

SPRING 2020

Graduate Course Descriptions English Department

ENGL 505. User Experience Architecture and Testing for Advanced Communication

Instructor: Geoffrey Sauer

The course:

Usability and user experience (UX) are fundamentally changing how we produce, distribute, and consume information.

This seminar will introduce UX-driven content creation, interface design, research, and development.

We will focus on modern document editing and testing systems: creating content, interfaces, conducting user research, and implementing data-driven results.

Prerequisites: Graduate classification.

ENGL/LING 512. Second Language Acquisition

Instructor: Carol A. Chapelle

The course:

This course introduces students to the objectives, methods, and findings of research investigating how people learn a second (or additional) language. It will help to orient students to the perspectives of those who investigate questions about second language acquisition (SLA) and help students to examine the published research on topics such as the role of linguistic input for acquisition of vocabulary, the value of conversation for language development, individual differences in SLA, and SLA in classroom contexts.

The course will include topics such as SLA research questions, methods of data elicitation, linguistic data analysis, research on interaction, and the theory-practice interface. Perspectives on SLA include cognitive, linguistic, interactionist, sociocultural, and emergentist, and the role of technology in shaping current issues will be discussed. Students will be asked to read several books and research articles as well as to present to the class. Five papers including an annotated bibliography will provide opportunities for application of the concepts and practices by requiring students to examine a research article, analyze language learner data, present a book review, conduct and report on a pilot study of SLA, and explore published work in an area of interest in SLA.

Opportunities for face-to-face and online discussion of issues as a class and in small groups will also be provided.

Of interest to:

Billions of people world-wide want and need to learn another language, but face challenges because of the complexity of language and the process of learning a language after the first language. This course may be of interest to anyone interested in learning what is known about learning another language and how such knowledge has been uncovered. The course is particularly important for students who are working on technological innovations for language learning or for language assessment. Worldwide, this is considered a foundational course in programs for teaching English as a second language and applied linguistics

Prerequisites: Engl/Ling 511.

ENGL/LING 513. Language Assessment Practicum (Arranged)

Instructor: Gary Ockey

The course:

Advanced practicum in language assessment.

Prerequisites: Engl/Ling 519.

ENGL/LING 516. Methods of Formal Linguistic Analysis

Instructor: Evgeny Chukharev-Hudilainen

The course:

Data and knowledge structures for formal representation of natural language and speech data. Designing and implementing algorithms for automating linguistic analysis tasks. Conceptual issues for natural language and speech processing programming.

Prerequisites: ENGL 219/LING 219 or equivalent.

ENGL/LING 517X. Corpus Linguistics

Instructor: Bethany Gray

The course:

Corpus linguistics is a method for analyzing language use and discourse using large collections of authentic language (a corpus), technology to facilitate the analysis, and both qualitative and quantitative techniques. This course provides a practical introduction to corpus linguistics methods to language analysis. In the course, students will learn about and put into practice the foundational concepts and methods of corpus linguistics, including corpus design, construction and annotation; quantitative and qualitative data in corpus studies; and tools and methods of analysis.

The course surveys major areas of linguistics that corpus methods are applied in, such as vocabulary, grammar, register and dialect variation, language change, pragmatics, semantics, stylistics, language learning and teaching, language development, and language testing, as well as applications of corpus linguistics in other language-related fields (e.g., technical communication, literary stylistics) per the interests of the enrolled students.

At the end of the course, students will be able to:

- apply principles of corpus design to evaluate existing corpora and to design and construct a corpus relevant to their research interests or teaching needs
- formulate appropriate research questions that can be answered with corpus methods according to their needs and interests
- use a range of computer tools to analyze corpus data, such as online and standalone concordancers, regular expressions, and programming skills (optional, for students with programming experience)
- analyze, interpret, and report corpus data both quantitatively and qualitatively
- apply methods of corpus-based research to a range of areas, with specific attention to how corpus linguistics can fulfill students own research and teaching needs.

