

**DEPARTMENT OF ENGLISH**  
Washington State University

Graduate Studies Bulletin 5  
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Graduate Course Offerings  
Spring 2016

*The following 500-level courses will be offered by the Department of English during the spring semester of 2016.*

*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.*

**502 Seminar in the Teaching of Writing: Contemporary Theories of Composition (3)**

This course introduces students to key theories that inform and impact both what we teach and how we teach when we teach writing in higher education. We'll start from the premise that a theoretically informed pedagogy is both important and necessary, so one goal of the course will be to better develop our own pedagogical approaches and how we employ strategies for teaching writing in the classroom. At the same time, we'll look to the ways in which writing and composing theories develop both historically and concentrically—that is, in dialectic with other theories and against the backdrop of social and material changes—in order to better understand the scholarly debates, contentions, and contradictions that have shaped composition studies as a field. We'll begin with a discussion of the "social turn" in composition (not only what it is, but also how we got there), then move to investigate its lingering effects on the field and its research. In doing so, we'll read a few earlier texts that have influenced composition theory (texts on composition, on rhetoric, on cultural theory) alongside more contemporary scholarship within the field, all along the way inquiring into what the conversation/debate/theorizing means for our classrooms and curriculum. Readings likely to include selections from Anis Bawarshi, Deborah Brandt, Sharon Crowley, Ellen Cushman, Jeff Grabill, Rebecca Moore Howard, Min-Zhan Lu, Scott Lyons, Paul Kei Matsuda, Mina Shaughnessy, Kathleen Blake Yancey, Elizabeth Wardle, and others. Course requirements include weekly critical responses, a

number of brief writing exercises/assignments, a presentation, a book review, and a final project. **W. Olson (Tuesday 14:50-17:20 AMS)**

**515 Contemporary Theories of Rhetoric (3)** This course is not a survey of contemporary rhetoric (though I will provide a relatively comprehensive bibliography). For this course we will focus on marxian trends in rhetoric. We will contrast rhetorical notions of subjectivity with classical, structuralist, and post-structuralist marxist and marxian discourse theories—and some of their applications by scholars in Rhetoric & Composition. Readings will include Kenneth Burke's *A Rhetoric of Motives*, Colette Guillauman's *Racism, Sexism, Power and Ideology*, Chantal Mouffe's *On the Political*, V.N. Volosinov's *Marxism and the Interpretation of Language* and excerpts from Louis Althusser, Michele Foucault, and readings from rhet/comp folks like Sharon Crowley, Krista Ratcliffe, or William Spurlin. Very short response papers, one article-length seminar paper.  
**V. Villanueva (Wednesday 15:10-18)**

**544 Syntax (3)** Course Description and Objectives: The purpose of this class is to learn about modern syntactic theory and analysis based on examining a range of structures (of different periods, developmental stages and dialects) of English (mostly). The best way to learn a system of analysis is to do it and so we'll be doing a lot of it. We will be employing a Minimalist approach, which is the most recent theoretical descendant of generative syntax. This course has no prerequisites and does not assume that students have any prior syntactic or, more generally, linguistic training.

By the end of the semester, English 544 students will be able to

- explain the goals and overall structure of one standard theoretical model for syntax, Chomsky's Minimalist framework;
- discuss topics like universal grammar, parameters, learnability, and innateness within that model.
- apply analyses developed in class for a substantial range of English data to unfamiliar examples, producing and explaining formal representations, covering topics like null constituents, Binding Theory, Head Movement, and Wh-Movement;
- apply the Minimalist model to analyze unfamiliar, but fairly straightforward syntactic structures; and
- make and assess arguments supporting old and new analyses within the Minimalist model.
- analyze moderately large data sets showing complex and unfamiliar syntactic structures, producing a clear and well-supported analysis; and

- produce and support derivations of a wide range of complex structures within the Minimalist model.

Assignments and Class Assessment: The class grades will be based on completion of the homework and participation in class discussion and analysis (15%), performance on the quizzes (35%), extended syntax problem (10%) and final exam (40%). **Lynn Gordon (MWF 14:10-15:00)**

- 546 Topics in Teaching English as a Second Language (3)** This seminar is designed to prepare you to teach second language (L2) users in composition courses in higher education. The course will provide an introduction to literacies and second language acquisition (SLA) in general, but the main focus will be on learning about the experiences of non-native English speaking students in US university settings and ways of teaching academic literacy to these students. Much of the course will be devoted to researching an academic task/genre and designing activities to teach that task/genre to university level ESL students. Observation of at least two weeks of an ESL class will also be required. Students who take this class will be qualified to teach English 105, 303, and 403 (if they are already qualified to teach 402).

