

**Introduction to Graduate Studies**

**ENGL 5013-20934 - Katherine Hallemeier**

Principles and procedures in scholarly research.

**ENGL 5013-20935 - An Cheng**

This course offers an overview of the approaches to research in applied linguistics/TESOL and in rhetoric and writing studies and serves as an introduction to graduate studies in these areas. We will read articles and book chapters describing different research approaches, designs, and methodologies; use our knowledge of research design and data analysis to discuss and critique existing studies that adopted various research designs; and conduct a data-driven research project and write up a research report that resembles those published in academic journals.

**Studies in English Grammar**

**ENGL 5130-30312 - Carol Moder**

Selected study of current topics in grammatical theory as it applies to the teaching of English. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

**Middle English Literature**

**ENGL 5163-30314 - Chelsea Silva**

Premodern British literature is full of merveilles, from mechanical automata to werewolves, saints, and shooting stars. Travel narratives recount strange creatures abroad and household manuscripts direct their readers in the production of grand illusions within their own kitchens. In this graduate seminar, we will explore the role of wonder in the construction of personal, communal, and national identity through a variety of works produced between 700 and 1600, as well as more modern objects that engage with our subject. As Caroline Walker Bynum has observed, premodern wonder-reactions are most often catalyzed by situations in which “ontological and moral boundaries are crossed, confused, or erased.” The marvelous encounter was, in other words, both a personal affective experience and one that situated its participants within wider cultural and political relationships. Readings will be provided in modern English and may include works by Augustine, Marie de France, Geoffrey Chaucer, John Mandeville, Robert Greene, and Thomas Browne, as well as recent critical and theoretical work.

**Writing Center Theory & Pedagogy**

**ENGL 5201-27541 - Anna Sicari**

The study of writing center theory and practice with the goal of application to one-to-one pedagogy.

**Studies in Discourse Analysis: Metaphor and Viewpoint**

**ENGL 5340-30315 - Carol Moder**

Selected topics in the study of language in use in spoken or written contexts. May not be used for degree credit with ENGL 4033. Offered for fixed credit, 3 credit hours, maximum of 9 credit hours.

### **Studies in Visual Rhetoric and Design**

#### **ENGL 5553-30316 - Lynn Lewis**

Advanced study of design and visual rhetorical theory. Practice of theory through guided composing work. May not be used for degree credit with ENGL 4553.

### **Environmental Writing**

#### **ENGL 5583-30317 - Anna Sicari**

It matters what stories make worlds, what worlds make stories.” –Donna Haraway, *Staying With The Trouble* | In this course, we will explore the need for both storytelling and fact making when taking on issues of environmentalism and environmental justice. The guiding question of this course is how do we imagine a world that could be habitable? Through studying and discussing works by feminist materialist theorists such as Donna Haraway, Stacey Alaimo, and Kim Barad, and works by women environmental writers such as Jourdan Imani Keith, Robin Wall Kimmerer, Carolyn Finney, and Camille T. Dungy, we will attempt to make stories matter through a better understanding of the world in which we live in. We will put these readings alongside work on environmental rhetoric and ecocomposition, reading foundational work from Marilyn Cooper on ecological frameworks to work on sustainability and working within local environments by Derek Owens. Embracing interdisciplinary knowledge as necessary for sustainable change, this class will ask us to step outside of our comfort zones when it comes to writing and ways in which we write, and embrace what we will call critical collaboration and making “oddkin” (Haraway). While we will undoubtedly discuss terrible histories of injustice and environmental violence, we will embrace mourning as it is “about dwelling with a loss and so coming to appreciate what it means, how the world has changed, and how we must ourselves change and renew our relationships if we are to move forward from here.” This class will push us in our old ways of thinking and being as we learn to stay with the trouble and become mindful of the stories and languages we use to create systemic and environmental change.

### **Craft and Forms of Poetry**

#### **ENGL 5780-30319 - Janine Joseph**

This class will weave workshop with a semester-long study of the poetry manifesto. Our aim will be to study declarations by poets who have shaped new poetics and demanded new ways of thinking in response to their times, and who have, as Afaa Weaver writes puts it, “let loose the poetic consciousness.” Students will be expected to produce new work for workshop, present on assigned texts, and, finally, write a manifesto of their own by the spring’s end.

### **Studies in Fiction Writing**

#### **ENGL 6130-27544 - Matthew Salesses**

The craft of making and unmaking. Some books unravel themselves even as they are stitching together the worlds their readers step into. Why unmake what is being made? Why is this such a good strategy in the world that we live in right now? What does it teach readers to do? And if one wants to engage in the task of unmaking while making, how does one do it? Students will also workshop their own fiction, which is another act of making and unmaking. There must be

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something about critique, then, and revision, that is truly necessary to the stories we tell for this moment.

### **Irish Modernism**

#### **ENGL 6270-30921 - Elizabeth Grubgeld**

Modernism in Ireland presents a perfect case study for thinking about modernism more broadly: a radical embrace of new forms, a desire to create new orders of meaning, and an effort to accomplish this by bringing the urban cosmopolitan in contact with the local in the creation of a new cultural expression that would draw upon both the international avant-garde and the folklife of the rural and urban poor. Grounding ourselves in three superb studies of the movement (Castle's *Modernism and the Celtic Revival*), Garrigan-Mattar's *Primitivism and the Irish Revival*, and Gibbons' *Joyce's Voices*), we'll study the poetry, stories, essays, and plays of W.B. Yeats in his early and middle periods, the plays and travel writings of J.M. Synge, some examples of folk and fairy tales, plays by Augusta Gregory and Sean O'Casey, stories and memoir by George Moore, short fiction by Emily Lawless and Seamus O'Kelly, and the artwork of Sarah Purser and Jack B. Yeats. We will also explore the philosophical and historical relationship between Irish Revivalists and the writers of the Harlem Renaissance.

#### **ENGL 6420-30321 - Michael Amory**

##### **Teacher Education/Cognition**

Study of topics in second language theory and research. Offered for fixed credit, 3 credit hours, maximum of 9 credit hours.

#### **ENGL 6500-30322 - Josh Daniel**

##### **Playing Professionally: Institutional Structures, Performances, and Futures**

In-depth study of selected topics in professional writing. Offered for fixed credit, 3 credit hours, maximum of 9 credit hours.