

Spring 2022
Graduate Course Descriptions
English Department

Course number: ENGL/LING 513
Course title: Language Assessment Practicum
Course topic:
Course instructor: Gary Ockey
Prerequisites:
ENGL 519 or LING 519
Course description:
Advanced practicum in language assessment.
Of interest to:

Course number: ENGL/LING 517
Course title: Corpus Linguistics
Course topic:
Course instructor: Bethany Gray
Prerequisites:
ENGL/LING 511 or an introductory course in linguistics
Course description:

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 provides the opportunity to explore areas of linguistics and language study 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).

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.

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 discourse analysis, technical or business communication, language teaching, CALL, language testing, grammar, vocabulary, literary stylistics, and so on.

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 516x.

Course number: ENGL/LING 519

Course title: Second Language Assessment

Course topic :

Course instructor: Gary Ockey

Prerequisites:

ENGL 511 (or equivalent)

Course description:

This course is an introduction to current issues in language assessment. Students learn about key concepts in language assessment, including, construct validity, reliability, authenticity, washback, and ethics. They also gain experience in critiquing and creating various types of test tasks, including selected response item types like multiple-choice and true-false as well as constructed response item types such as summary writing tasks and group oral discussion speaking tasks. Students will learn how to use classical test theory statistics to analyze the psychometric strengths and weaknesses of assessment instruments. Procedures for analyzing both norm-referenced and criterion-referenced tests will be covered. Students will use both Excel and SPSS to complete these analyses.

Of interest to:

The course should be of interest to any graduate students involved in learning and teaching a second language.

Course number: ENGL/LING 520

Course title: Computational Analysis of English

Course topic:

Course instructor: Evgeny Chukharev-Hudilainen

Prerequisites:

ENGL 510 or LING 510, and ENGL 511 or LING 511

Course description:

Concepts and practices for analysis of English by computer with emphasis on the applications of computational analysis to problems in applied linguistics such as corpus analysis and recognition of learner language in computer-assisted learning and language assessment.

Of interest to:

Course number: ENGLISH 523

Course title: Introduction to Old English Language and Literature

Course topic:

Course instructor: Susan Yager

Prerequisites:

None required; course in medieval literature or history or history of the English language recommended.

Course description:

This course introduces you to the earliest forms of written English, texts that are some 1000 years old. It outlines the similarities between early and modern English and emphasizes the value of reading early English closely and carefully. We'll learn the grammar of Old English step-by-step, moving quickly to prose texts and then to the great poetry of the period, including "The Wanderer," "The Seafarer," "The Wife's Lament," and portions of *Beowulf*. We will also study something of the history and culture of early English, and the way people have studied, and thus created, the field. Students successfully completing this course will be able to read simple Old English prose without a grammar or dictionary; read more complex Old English prose and poetry with the aid of notes and references; and better understand the structure of English and thereby enjoy reading modern English closely and carefully. Assessments include several quizzes, a brief oral report, and two papers/projects.

Of interest to:

Students of language, literature, or writing will enjoy learning about the earliest forms of the English language. CWE students, in particular, may relish the practice this course provides in precise and careful reading, as this can enhance the process of both reading and writing.

Course number: ENGLISH 529

Course title: Content Management

Course instructor: Geoff Sauer

Prerequisites:

ENGL 313

Course description:

Strategies for developing and delivering multimodal content via digital media. Focus on the principles of database design, interface development, usability testing, and collaborative content management within professional communication settings.

Of interest to:

Course number: ENGL/GrSt 536

Course title: Preparing Publishable Thesis Chapters

Course instructor: Elena Cotos

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 graduate degree program (preferably in the penultimate semester).*

Course description:

The course is intended for graduate students with original data collected, analyzed, and ready to report in a refereed journal. Best practices for preparing thesis chapters ready for submission as manuscripts will be complemented with feedback that students will receive from disciplinary mentors, writing consultants, classmates, and instructor. Themes of the class include research writing conventions applicable across disciplines, gatekeepers' expectations about research submitted for publication, and practical strategies for increasing the likelihood of favorable reviews from journal editors. Students will be provided with a framework for research writing and publishing that they can further employ to advance within their fields of scholarship.