Note: Computer programming knowledge is not required for the course. However, students with this experience will have opportunities to apply and build on programming skills they may have been developing in courses such as English 516.

Of interest to:

As a methodology for investigating language use and texts, corpus linguistics is relevant to any student with an interest in language, discourse, and text construction. Students will have the opportunity to make connections between corpus linguistics and their area of focus, from literary stylistics, technical or business communication, language teaching, CALL, language testing, grammar, vocabulary, and so on.

Prerequisites: ENGL 511 OR LING 511 or an introductory course in Linguistics.

ENGL/LING 519 (Arranged). Second Language Assessment

Instructor: Gary Ockey

The course:

Principles of second language assessment including reliability, validity, authenticity and practicality. Constructing, scoring, interpreting, and evaluating second language tests for a variety of situations.

Prerequisites: Engl/Ling 511.

ENGL 532 (Arranged). American Literature to 1865

Topic: The Haunted Wilderness: American Gothic & the Natural World

Instructor: Matthew Sivils

The course:

Delivered for the first time in an entirely online format, this course invites us to shine a flashlight into the shadowy corners of the American literary tradition. We'll explore key works of nineteenth-century American Gothic fiction with an eye toward how these stories portray animals, plants, and various environments—natural, unnatural, supernatural—in a host of chilling ways. Readings will include chilling stories by Charles Chesnutt, Kate Chopin, Emily Dickinson, Mary E. Wilkins Freeman, Charlotte Perkins Gilman, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Harriet Prescott Spofford and other masters of the spooky tale. We'll also explore a rogue's gallery of critical approaches related to what has come to be termed the Ecogothic, including Animal Studies and Monster Theory. As we unearth the anxieties that haunt the American mind, we'll also come to appreciate how these writers imagined the natural world not only as a realm of beauty and enlightenment but also of fear and madness.

Of interest to:

This course should interest those concerned with the environmental humanities, nineteenth-century American literary history, Gothic fiction, Animal Studies, and the Ecogothic.

Prerequisites: Graduate classification or 6 credits in literature at 300 level or above.

ENGL/GR ST 536X. Preparing Publishable Thesis Chapters

Instructor: Sarah Huffman

The course:

This course focuses on the reporting of original research results within the norms for writing of a student's discipline with an emphasis on preparing thesis/dissertation chapters that will be both acceptable to the Graduate College and ready for submission to a refereed journal in the

student's discipline. There is a focus on reporting student-generated data, norms for discourse within disciplines, and how thesis/dissertation chapters differ from journal manuscripts.

Of interest to:

This course will be particularly helpful for students preparing a research article.

Prerequisites:

- *Data collected and analyzed for at least one manuscript of thesis/dissertation*
- *Completed course work in the research methodologies of the discipline*
- *Advanced stage in the degree program (preferably in the penultimate semester).*

ENGL 540. Drama

Instructor: Linda Shenk

The course:

Offered at night and partially online, this course adopts an interdisciplinary approach that blends analyses of several Shakespeare plays, plays from 2019's Climate Change Theatre Action experience, and other recent drama to explore how strategies in the humanities and performance intersect with supporting community resilience. In recent years, scholars in the arts and humanities are contributing increasingly to research surrounding environmental concerns and systemic inequities, and this course will examine strategies distinctive to the humanities and drama that are useful in empowering communities to be resilient in the face of vulnerability and uncertainty. Critical readings will include articles on literary analysis, cognitive narratology, climate science, social capital, and resilience. All course participants will have the opportunity to create and engage in (or create materials for) some public-facing project based on an issue important to them. The topic for the final research paper (17-20 pages) will be open enough to allow participants to conduct research in their area of interest and expertise.

