

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

**Graduate Studies Bulletin**  
**March 28, 2018**

**Graduate Course Offerings**  
**Fall 2018 \* Spring 2019**

The following 500-level courses will be offered by the Department of English during the spring semester of 2018.

Note:

- MA students in their first and second semester must register for one credit of ENGL 598 and one credit of ENGL 600.
- MA students in their second year must register for one credit of ENGL 598 during the semester they are shadowing a course and one credit of ENGL 600 both semesters.
- All MA students must register for at least one credit of 700 or 702 every semester.
- PhD students teaching ENGL 101 or other composition courses must register for one credit of ENGL 600.
- PhD students must register for at least one credit of 800 every semester.
- 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.

**Fall 2018**

**501 Seminar in Teaching of Writing (3)**

Description not available. Contact instructor for more information. **B. Buyserie (TUTH 10:35-11:50)**

**514 Seminar in 20<sup>th</sup> Century American Literature: The Rhetoric of African American Fiction (3)**

American lives are woven from a variety of narratives, fictional and factual, literary and commonplace, verbal and visual. Through reading African American literature alongside

narrative theory, this course will provide not only new tools for engaging African American narratives, but also new understandings and even pleasure in learning them, just as those who understand the fine points of any art or sport may be interested in and enjoy aspects of that art or sport that are invisible to the general public. Exploring novels and short stories, this course will examine foundational concepts about narratives and consider how African American authors draw on the lives or knowledge or lack of knowledge to reach readers. Our focus throughout the semester will be on the narrative techniques used to create structure, audience, character, structure, and maintain suspense. This course is designed to enhance your ability to appreciate, analyze, and write coherently and persuasively about narratives. It will provide you with new tools for engaging with and understanding stories of all sorts. Possible narratives we will read this semester includes: Ralph Ellison's *Invisible Man*, James Baldwin's *Go Tell It On the Mountain*, Alice Walker's *Color Purple*, Toni Morrison's *Beloved*, and selected short stories and essays.

### **A. Oforlea (M15:10-17:40)**

## **543 Phonology (3)**

Description not available. (TUTH 12:00-1:15)

## **584 Seminar in 16<sup>th</sup> Century Literature (3)**

This course will be a proseminar, open to graduate students and to upper-level undergraduates. I plan to devote the first half to major topics and works from the early sixteenth century up to about 1590, when Spenser's *Faerie Queene* was initially published. Readings will include More's *Utopia*, lyric poetry by Wyatt and Surrey, samples of biblical translation (Tyndale, Coverdale, Geneva, Bishop's, Douay/Rheims, King James), examples of the English *ars poetica* (Sidney's *Defence of Poesy*, Puttenham's *Arte of English Poesie*), and selections from Spenser. I'll also weave in relevant Continental writings such as Erasmus's *Praise of Folly*, Machiavelli's *The Prince*, and possibly a few selections from Marguerite de Navarre's *Heptameron*. My goal will be for students to acquire a functional understanding (a) of Renaissance humanism, (b) of the impact of the Reformation upon English literary production, and (c) of the major preoccupations of literary theory at this moment in English history.

The second half of the course will consist of a set of more detailed explorations of specific writers and works. I currently envision four units of roughly two weeks apiece: (1) Montaigne and Bacon, wherein we'll investigate the ways in which the French writer established a new prose genre which the English writer immediately appropriated; (2) psalm translation, which is one of the activities in which Protestant poetics manifested itself most conspicuously in English devotional life, for men and women alike; (3) *Doctor Faustus*, a play developed by Christopher Marlowe from a recent English translation of the German *Faustbook*, and ultimately surviving in two vastly different texts; and (4) *King Lear*,

adapted by Shakespeare from an anonymous 1590 play (*King Leir*) along with a range of other sources, including portions of *The Faerie Queene* and Sidney's *Arcadia*.

Class work will include at least one oral presentation, one short essay (5-6 pages), one longer essay (12-15 pages), and a variety of less conventionally academic assignments such as the preparation of a commonplace book (a standard humanist project).

**W. Hamlin (MWF 9:10-10)**

## **590 Research in English Studies (1)**

See description at the end of this document.