Of interest to:

The course is of interest to graduate students in different programs, departments, and colleges.

Course number:

ENGLISH 543

Course title:

The Study of Environmental Literature

Course topic :

The Environmental Humanities and Climate Change

Course instructor:

Brianna Burke

Prerequisites:

None.

Course description:

In this course we will use Climate Change as the critical lens through which we will explore how previously constructed boundaries—such as race, class, gender, species, even academic disciplines—are complicated by living within an era of increasing resource scarcity, ecological instability, and a new geological epoch, the Anthropocene. With Climate Change as a broad focus, the course will range through the Environmental Humanities, the largest growing theoretical, transdisciplinary field in our profession today, allowing us to explore not only a range of theories, from Material Ecocriticism to Cosmopolitics, from Animal Studies to Environmental Justice, but also those theories as they intersect with emerging work in the sciences, sociology, rhetorical theory, and linguistics.

Because the course is based in the Literary Environmental Humanities, we will also talk about practical matters, such as what it means to engage in transdisciplinary work and how the

humanities can engage with the social and political world outside of academia. The assignments for the course emphasize professionalization and require writing a range of documents to fit your professional needs and goals, depending on your program of study and career aspirations.

Texts **may** include *Animal's People* by Indra Sinha (2009), *Blackfish City* by Sam Miller (2018), *Oryx and Crake* by Margaret Atwood (2004), *Mama Day* by Gloria Naylor (1989), *Future Home of the Living God* by Louise Erdrich (2017), *Eating Animals* by Jonathan Safran Foer (2010), *The Back of the Turtle* by Thomas King (2014), *Tropic of Orange* by Karen Tai Yamashita (1997), *Beasts of the Southern Wild* (2012), *Okja* (2017), *The Hunger Games* by Suzanne Collins (2008), *Feed* by MT Anderson (2002), and *The Devil's Highway* by Luis Alberto Urrea (2004).

Of interest to:

Course number: ENGLISH/SP CM 548

Course title: Cultural and Critical Theories of Communication and Rhetoric

Course instructor: Abby Dubisar

Course description

Contemporary theories that address the production, reception, and critical evaluation of cultural artifacts and communicative events; these theories address power, ideology, and the norms of public discourse. Theories covered may include Postmodernism, Feminist Theory, Public Sphere Theory, as well as Critical Race Theory, Social Justice Theory, Disability Theory, Queer Theory, and/or Intercultural Theories of Communication and Rhetoric.

Of interest to:

This brand new course is of interest to any individuals who are interested in how power intersects with cultural contexts, rhetorical situations, and communication settings.

Course number: ENGLISH 554

Course title: MFA Workshop: Fiction

Course topic: Short Story Cycles, Linked Stories, and Novels-in-Stories

Course instructor: K. L. Cook

Prerequisites:

This course is designed for students in the MFA Program in Creative Writing & Environment. Permission of instructor is required for students outside the MFA program. Prereq: English 550 + graduate classification.

Course description:

Short story cycles, linked stories, novels-in-stories, rings-of-stories, short story sequences: what is this form, and why can't someone figure out a definitive name for it? It may seem like short story cycles are a contemporary publishing fad, particularly suited to the MFA student who is trying to make the leap from writing short fiction to novels. However, the story cycle form has a longer tradition than the novel, and its practitioners include Boccaccio, Chaucer, Arthur Conan Doyle, James Joyce, Sherwood Anderson, Katherine Anne Porter, Hemingway, Fitzgerald, Faulkner, and Steinbeck. In the last half of the 20th century and the early part of the 21st century, the form accounts for some of the best work of a broad and diverse range of acclaimed writers, such as Joyce Carol Oates, Amy Tan, Tim O'Brien, Louise Erdrich, Alice Munro, Cristina García, Robert Olen Butler, Edward P. Jones, Edwidge Danticat, Italo Calvino, Joan Silber, Elizabeth Strout, Junot Diaz, and Jennifer Egan.