Dramatic texts will include (either read in their entirety or as excerpts): Shakespeare's *Romeo and Juliet*, *Othello*, *Taming of the Shrew*, *Julius Caesar*, *Hamlet*, and *Measure for Measure*; plays from 2019's Climate Change Theatre Action collection; Mtwá, Ngema, & Simon's *Woza Albert!*; Chantal Bilodeau's *Sila*; Caryl Churchill's *Love and Information*.

Class sessions that will not involve attending class on campus: Feb 13, 20, 27; March 26; April 2, 9.

Of interest to:

1. Graduate students in English: As a course in drama, this course counts as a Literature course, and because it will involve sufficient attention to Shakespeare's plays, it will fulfill pre-1865 and British Literature requirements.
2. Graduate students who study climate change, environmental issues, or issues of equity
3. Area teachers who want to expand their tools for teaching Shakespeare and incorporating literary texts alongside texts addressing contemporary issues
4. Advanced undergraduate students in the humanities who are interested in interdisciplinary approaches

Prerequisites: Graduate classification in any discipline, 6 credits in English courses at the 300 level or above, or (for advanced undergraduates) permission from instructor (Linda Shenk, shenk@iastate.edu).

ENGL 554. Workshop: Fiction

Instructor: David Zimmerman

The course:

Individual projects in fiction on a workshop and conference basis. Readings in short fiction. Discussion of elements of narrative such as plot, point of view, characterization, theme, setting.

Prerequisites: ENGL 550 and graduate classification. Open to graduate students outside MFA in Creative Writing and Environment with permission of instructor.

ENGL 556. Workshop: Poetry

Instructor: Debra Marquart

The course:

In this generative poetry workshop, we will focus on taking risks and making trouble on the page, on experimentation and invention, on doing research in many disciplines to find necessary content for a poem, and on embracing vulnerability and diving deep in our work. In this exploration, we will read and discuss two theoretical guidebooks—Donna Haraway's *Staying with the Trouble: Making Kin in the Chthulucene* and Joyelle McSweeney's *The Necropastoral: Poetry, Media, Occults*—both of which suggest ways of seeing, being, coexisting, making kin, and making art in the Anthropocene.

Each week, class participants will write and get feedback on two creative pieces: the first, a poem for the workshop (discussed in either small or large group formations); and the second, a rougher "footnote" generative piece (genre open) that articulates some aspect of left-behind or digressive detail from the environment of content out of which the poem arose. Overall, the emphasis of the class will be generative and process-based, with a revised portfolio of polished work due at the end of the semester.

We will also read and discuss a few books of poetry. Titles under consideration (final list TBD) are:

Ilya Kaminsky's *Deaf Republic*
Lee Ann Roripaugh's *tsunami vs. fukushima 50*
Sheryl St. Germain's *The Small Door of Your Death*
Jericho Brown's *The Tradition*
Carolyn Forché's *The Country Between Us*
Kaveh Akbar's *Calling a Wolf a Wolf*.

Of interest to:

English 556 is a workshop course designated for graduate students in the MFA Program in Creative Writing and Environment; however, if space is available, graduate students who are not formally admitted to the MFA Program in Creative Writing and Environment may explore gaining a spot in the workshop by petitioning the instructor and submitting a portfolio of work.

Prerequisites: Engl 550 and graduate classification. Open to graduate students outside MFA in Creative Writing and Environment with permission of instructor.

ENGL 557. Studies in Creative Writing

Instructor: K. L. Cook

ENGL 558 (Arranged). Teaching Creative Writing

Instructor: K. L. Cook

The course:

Most writers must support themselves with other kinds of work, teaching being the most common and, in many ways, the most rewarding. A career as a creative writing teacher may take many different forms—volunteering for community organizations, freelancing in artist-in-the-schools programs, leading workshops in literary centers, giving craft, process, or generative lectures as a visiting writer, teaching semester-long seminars, or working as a faculty member or administrator designing and overseeing curricula for high schools or undergraduate, MA, MFA, or doctoral programs.