### **597.01 Topics in Composition and Rhetoric: Feminist Rhetorics (3)**

As Jessica Enoch reminds us in "Releasing Hold," "For more than two thousand years, conventional rhetorical history has recorded the work of elite male rhetors and rhetoricians as well as masculine forms of rhetorical practice, inscribing it as agonistic, competitive, public, and linear. In doing so, rhetorical history has ignored not only women's rhetorical production but also alternative ways of theorizing and practicing rhetoric" (58). Reviewing scholarship that spans more than thirty years, we will examine how theorists of feminist rhetorics have interrupted and ultimately altered this androcentric narrative of rhetorical theory and practice. Focusing specifically on concerns of method/methodology and history/historiography, we will examine some of the strategies scholars have utilized to challenge classical views of rhetoric, covering major controversies that arose in the process. In tracing this scholarship, we will explore new directions for feminist rhetorical work, focusing on how it can be best employed to tackle pressing issues of today.

**P. Wilde Tuesday 14:50-17:20 (AMS Pullman)**

### **597.02 Topics in Composition and Rhetoric: The Rhetorics of Political Economy (3)**

Rhetoric and political economy are two terms with pretty much a single claim. Rhetoric's claim is to understand the ways in which all symbol systems (languages, in the large sense) carry elements of persuasion. Political economy is concerned with the whole configuration of power and the material. When that power is not coercive, political economy is concerned with the rhetorical and the economic. Both terms—rhetoric and political economy—are architectonic, are overdetermined. For a time, post-industrial societies were more concerned with questions concerning quality of life, the politics of meaning, matters of identity than with material welfare and economic security. Then came the 1997 Asian financial crises, default in Russia, depression and bank failures in Japan, a Brazil on the brink, and the sub-prime mortgage debacle in the U.S, reopening questions about the

need for transparency and accountability in credit relationships, the regulation of capital markets and, more broadly, the limits of reliance on unregulated markets and exclusive market solutions. Today (literally, despite the Capitalist Leader who apparently doesn't understand world economic power) Americans debate tax breaks for the wealthy as opposed to the middle class and small business, in which the "middle" is gauged at \$250,000 a year and "small" business is in the \$10,000,000 per year range. There is a rhetoric at play, doctors of spin (which I'm grateful don't call themselves rhetoricians) spinning tales. With these kinds of considerations in mind, we will begin to trace the lineages of pol econ, to look at the eponyms (like the Marxian, the Keynesian, the Smithian or Ricardian). Then we'll look at a couple of contemporary social critics and journalists, to explore where we are—and some of the ways where we are has been sold to us. A number of short reader-response essays will be required and one longer paper.

**V. Villanueva (Wednesday 15:10-17:40)**

### **597.03 Topics in Composition and Rhetoric: Literatures and Rhetorics of War (3)**

In this seminar, we will explore diverse genres of literature about post-mid 20<sup>th</sup> Century wars with emphasis on voices of alterity and divergent representations of peoples in/at/observing war. We will examine the experiences and representations of war from perspectives in and outside the military, from the families of those who serve and the many who do not, from veterans, victims, prisoners, enemies, activists, and bystanders.

Together we will ask: How do we understand social, cultural and individual experiences and representations of America's recent wars? How do we approach the multiple understandings and realities of war that are a near-constant element of the modern human condition? Who helps us draw out our own experiences of war, however removed from battle's consequences they may be? How are wars remembered, and how are those memories shaped and manipulated? How do our experiences affect our (mis)understandings of war, and what are the roles of aesthetics, poetics, rhetorics, identities, and relations of power in crafting our shared beliefs about the conditions and experiences of war?

Through increased appreciation of the significant differences in the ways different authors portray war, we will increase our sensitivity to and understanding of the expressive, mimetic, and rhetorical figurations of contemporary war.

**S. Ross, M. Edwards (Thursday 14:20-17:20)**

**Spring 2019**

### **509 Classical Rhetoric and its Influences (3)**

Rhetoric is the oldest of the language disciplines. Until the beginning of the twentieth century, rhetoric in a more modern sense formed the essential base of education: the trivium, consisting of what we would now call linguistics, literature, and rhetoric. 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. A number of quick responses to readings will be required and two 5-8 page papers, the first before we explore the Roman rhetoricians, the second due at the end of the semester.

**V. Villanueva (Time TBA)**

### **534 Theories and Methods in the Teaching of Technical and Professional Writing (3)**

In this seminar, we'll engage with landmark texts in technical communication to develop a keen understanding of the trends, practices, and outcomes common amongst technical and professional writing (TPW) courses. We will focus on effective methods for engaging specific student populations (i.e. engineers or business majors) at varying academic levels by using pedagogical strategies such as community engagement, industry partnerships, and problem-based projects. While this seminar focuses on the practice of skills and development of deliverables for the teaching of English 402, we'll emphasize flexible design so that you have a solid framework for TPW instruction throughout your teaching career.