We will read short and book-length examples of short story cycles by classic and contemporary masters, examine the artistic (and publishing) advantages of the form, study its relationship to both the story and the novel, and explore multiple strategies for unifying a collection of stories so that the whole equals more than the sum of its parts. The primary goal of the course will be for you to make significant headway on your own story cycle, collection of linked stories, or novel-in-stories. By the end of the term, you will write, workshop, and revise at least three stories (30-50 pages) and a narrative proposal for a book-length short story cycle. Although the course is designed for fiction writers, it has implications for writers working in other genres who wish to bridge the gap between writing shorter pieces and cohesive book-length works of nonfiction, poetry, and drama.

Of interest to:

See course description. Permission of instructor is required for students outside the MFA program.

Course number: ENGLISH 556

Course title: MFA Workshop: Poetry

Course instructor: Romeo Oriogun

Prerequisites

English 556: Craft & Professional Practice and graduate classification. This course is designed for students in the MFA Program in Creative Writing & Environment. Permission of instructor is required for students outside the MFA program.

Course description

In this MFA workshop, we will broaden and deepen our thinking of poetry, how it works, and how it interrogates truth and wonder. We will be doing this by reading and analyzing the works of poets whose concerns are the environment, wonder, language, history and its implications in our lives. In class, we will explore how these concerns may overlap and intersect. We will also approach the subject of craft, observation, influence in poetry, and witnessing using John Berger's *Camera Lucida* and Harold Bloom's *The Anxiety of Influence*.

The central image of the graduate poetry workshop will be the circle. Every week, in large or small round-table workshops, we will discuss poems generated by members of the class. Throughout the semester, we will also take time to read, discuss and write critically about anthologized poems, poetic theory, and books of poetry by contemporary writers. In addition to submitting the weekly workshop poems, class members will often write a second poem that will be read and commented on by the instructor only, allowing writers in the class to generate and get additional feedback on work that might be risky, fresh, or experimental.

The created poem arises out of the poet's consciousness, memory, and intellect, but parts of the poem are drawn from the converging environment through which the poet walks each day—a world that includes such things as newspaper headlines and the difficult stories they report; conversations participated in or overheard; the complex histories of place; agricultures and the foods and byproducts they produce; photographs of lost or forgotten ones; words heard in passing. In class, we will spend time thinking about the poem's generative environment (social, political, emotional, economic, historical, ecological, geological, to name a few) in order to understand the forces that shape our aesthetics as writers.

Of interest to:

This course is also applicable to scriptwriters, creative nonfiction writers, and fiction writers interested in developing their understanding of the techniques of poetry. Permission of instructor is required for students outside the MFA program.

Course number:

ENGLISH 557

Course title:

Special Topics in Creative Writing

Course topic (if appl):

Travel Narratives: Writing the Postcard & the Souvenir

Course instructor:

Debra Marquart

Prerequisites:

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

Course description:

Think of the long trip home.

Should we have stayed at home and thought of here?

--Elizabeth Bishop, "Questions of Travel"

"We travel, initially," Pico Iyer writes, "to lose ourselves; and we travel, next, to find ourselves. We travel to open our hearts and eyes and learn more about the world than our newspapers will accommodate." This confusion and sharpening of senses that marks so many travel narratives makes them useful texts for all writers to study—if only to observe how a travel writer builds a whole world one sailboat, one roof tile, and one kielbasa at a time through observation and selection of detail.