This class is designed for writers who want to teach creative writing at various levels, from grade school to graduate school, as well as adult education, artist-in-the-schools, and other community-based programs. The class will also prepare writers to give presentations and workshops at libraries, literary centers, book festivals, and colleges.

More specifically, we will examine the history, philosophy, and pedagogy of creative writing education. We will learn best practices for workshop and evaluation of student writing and explore different teaching models and alternative approaches to workshop. We will design writing exercises, prompts, and assignments, as well as prepare craft talks. And we will develop teaching philosophies, sample syllabi, and handouts applicable for different constituencies. Students will have opportunities to research and interview creative writing teachers and administrators, experiment with workshop facilitation, give brief presentations, lead writing exercises, and build a portfolio of professional teaching materials.

Of interest to:

Although this course is designed for students enrolled in Iowa State University's MFA Program in Creative Writing & Environment, it is also applicable to those interested in the theory, philosophy, and pedagogy of creative writing education. Permission of instructor is required for students outside the MFA Program.

Prerequisites: Graduate classification. Permission of instructor required for students outside the MFA Program in Creative Writing & Environment.

ENGL 559 (Arranged). Creative Writing Teaching Internship

Instructor: K. L. Cook

The course:

In this one-credit internship course, graduate students gain hands-on experience teaching creative writing. It was designed with two purposes in mind: (1) to support an introductory creative writing course that serves undergraduate students from across the university; and (2) to give graduate students in the MFA Program in Creative Writing & Environment an opportunity to teach creative writing in addition to basic composition and speech courses.

While some graduate students may contract for internships with local organizations or schools, most will teach as part of a team in English 207: Introduction to Creative Writing, an 84-student course that meets twice a week for discussions of craft, analysis of short texts, and in-class exercises designed to help students generate original material in multiple genres. While the primary English 207/559 instructor will lead the large-lecture sessions, English 559 interns will lead or co-lead fifty-minute workshops (consisting of 9-12 students) once a week and will serve as the primary contact for the students in these small groups, facilitate workshop discussions of short creative pieces, and provide feedback on their manuscripts and revisions. English 559 interns will be given as much autonomy as possible, while also working in a team-based structure to create an enriching experience for the students, nurturing a life-long love of literature as well as a deeper appreciation for the pleasures and demands of creative writing.

The course is one credit and can be taken up to three times. The workload is contained and manageable and is meant to be easily added to MFA students' normal course load during the semester.

Of interest to:

This course is designed for students in the MFA Program in Creative Writing & Environment. Permission of instructor is required.

Prerequisites: This course is designed for students in the MFA Program in Creative Writing & Environment Program. Permission of instructor is required.

ENGL 560 (Arranged). Environmental Field Experience

Instructor: Debra Marquart

The course:

The Environmental Field Experience requirement of the MFA Program in Creative Writing and Environment is integral to the environmental mission of the MFA program. The combination of intensive work in creative writing workshops and interdisciplinary environmental coursework coupled with an environmental field experience will not only

enrich and authenticate your writing with real-world details, but also suggest new topics and issues for you to work into your current and future creative writing projects.

Ideally, your field experience should be tailored to your writing interests. In your earliest advising meetings, you should brainstorm with your adviser about the kind of work you would like to complete. After you have done this, arrange to meet with the English 560 Environmental Field Experience Coordinator to sort through possible organizations you might approach for a fieldwork experience. The timing of your fieldwork as well as the nature of the work should be tailored to your needs and interests in consultation with the Environmental Fieldwork Experience Coordinator who will review your proposal for approval before you proceed with the fieldwork experience.

Click here, to find the [“MFA Guidelines for Completion of English 560: Environmental Field Experience”](#) and the [“MFA Environmental Field Experience \(English 560\) Proposal Form”](#)

Of interest to:

Graduate students who are not formally admitted to the MFA Program in Creative Writing and Environment but who wish to pursue completing an environmentally based field experience for graduate credit may contact the instructor to learn about the process of doing field work for English 560 credit.

