Literacy Learning and the Design of Social Futures*. Routledge, 2000.
- Kress, Gunther. *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge, 2010.
- Kress, Gunther and Theo Van Leeuwen. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Oxford UP, 2001.
- Lutkewitte, Claire (Ed.). *Multimodal Composition: A Critical Sourcebook*. Bedford St. Martin's, 2014.
- Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*. Southern Illinois UP, 2012.
- Selber, Stuart A. *Multiliteracies for a Digital Age*. Southern Illinois UP, 2004.
- Shipka, Jody. *Toward a Composition Made Whole*. UPitt Press, 2011.

**Assignments:**

**Book summaries.** You are responsible for writing a summary for each book we read in class. The summary is due by class time and must include: 1) the book's main argument summarized in your own words, 2) **three** direct quotes from the book that you feel are important to the overall argument, 3) a description of **two** issues the author raises that you find compelling (you may be compelled because you

agree or disagree), and 4) **one** image, video, or song/soundclip, that you feel is somehow related to what you took away from reading the book.

**Article conversations.** For the weeks we read articles, you must choose one of the articles and put it in conversation with the book we read prior to this particular set of articles. Questions to consider if you're feeling stumped (you do NOT need to answer all of these, this is just to help you think):

- Does the article illuminate the book author's point? How so?
- Does the article challenge any of the arguments made in the book?
- Does the book help you see/read/understand the article in a particular way?
- Which text was published first and how might the author of the earlier text have benefitted from the arguments made by the later text?
- Compare/contrast the main points

**Theory Into Pedagogy.** In a group of 2-3, you will be responsible creating a multimodal unit for a real or imagined course of your choosing. The unit must be designed for 3 weeks of the (imagined or real) course. You will design learning outcomes for the unit, assign readings/viewings, create day-to-day lesson plans, and compose at least one multimodal assignment prompt. The unit will be presented to the class along with a one-page pedagogical justification statement.

**Final Multimodal Project.** You will compose a multimodal project that engages with the themes of the class and develops a theoretically engaging argument. As part of this process, you will write an informal proposal at midterms and will receive feedback from your peers and from me. You will share your project in a presentation during the final weeks of class.

**K. Arola (M 15:10-18:00)**

## **595.1 Topics in English: Literature, the Global South, and Environmental and Social Justice(3)**

### **Catalog Description**

ENGLISH 595: Topics in English (3 credits) - May be repeated for credit; cumulative maximum 6 hours. Language, English pedagogy, or literature of special or current interest; reading theories, teaching of writing, current literary theories.

### **Course Description**

Writers, who have the nation's ear,  
Your pen a sword opponents fear,  
Speak of our evils loud and clear  
That all may know.  
Oodgeroo Noonuccal, "An Appeal" (1992)

Paying attention to the intersections between the world of letters and environmental and social justice, this course examines the works of writers and scholars who challenge what Edward Said described as "the normalized quiet of unseen power," to call attention to the violence that is engulfing communities globally, particularly in the Global South. Authors we will read include Kevin Gilbert, Alexis Wright, Indra Sinha, Ken Saro-Wiwa, Ngũgĩ wa Thiong'o, Peter Alexander, Arundhati Roy, Neil Lazarus, Graham Huggan, Chris Tiffin, Rob Nixon, and Rik Scarce (WSU alumnus). **P. Narayanan (M 15:10-18:00)**

**598 Teaching Apprenticeship** (pass/fail) All graduate students holding Teaching Assistantships must sign up for a total of **three** credits of English 598; normally **one** credit is taken during each of the first three semesters. The responsibilities for English 598 are as follows:

**First Semester:** Directed Study in the Writing Center (English 102); arrangements will be made by the Director of the Writing Center. Students attend several tutor-training sessions at the Writing Center, and they participate in English 102 meetings (normally held every other week).

**Second Semester:** Weekly Colloquium on Freshman Composition, to be attended by all first-time Teaching Assistants (normally held on Mondays from 12:10 - 1:00 p.m.). Arrangements will be made by the Director of Composition.

**Third or Fourth Semester:** Mentored Teaching - students work as apprentice teachers with a faculty member of their choice who is currently teaching an undergraduate course. They attend classes, discuss pedagogical strategies, plan assignments, teach occasionally, etc. Precise arrangements are negotiated by the student and faculty member.

**Exceptions to the 598 sequence must be approved by the Director of Graduate Studies.**

**600 Special Projects or Independent Study** (pass/fail) Graduate students may enroll in an ungraded independent study with a faculty member of their choice. In order to do this they must submit an independent study proposal to the Director of Graduate Studies; the proposal should previously have been signed by the faculty member in question. Forms for this proposal are available from the Graduate Program Coordinator.

Otherwise, there is only one reason to sign up for English 600:

All new Teaching Assistants and returning graduate students who are currently teaching English 101 must sign up for **one** credit of English 600. This credit compensates their participation in a weekly staff meeting on the teaching of English 101. The meeting normally takes place on Wednesdays from 12:10 - 1:00 p.m.

- 700 **Master's Research, Thesis and/or Examination** (Variable credit) English 700 is for a **THESIS DEGREE** program **ONLY** and must consist of at least 4 hours on the M.A. program. Time, place, and instructor by arrangement.
- 702 **Master's Special Problems, Directed Study, and/or Examination** (Variable credit) English 702 is for a **NON-THESIS DEGREE** program **ONLY** and must consist of 4 hours on the M.A. program, 2 of which must be in the semester of written and final exams. Time, place, and instructor by arrangement.
- 800 **Doctoral Research, Dissertation, and/or Examination** (Variable credit) Time, place, and instructor by arrangement; at least 20 hours are required on the program.