Travel and its auxiliary themes (journey, pilgrimage, flight, migration, perambulation, wanderlust, immigration/emigration, expatriation, exile) will be the focus of this place-based, reading-intensive creative writing course. Each week, we will read and discuss a longer, primary creative text that speaks to themes of place, environment, ecology, and/or travel. We will write short critical responses that will serve as a basis for our discussion of the assigned readings.

Each week, class participants will also write short creative pieces—in finely-wrought miniature forms, like postcards and souvenirs—that speak to their own experiences, observations, and questions relating to travel. These miniatures will be read aloud and workshopped each week, in small and sometimes large group settings. Over the course of the semester, class members will have the opportunity to expand or combine these miniatures into larger pieces.

We'll also discuss the ethics of travel writing and especially how the impulse to travel can be reconciled in a mid-pandemic/post-pandemic light. In *Tourists with Typewriters*, Patrick Holland and Graham Huggan observe that, at its most innocent, travel writing provides readers a "license for escapism." However, more problematically, travel writing can be an "effective alibi for the perpetuation or reinstatement of ethnocentrically superior attitudes to 'other' cultures, peoples, and places." Through this postcolonial lens, Holland and Huggan demonstrate how readers of travel literature can become "eager consumers of exotic, culturally 'othered' goods."

In our readings/discussions, we will be attentive to what Mary Louise Pratt calls "the imperial eye," the ways that writing about a place can cause it to be commodified; and how travel itself can be seen as an exercise in privilege. We'll also look at what environmental and ecological questions arise out of the growing hunger for travel narratives—how does the encouragement of travel impact one's carbon footprint, and how do travel narratives that honor ecologically fragile locations fuel expansion of tourism into the very regions the writer hoped to preserve through documentation. During the semester, we will wade into these and other conundrums regarding the act of travel and the writing of narratives that employ travel themes.

REQUIRED BOOKS: This course is a reading-as-a-writer course, so we will be reading a combination of novels, poetry collections, and nonfiction texts, all of which speak to issues or

themes related to the subject of travel. We will also read some theoretical texts, excerpts from larger works such as *Questions of Travel: Postmodern Discourses of Displacement* (Caren Kaplan); *Imperial Eyes: Travel Writing and Transculturation* (Mary Louise Pratt); *Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing* (Patrick Holland and Graham Huggan); and *Postcolonial Ecocriticism: Literature, Animals and Environment* (Graham Huggan and Helen Tiffin)

Of interest to:

English 557 is a special topics/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.

Course number: **ENGLISH 559**
Course title: **Creative Writing Teaching Internship**
Course instructor: **K. L. Cook**

Prerequisites:

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

Course description:

In this one-credit internship course, graduate students gain hands-on experience teaching creative writing. It is 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 MFA students an opportunity to teach creative writing.

While some MFA 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 professor will lead the large-lecture classes on Tuesdays, English 559 interns will facilitate or co-facilitate workshops (consisting of 10-12 students) each Thursday afternoon and will serve as the primary contact for the students in these small groups, providing feedback on student 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 and cumulatively count as a full 3-course elective. The workload is contained and manageable and is meant to be easily added to

MFA students' standard semester course load of nine credits. The breakout workshop sections meet on Thursdays from 2:10-3:30.

Of interest to:

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

Course number: **ENGLISH 560**

Course title: **Environmental Field Experience**

Course topic (if appl):

Course instructor: **Debra Marquart**

Prerequisites:

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

Course description:

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.

Course number: ENGLISH 562
Course title: Topics in Film
Course topic: Documenting the Black Experience
Course instructor: Novotny Lawrence

Prerequisites:

None

Course description:

This class examines the manner in which filmmakers have seized the means of production, utilizing documentary cinema to chronicle Black experiences. The course uses non-narrative films to fill in significant gaps in U.S. histories, with particular emphases on topics such as Black representations in cinema, the Civil Rights Movement, and Black participation in sports, among others. In addition to addressing the aforementioned topics in their historical contexts, the class examines the impact and manifestations of these issues in contemporary society.