Prerequisites: Engl 550 and graduate classification. Open to graduate students outside MFA in Creative Writing and Environment with permission of instructor.

ENGL 562. Topics in the Study of Film

Topic: Found Footage Films

Instructor: Justin Remes

The course:

In the early 20th century, Marcel Duchamp revolutionized art by recontextualizing ordinary objects, thus pioneering the development of the readymade or *objet trouvé* (found object). Following Duchamp’s lead, a number of filmmakers have made cameraless films using only found footage. In other words, these artists have repurposed segments from pre-existing films, embracing an aesthetic of appropriation and collage. This course will attempt to explore the questions implicitly posed by these radical experiments. Can a found footage film be “original”? Is found footage filmmaking a form of theft? How do such works complicate traditional notions of authorship? These are pressing questions for anyone who wants to understand our current media environment, an environment that is flooded with mashups, supercuts, fanvids, and movie GIFs (not to mention analogous musical phenomena like sampling and remixing). Films screened will include works by Jean-Luc Godard, Philip Glass, Louise Lawler, Joseph Cornell,

and Bruce Conner.

Of interest to:

This course will likely appeal to anyone with an interest in film studies, art history, music history, contemporary visual culture, and/or the creative process. This may include:

1. Graduate students in English. (Note: ENGL 562 counts as a literature course. Since the material is mainly American, this course can also count toward an American literature requirement.)
2. Graduate students in Creative Writing.
3. Graduate students in the College of Design.
4. Undergraduate students who are minoring in WFS (World Film Studies).

Prerequisites: Graduate classification or 6 credits in film at 300 level or above. (Undergraduates who are interested in taking the class but who do not have 6 credits in film at the 300 level or above may be allowed to take the class at the instructor's discretion.)

ENGL/GR ST 569. Grant Writing

Instructors: Ann Russell & Sandra Norvell

The course:

The course focuses on preparing high quality and potentially fundable grant proposals. Students gain an understanding of how to navigate the world of external funding, how to respond to various guidelines, how to demonstrate fit with the targeted funding agency, and how to effectively write a proposal by integrating each component into a final artifact that stands out among competition. The topics include: an overview of the funding process, finding sources of funding, developing a fundable idea, generating specific aims for the proposal, grantsmanship concerning specific components of the proposal (e.g., significance, innovation). Students develop a project summary, project description, project timeline, broader impacts, dissemination plan, budget, budget justification, etc., and consider whether and how the use of graphics would be appropriate within the proposal. Hands-on experience in proposal writing comes with guidance from the instructor and individualized feedback from the writing consultants in the Center for Communication Excellence of the Graduate College. Students can choose from two sections:

Section 1. Funding opportunities through the National Science Foundation

Section 2. Funding opportunities within the arts, humanities and social sciences, including the Fulbright U.S. Student program

Of interest to: This grant writing course is relevant for graduate students in a wide range of disciplines, as it equips students with essential skills necessary for a successful career.

Prerequisites: At least two prior years of graduate classification.

ENGL 587 (Arranged). Internship in Business, Technical, and Professional Communication

Instructor: Charlie Kostelnick

The course:

The business, technical, and professional communication internship is a pre-professional position that is related to the student's professional goals. The internship provides students with practical workplace experience to supplement academic learning. Students can do the Internship course for one, two, or three hours credit. Each hour of credit requires 40 hours of work. Students also complete several course assignments: a memorandum of understanding, a log, a progress report, a final report, and a portfolio. Students are welcome to seek out on-campus, local, and even national internships, as long as they involve intensive and extensive work in business, technical, or professional communication. The internship coordinator must approve all internships. The Internship course is offered during the fall and spring semesters and also over summer session.

Of interest to:

Course is limited to master's and doctoral degree candidates in the field of rhetoric and professional communication.