Texts include:

- *Central Works in Technical Communication* (Johnson-Eilola and Selber)
- WSU's English 402 Textbook(s)
- Selected articles

**J. Hillen (Time TBA)**

### **544 Syntax (Time TBA)**

### **527 Seminar in English Literature of the Restoration and 18<sup>th</sup> Century (3):**



## Contradiction:

### **Racism, Gender, and the Dynamics of Resistance in Eighteenth-Century Literature & Culture**

Building upon recent political events, including the enormously popular Women’s March of January 2017 and the Black Lives Matter campaign against racism in the U.S., this seminar will focus on the gender and racial dynamics of resistance / revolution in a diverse assortment of eighteenth-century texts. Students will be encouraged to closely read and situate this literature in particular historical (& theoretical) contexts. Discussions will take into account a number of relevant issues, including debates about the dangers of novel reading, marriage and rape law in England, 1660 - 1800, slavery and abolition, and the American and French Revolutions. Unit 1, for example, focuses upon “Nasty Women” – an assortment of controversial women writers whose work “questions conventional gender roles and the structures of oppression which they support.” Unit 2 treats slavery and abolition, with special paid to William Wilberforce’s Parliamentary efforts to abolish the transatlantic trade, and to rebellion in Haiti and Jamaica. And, finally, Unit 3 takes into account the mediation of resistance, including responses to the American and French Revolutions.

Texts may include: Eliza Haywood, *Love In Excess*; Charlotte Lennox, *Female Quixote*; Mary Wollstonecraft, *The Wrongs of Woman*; Olaudah Equiano, *Interesting Narrative*; William Earle, *Obi: or, the History of Three-Fingered Jack*; William Godwin, *Caleb Williams*; and Samuel Jackson Pratt, *Emma Corbett; Or, the Miseries of Civil War*. Films and Television

Series, such as Gillo Pontecorvo's "Burn!", Michael Apted's "Amazing Grace," and AMC's *Turn: Washington's Spies*, may be used to both complement and complicate the course materials.

**L. McAuley (Time TBA)**

### **549 Seminar in 20<sup>th</sup> Century British Literature: 20<sup>th</sup> and 21<sup>st</sup> Century Irish Literature and Trauma (3)**

Within the last ten years (including, most recently, the 2009 release of the Ryan Report on child abuse in Irish industrial schools), reports of abuse in the church and in Ireland's industrial school system have produced a great deal of public discourse. 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*, John McGahern's *The Dark*, Eimear McBride's *A Girl is a Half Formed Thing*, Emma Donoghue's *Room*, 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 Tuam Babies, 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 (Time TBA)**

### **561 Studies in Technology and Culture: Electronic Literature (3)**

This course explores the field of electronic literature--that is, born digital literary work that entails features like interactivity, multimedia, and audience participation. Such work has been produced since the introduction of computer technology and has been the topic of academic discussion Jay David Bolter's *Writing Space* (Lawrence Erlbaum, 1991), Michael Joyce's *Of Two Minds* (U of Michigan Press, 1995), Espen Aarseth's *Cybertext* (Johns Hopkins UP, 1997), C.T. Funkhouser's *Prehistoric Digital Poetry* (U of Alabama Press, 2007), N. Katherine Hayles' *Electronic Literature: New Horizons for the Literary* (U of Notre Dame Press, 2008), and Maria Mencia's *#WomenTechLit* (Computing Literature, WVU Press, 2017), as well as many others. Book series from Bloomsbury Academic and West Virginia University Press are devoted to this topic, and the journals *electronic book review* (*ebr*),

*Hyperrhiz*, and *Digital Humanities Quarterly*, *Dichtung Digital*, *Bleu Orange*, and others are home to its scholarship and creative works. In the summer 2017 the Electronic Literature Organization, the international organization that arose as the leading scholarly and artistic community involved with electronic literature, moved its headquarters from MIT to WSUV. With it has come an infusion of visitors and activities that make the time for WSU graduate students to study the field an optimal one.

**D. Grigar (Time TBA)**

## **590 Research in English Studies (1)**

See description at the end of this document.