Of interest to:

This is a cinema class that focuses on issues pertaining to Black history, identity, and culture. As such, it will be of interest to English students with an interest in film, as well as students in disciplines such as African and African American Studies, History, Sociology, and Anthropology.

Course number: ENGL/LING 588
Course title: Supervised Practice Teaching in Teaching ESL
Course instructor: Amy Walton

Prerequisites:

Typically 15 credits completed towards the TESL MA degree

Course description:

This course is designed for students late in their course work with a concentration in Teaching English as a Second Language who are typically in the MA program. The purpose is to provide a supervised classroom practice teaching experience at the culmination of one's studies in TESL. It is an opportunity to put theory into practice and reflect on what is learned in other courses throughout the program, and to begin to demonstrate a philosophy of teaching. Students observe and tutor as part of the course requirements, documenting their tutoring plans and reflecting on their experiences. Wherever possible, students also participate in solo or co-teaching opportunities, with lesson plans documented and complemented with self-reflections on their execution. It is expected that all participation activities in ENGL 588 will be logged and reflected on in writing. Although not required, it is recommended that student teachers videotape his/her own teaching and do a self-evaluation of the video. 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. Because the practicum serves both experienced and novice teachers, it is structured for maximum flexibility in meeting the needs of individual students, especially in whatever areas the student teacher might lack and thus benefit from ESL experience.

Of interest to:

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.

Course number: ENGLISH 589

Course title: Supervised Practicum in Literary Editing

Course topic (if appl):

Course instructor: Debra Marquart

Prerequisites:

Prereq: ENGL 550 and permission of instructor

Course description:

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.

Of interest to:

Course number: ENGL/SP CM 592C

Course title: Core Studies: Professional Communication: Acctg majors only

Course topic:

Course instructor: Charlie Kostelnick

Prerequisites:

12 credits in rhetoric, linguistics, or literature, excluding ENGL 150 and ENGL 250

Course description:

Seminar on topics central to the fields of rhetoric and professional communication or composition.

Of interest to:

Course number: ENGLISH 602B -- **Cancelled**

Course title: Research Methods in Rhetoric, Composition, and Professional Communication: Quantitative Research

Course topic: Quantitative Research

Course instructor: Tina Coffelt

Prerequisites:

ENGL 501/591E

Course description:

A workshop for advanced graduate students in rhetoric and professional communication.

Of interest to:

This course is most applicable to students who wish to conduct quantitative research in an academic setting. Students will read quantitative research articles from composition, technical communication, and business communication in addition to texts on quantitative research methods in communication. Students will complete an independent, quantitative research project related to their research interests with the goal of a conference ready paper. The course covers topics such as variable identification, sampling, hypothesis testing, measurement of variables, survey design, experiments, and content analysis. Students will use SPSS to analyze data with introductory statistical techniques of correlation, regression, *t*-tests, ANOVA, chi-square tests, and inter-coder reliability. Students are invited to discuss research interests and ideas with Dr. Coffelt before enrolling.

Course number: ENGL/LING 623

Course title: Research Methods in Applied Linguistics

Course topic: Qualitative

Course instructor: Gulbahar Beckett

Prerequisites:

Course description:

Qualitative research is a systemic scientific inquiry that collects evidence in an effort to seek answers that can inform the field's understanding of a social or cultural phenomenon. Its aims are to define and explicate human behavior in ways that produce findings that were not determined in advance and that are applicable beyond the immediate boundaries of the study. This course will examine in varying depths what is considered to be the five qualitative approaches to inquiry—narrative, phenomenological, grounded theory, ethnographic, and case study research—focusing on those that are most appropriate for applied linguistics and language education. It will examine the theoretical beliefs that inform the approach in contrast to experimental, quantitative designs. The course aims to provide information that can help guide the choice of qualitative approach so that students can design a study that will address their proposed research questions and highlight why these questions deserve to be answered. It also

aims to help students interpret and critique published qualitative work. Readings will include works that will help students understand the theoretical and practical aspects of qualitative approaches, such as the role of the researcher, research ethics, the techniques involved in data collection (including sampling and recruitment), the choice of data analysis methods, and the wording of research questions for studies that can involve classroom observations, interviews (individual and focus group), case studies, and ethnographies.