Prerequisites: Three graduate credits in business and technical writing or composition and rhetoric, permission of instructor. Limited to master's and doctoral degree candidates in the field of rhetoric and professional communication.

ENGL/LING 588. Supervised Practice Teaching in TESL (Arranged)

Instructor: Tammy Slater

The course:

The purpose of this course is to provide a supported practice teaching experience at the culmination of one's studies in TESL. It is an opportunity to put theory into practice and critically reflect on what has been learned throughout the program, and to articulate a philosophy of teaching. In addition to regular meetings during which an approach to integrating language and content will be taught, students will have an opportunity to observe a variety of ESL classes designed for various purposes and audiences.

Subject to availability, students may also be placed in a classroom context during which they will observe, help out, and teach (or co-teach) a number of lessons in consultation with the course's regular instructor. It is expected that all participation activities in ENGL 588 will be logged and reflected on in writing. At least one lesson designed by the student teacher should be presented at a regular meeting for feedback prior to being taught, then videotaped while being taught, and finally a written critique done afterwards using the video to describe the choices and justifications taken, along with potential alternatives for future teaching. The written critique may

also be presented orally at one of the regular meetings. The rationale for this cyclical style of planning, execution, and reflection is to help participants not only improve their own teaching but to learn how to better critique their own teaching and to offer support for improving others' teaching practices. ENGL 588 is typically reserved for students in the MA- TESL program; others who are interested should meet and discuss possibilities with the course instructor.

Prerequisites: 9 credits toward the TESL/TEFL Certificate, 15 credits toward the TESL/AL master's degree, or 18 credits completed toward the ESL Endorsement option.

ENGL 589. Supervised Practicum in Literary Editing (Arranged)

Instructor: Debra Marquart

The course:

English 589, the Supervised Practicum in Literary Editing, offers a hands-on, real-world experience to MFA students who are interested in gaining expertise in publishing and editing. Most participants in 589 will take three credits for the practicum in the Spring semester of their first year in the MFA program as they train into and assume editorial positions on the national literary journal, Flyway: Journal of Writing and Environment. Additional credits in 589 are available to second- and third-year graduate students in the MFA Program by making application for proposed additional editing work and receiving approval from the course instructor.

The professional experience that comes with screening submissions for a national literary journal allows participants to develop an "editor's eye"—a valuable and informed view from the other side of the desk. Participants will also begin to cultivate a network of writers as they correspond with, edit, and publish the work of those who submit to Flyway. Other 589 activities include promotion of the magazine, fundraising, writing book reviews, and representing the journal at the AWP national conference.

Of interest to:

Graduate students who are not formally admitted to the MFA Program in Creative Writing and Environment but who wish to gain experience editing a national literary journal may petition to join the class by contacting the instructor.

Prerequisites: Engl 550 and permission of instructor.

ENGL 611. Seminar in Rhetorical Theory Topic: Writing Genres: Multiple Perspectives

Instructor: David R. Russell

The course:

We will examine contemporary genre theory as a way of connecting dimensions of English Studies: rhetoric, speech communication, composition, applied linguistics, literary theory, digital humanities. Genre has been an important theoretical approach to each of these dimensions, and as numerous collections, journal articles, and international conferences attest, genre has become crucial to interdisciplinary theorizing about the analysis and teaching of communication in all these fields and more.

We'll begin by reconsidering literary and rhetorical approaches to genre, before tackling a deep introduction to rhetorical genre theory—especially its claim that genres are more than forms of texts, they are forms of life, our means of categorizing and acting in the world. We'll look at the major linguistic approaches relate to rhetorical approaches in terms of genre. And we'll look especially at the relationship between genre and ideology and social structure, to illuminate issues of language difference, race, class and gender. Finally, we'll consider important issues of pedagogy, including issues of direct and indirect teaching of genre, online teaching of genre, automated (corpus-driven) aids to genre learning, and so on.