### Goals

At the end of this course you should be able to

- identify differences between first and second language acquisition of literacies,
- identify different types of L2 learners and their needs,
- identify specific ways of supporting L2 users in your classes,
- use feedback and assessment techniques that are appropriate for these learners,
- design and implement a curriculum to teach academic literacies to L2 users.

**N. Bell (Thursday 14:50-17:20)**

- 549 Seminar in 20<sup>th</sup> Century British Literature (3)** Within the last ten years (including, most recently, the 2009 release of the Ryan Report), reports of abuse in the church and in Ireland's industrial school system have produced a great deal of public discourse, but Irish literature has long registered an awareness of these issues, beginning in the modern era with James Joyce's *Dubliners*, in which child sexual abuse, incest, domestic violence, and rape are in many ways sanctioned by the official discourse of church and state. Irish colonial and postcolonial discourses have had an impact on a number of social issues, such as abortion and reproductive rights, gay rights, domestic violence, and divorce, which have also

garnered a great deal of literary attention in works such as Edna O'Brien's *Down by the River*, Kate O'Brien's *The Land of Spices*, Emma Donoghue's *Stir Fry*, Roddy Doyle's *The Woman who Walked into Doors*, Patrick McCabe's *The Butcher Boy*, Patricia Burke Brogan's *Eclipsed* and poetry by W.B. Yeats, Eva Gore-Booth, Paula Meehan, Seamus Heaney, Nuala Ní Dhomhnaill, and others. After an examination of the colonial rhetoric that shaped and continued to shape representations of Ireland, we will examine cultural moments such as the trials of Oscar Wilde and Roger Casement, the Kerry Babies case in the 1980s, the X Case in 1992, the Kincora Boys' Home scandal, the Ryan Report, and the Magdalene Laundries Report, in relation to the literary texts that respond to these events, as well as the contemporary trauma theory that helps to make sense of them.

**D. Potts (Wednesday 15:10-17:30)**

**560 Critical Theories, Methods, and Practice in Digital Humanities (3)** In *The Emergence of the Digital Humanities*, Steven Jones argues that DH after 2008 is different from humanities computing due to a cultural phenomenon that William Gibson calls "the eversion:" a term meaning "turning inside out." For Jones and Gibson, the development of mobile media platforms, the rise of social media applications, and the spread of maker culture question the once stable separation between everyday life and what was once called "cyberspace." This course will examine how the eversion impacts the study of materiality in the digital humanities.

We will interrogate versions of new materialism in philosophy before examining the materiality of seemingly immaterial digital archives, the geological materials that make up our most common electronic devices, the impact of material networks on our geopolitical world, the forensic "guts" of our computational systems, the impact of mobile media on our sense of material embodiment, and the rise of digitally-mediated forms of material extrusion and manipulation in physical computing. Requirements include two presentations and a final paper, but students will also be given the opportunity to replace the paper for a final digital project or artifact using the Makey-Makey or Arduino platforms. **This class fulfills a core requirement of the Digital Humanities and Culture Certificate program. See the English Department website for more details about the DHC Certificate.**

**Readings Taken from the Following Possibilities:**

- Jane Bennett. *Vibrant Matter: A Political Ecology of Things*.
- Benjamin Bratton. *The Stack*.
- Wendy Hui Kyong Chun. *Programmed Visions: Software and Memory*.
- Lori Emerson. *Reading Writing Interfaces: From the Digital to the Bookbound*.
- Jason Farman. *Mobile Interface Theory*.

- William Gibson. *The Peripheral*.
- N. Katherine Hayles. *How We Think: Digital Media and Contemporary Technogenesis*.
- Steven Jones. *The Emergence of the Digital Humanities*.
- Jerome McGann. *A New Republic of Letters*.
- Jussi Parikka. *A Geology of Media*.
- Steven Shaviro. *The Universe of Things: On Speculative Realism*.

**R. Whitson (Monday 15:10-17:40)**

**580 Seminar in Middle English Lit.: Chaucer's Canterbury Tales(3)** As Dryden said, "here is God's plenty." The *Canterbury Tales* is nearly encyclopedic in its scope. The *Tales* assemble an astonishing variety of voices from across the social and linguistic spectrum, and offer trenchant commentary on the era's most pressing issues: emerging nationalisms, interfaith conflict, the rise of the vernacular, the just war, marriage and sexuality, church reform, changing roles for women, and ideal government, as manifested in the *De Regimine Principum*, the "advice to princes" genre. This seminar will place Chaucer's narrative compilation in the context of fourteenth-century European politics, history, and artistic culture. Selections from works by a number of medieval authors both famed and obscure will serve as touchstones. We will necessarily consider both medieval and contemporary critical responses to the texts and themes we encounter. A Term Paper (including an annotated bibliography and other written assignments) is to be expected, as will oral reports and regular participation in seminar discussions.

**M. Hanly (TU, TH 13:25-14.40)**

**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.

**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.