Of interest to:

Course number: ENGL/LING 630A

Course title: Seminar in Applied Linguistics

Course topic: Intelligibility and Prosody

Course instructor: John Levis

Prerequisites:

ENGL 511

Course description:

L2 pronunciation researchers and teachers alike agree that prosody, or suprasegmentals, are critical in how we understand each other, in how we hierarchically construct information, and in how we evaluate speakers' stances toward what they are saying. However, most research into L2 pronunciation focuses on segmental features of language. This seminar focuses on the measurement, functions, and research into suprasegmentals, looking at how researchers and teachers approach suprasegmental features of spoken language focused primarily on word-based prosody, rhythm, prominence, pitch movement (intonation), and fluency.

Students will contribute to the class by presenting on important studies, by developing proposals for research, by taking part in a study in which suprasegmentals are central, and by applying suprasegmental research findings to a practical problem regarding tea.

Of interest to:

All students interested in knowing how to research spoken language and connect an understanding of suprasegmentals to their analysis of language.

Course number: ENGL/LING 630B

Course title: Seminar in Applied Linguistics

Course topic: Validation of Language Assessments

Course instructor: Carol A. Chapelle

Prerequisites:

English/Linguistics 519 or equivalent; an introductory statistics class

Course description:

Everyone would agree that language tests should be valid, but how does one go about establishing validity? The answer to this question is not completely straightforward, particularly if we recognize what validity actually means in educational measurement and language testing: “an overall evaluative judgment of the degree to which evidence and theoretical rationales support the adequacy and appropriateness of interpretations and actions based on test scores” (Messick, 1989, p. 13). In this course we will explore how a test developer or testing researcher can develop an argument that will allow prospective test users to make such a judgment. Drawing upon the research and practice in language testing and educational measurement, we will study examples of how validation research is conceptualized and conducted as well as how results are interpreted and used in a validity argument. We will study the modern history of validation principles up to the most recent developments as represented by Kane’s (2013) presentation of interpretation/use arguments and validity arguments and their use in language testing. Students will be required to contribute to the class through their presentation of research papers and technical manuals reporting validation studies, discussion of readings, as well as development of an interpretation/use argument and research plan for a language test that they are studying.

Of interest to:

Students interested in the quality of assessment and testing of language performance and ability for use in a variety of contexts including education and research.

Course number: ENGLISH 631

Course title: Administration and Organization of Multimodal Writing Programs

Course topic:

Course instructor: Dr. Abram Anders

Prerequisites:

(3-0) Cr. 3. Prereq: ENGL 500, ENGL 503, ENGL 504, or ENGL 603

Course description:

Survey of the major components of writing instruction in academic and nonacademic settings. History, theory, organization, and evaluation of writing programs. Guided observation of writing program functions at various institutions and businesses.

In this seminar, we will explore writing program administration (WPA) for multimodal writing programs. WPA work offers a unique example to study the integration of disciplinary expertise and broader administrative and leadership skills. Our course will offer an in-depth exploration of disciplinary research addressing fundamental aspects of WPA work: program and curriculum development; faculty development and instructor training; learning assessment; and working with internal and external stakeholders. We'll also broaden our scope to consider the diverse institutional contexts, writing program types, and WPA roles that exist in our field today.

Of interest to:

This course will be a good foundation for thinking through more programmatic approaches to pedagogical design, delivery, and assessment. It will also offer valuable perspectives on leadership roles both in and outside the academy. Regardless of your interest in a future career involving WPA work, this course will deepen your understanding of rhetoric and composition.