The first part of the course will center on readings. The second half will focus on projects that apply genre theory and analysis to your individual intellectual interests. We will also have visits from guest scholars, Charles Bazerman, Clay Spinuzzi, Carolyn Miller, and, I hope, others from different areas of English Studies.

ENGL/LING 623. Research Methods in Applied Linguistics

Instructor: Tammy Slater

The course:

This course introduces students to research methods used in applied linguistics. It is fast-paced and designed for research-oriented motivated graduate students. It covers conceptualizing and conducting research studies, including, the process of developing research questions, gathering data, obtaining permission from an Institutional Review Board, choosing data collection measures, and coding and analyzing data. It introduces students to differences and similarities between quantitative and qualitative research. Students will read examples from a range of approaches in the journals in applied linguistics. Major aims of the course include preparing students to be critical consumers of second language research as well as to be able to design and carry out their own research studies. The course also aims to prepare students for courses in research design, quantitative analysis (e.g., statistics), and qualitative analysis AND to be able to apply concepts learned in these courses to the field of applied linguistics.

Of interest to:

The course is relevant to students in the social sciences who are interested in research methodology.

Prerequisites: Engl/Ling 511, Engl/Ling 517, and Engl/Ling 519. Recommended: Doctoral student (or permission of instructor).

ENGL/LING 630. Seminar in Applied Linguistics

Section 1 Topic: Intelligibility

Instructor: John Levis

The course:

This seminar explores research on intelligibility related to pronunciation. Intelligibility is the study of how speech is produced so that it is understandable, and more importantly, how speech is perceived by listeners. In this seminar, we emphasize how intelligibility is impacted by various pronunciation features (vowels, consonants, rhythm, stress, prominence, intonation), how intelligibility is related to oral communication more generally, and what concerns for intelligibility mean for the teaching of pronunciation, speaking and listening in various contexts.

This seminar will include the development of technology-informed research projects centered around intelligibility and related concepts. It will also involve the development of intelligibility-focused curricular innovations in the teaching of pronunciation, speaking and listening. Each student in the course will be responsible for leading discussions of some of the chapters and articles framing the class.

Required book

Levis, J. M. (2018). *Intelligibility, oral communication, and the teaching of pronunciation*. Cambridge University Press.

Prerequisites: ENGL 510 or LING 510, ENGL 511 or LING 511.

ENGL/LING 630. Seminar in Applied Linguistics

Section 2 Topic: Evaluation in Technology for Language Learning

Instructor: Elena Cotos

The course:

This seminar will focus on applied linguists' use of tools developed by researchers in Applied Natural Language Processing (ANLP). ANLP uses computational analysis of linguistic data to assist with identification, investigation, and resolution of real-life language-related problems. The course will introduce foundations of natural language processing (NLP) that have contributed to ANLP (e.g., question asking/answering/generation, discourse analysis, dialog segmentation). Students will examine how the tools developed in ANLP have been used in applied linguistics research and practice (e.g., text processing tools, intelligent tutoring systems, writing analytics systems), with focus on second language learning, language assessment, and corpus linguistics. Students will have the opportunity to investigate the ANLP tool of their choosing in one area of applied linguistics and to conduct a critical evaluation of its contribution and limitations for the applied purpose. Students' projects will help to introduce discussion of issues,

controversies, and future directions. The course assignments and projects require critical analysis based on their respective areas of applied linguistics. NLP programming may be an asset for conducting such analyses, but programming skills are not required.

Of interest to:

Applications of Natural Language Processing such as grammar checkers and conversational agents proliferate throughout various real-world contexts, relying on computer interpretations of language as it is written and spoken. This course will draw on interdisciplinary perspectives and will thus be of interest to students in different disciplines who want to understand, develop, or evaluate ANLP technologies.

Prerequisites: Engl/Ling 510 and Engl/Ling 511.