## **595 Anthropocene Literature and Culture (3)**

This course explores the cultural and theoretical implications of the establishment of the Anthropocene epoch as a marker of geological and planetary time. The course will begin with a range of theoretical texts that establish the conceptual implications of the Anthropocene, including selections by Paul Crutzen, Dipesh Chakrabarty, Bruno Latour, Claire Colebrook, Jane Bennett, Jason Moore, Timothy Morton, Jussi Parikka, Adam Trexler, and Stephanie LeMenager. The remainder of the course will be organized around three broad concepts whose meanings and associations have been transformed by considerations of the Anthropocene: time (deep history, futurity, extinction), nature (resource limits, climate change, built environments), and the (non-)human (animals, cyborgs, the posthuman). Fiction, film, and other mediums to include texts by: Karen Tei Yamashita, Jeff VanderMeer, Barbara Kingsolver, Amitav Ghosh, Peter Heller, Omar El Akkad, Saci Lloyd, Richard McGuire, Colson Whitehead, Paolo Bacigalupi, *The Bureau of Linguistical Reality*, Patrick Keiller, Bong Joon-ho, Lars von Trier, Jim Jarmusch, and others. All of this, assuming the planet still exists in AY 2018-19, is subject to change.

**J. Heggund (Time TBA)**

## **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. This course occurs in conjunction with English 600 (PDC) on Wednesdays.

**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.**

## **590 Research in English Studies** **(See the *Graduate Manual* for a full description.)**

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. English 590 may be taken for 1 credit per semester up to a total of 3 credits altogether.

In Option One, the student would prepare least a one-page (typed and double-spaced) bibliography on key primary and secondary works in a specific research field along with a project description or rationale for choosing the works. In Option Two, the student's work might include not only readings but also a practical exploration of other methods of research, including but not limited to learning statistical methods, working with digital technologies, or gaining experience with editorial work.

For both options, students typically meet with their research mentors once a week and at the outset draw up a memorandum of understanding that delimits the relative proportions of readings, discussion, and, if appropriate, practice, along with a clearly delineated set of standards for assessing quality and progress. The student's research goals should be the focus of all work undertaken for the project. Under no circumstances may the instructor allow the needs of a larger project (for data collection, coding, and so forth) to supersede the benefit to the student.

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. M.A. students may take English 590 but might not find the time to do so in their program of study.

**Students are encouraged to seek out faculty members to learn their research areas and availability for an English 590.**

**Donna Campbell**, [campbelld@wsu.edu](mailto:campbelld@wsu.edu). Research areas: transnational 19<sup>th</sup> to mid-20<sup>th</sup>-century U. S. literature; women writers; realism, critical regionalism, waste studies, naturalism, and popular

fiction as modernism; early and Golden Age film; Western women writers; digital humanities. Readings courses in these areas and also the following projects for student collaboration: editing The Complete Works of Edith Wharton, a 30-volume series for Oxford University Press, and Digital Wharton (Scalar).

During the 2018-19 academic year, **Dr. Hillen** is focusing on two major projects: (1) using big data analytics to assess rhetorical moves in public comments on proposed federal rule-making and (2) analyzing data to determine the most effective methods to recruit and retain study participants in Writing Studies. General research/teaching interests: Writing Studies research methodologies, research ethics, big data analytics public policy and Writing Studies, community engagement, and technical communication theory and practice.

**Donna Potts** — As to 590 topics, I just finished a book manuscript for Palgrave on Irish Writing and Postcolonial Ecocriticism. I've also done research on Campus Rape, and am now considering a book on Irish Literature and Trauma. I'm also writing a biography of the first doctor to identify Cystic Fibrosis, Dorothy Hansine Andersen--and I'm working on a second collection of poetry. So anything having to do with Postcolonial theory, Trauma theory, Ecocriticism, Women's Studies, Biography, or Creative Writing would work. My seminar description is below (since I don't teach it until next spring, I'm not altogether sure how it might change in the meantime!)

## **600 Special Projects or Independent Study (pass/fail)**

**The English 600 designation includes the following selections:**

1. Required. All new Teaching Assistants and returning graduate students who are currently teaching English 101 or 105 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 or 105 (Professional Development Colloquium, or PDC). The meeting normally takes place on Wednesdays from 12:10 – 1:00 p.m.

2. Optional. Although normally independent study with a faculty member is included under English 590, graduate students may choose to 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.

## **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.