

**Department of English**  
**Miami University**  
*Graduate Courses 2000 – 2001*

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**SUMMER WORKSHOPS**

**ENG 499C/699C**      *Whither Have They Been?: Reclaiming Minority Languages*      (3)

**5/16/00/-6/4/00**

**LuMing Mao**

The workshop is offered by the linguistics program and aims to investigate the central issues surrounding the history of minority language, and the relationship between minority language and their dominant counterpart. Participants will study how minority and dominant language interact with each other and what these interactions mean to minority language and its speakers. They will also learn the policies and politics about minority language revival/survival. Further, they will participate in a week-long language camp in Oklahoma with the Miami Tribe—where they will be learning Miami, its culture, and the Tribe’s recent efforts to recover and to reclaim its language. By participating in this language camp, students will have a rare opportunity to examine, for example, the benefits and costs involved in reclaiming Miami, and to better understand the intricate relationship between language and community, and between the loss of language and the loss of culture. The workshop, open to both undergraduate and graduate students, coincides with an on-going effort by our linguistics program to incorporate the study of minority languages and their cultures into linguistics, and it also aims to connect language studies to real people and to real issues. The workshop is three weeks long, and its tentative schedule is as follows:

Week one (5/15-5/19/00): MWF: 9:00-11:00, 250 BAC, Oxford, Ohio

Week two (5/22-5/26/00): MWF: 9:00-11:00. 250 BAC, Oxford, Ohio

Week three (5/29-6/4/00): MTWRF: 9:00-11:30; 1:30-4:00, Miami, Oklahoma

**ENG 710.I**      *Summer Institute for Literary History:*      (4)  
*Prospero’s Plot and Caliban’s Critique: Literacies, Texts, and New World Nationalisms*

**MTWRF 9-12:30**

**5/15/00-6/1/00**

**Morris Young and Katharine Gillespie**

In recent years, scholarly discussions by Harvey J. Graff, Cathy Davidson, Benedict Anderson and others about specific sites of literacy and literary practices and their connections to the rise of the nation have emerged as important investigations into the production of culture. As Shakespeare writes in *The Tempest*, “what’s past is prologue,” and we will spend the first part of the institute identifying and reading works by “Prospero” figures (those who attempt to write and read the New World) whose respective collections of exploration and travel narratives helped to instruct a whole new generation of readers into negotiating new types of texts that mapped new types of territories. We will then seek critiques by “Caliban,” those who offer counter-narratives

and readings to the imposition of dominant literacies and textual strategies. We hope that the institute will create a more complex understanding of multiple formulations and enactments of literacies, texts, and nationalisms.

The first week of the institute will consider the rise and spread of western literacy in what David Cressy defines as the Tudor and Stuart eras and the concomitant emergence of texts that constructed the New World as a “work” to be read and mastered. The first Prosperian author whose work we will examine within the context of Tudor and Stuart reading practices is Richard Hakluyt, whose “Principall Navigations” drew together a vast array of narratives from around the world in order to construct a literate subject who equated certain types of literary plots with the proper narrative of exploration and conquest. The second is Samuel Purchas, whose “Purchas His Pilgrims” sought to achieve Hakluyt’s ends on an even grander, twenty-volume scale. We will next explore the transatlantic connections to and the development of print culture in the New World by reading a diary written by a Protestant missionary in the late seventeenth and early eighteenth century.

During the second week of the institute, we will examine texts that represent what Mary Louise Pratt has called “autoethnographies,” that is, works written by those who use their newly-acquired literacy to subvert and rewrite the dominant narratives of the empires who had inscribed them as other. These authors will include the indigenous people often rewritten into dominant narratives as well as those writing from seemingly public spheres of literacy but often placed on the margins by their gendered, racialized, or classed subject positions. We will read selections from a letter to the King of Spain written in 1613 by Guaman Pomo (an Andean) and an eighteenth-century almanac by Benjamin Banneker, an African American freeman who was also a poet, scientist, and inventor. Both texts, we will argue, exposed and exploited the gaps between old world scripts and new world readers.

At the end of the second week, we will participate in the conference portion of the Summer Institute, reading works and attending presentations by four distinguished scholars, Anne Ruggles Gere, Harvey Graff, David Hall, and Joanne Rappaport. Students will also have the opportunity to share a working prospectus for their final projects with the speakers who will provide comments and suggestions. We will continue our discussion in the final week by focusing on the early American novel, *Charlotte Temple*, by Susanna Rowson, as well as Cathy Davidson’s study of the novel in early America. This book-length study brings together the concepts of literacy, the production of texts, and the rise of nationalism in an examination of a particular era and text.

#### Course Work and Grading:

As with most seminars, there are reading, writing, and participation components to the course grade. The following components will make up the final course grade:

- Active participation: read all assigned materials and be prepared to discuss.
- Short response papers or participation on a listserv addressing an issue raised in the week’s reading.
- A project prospectus (1 page) to be shared at the conference.
- A final project (10-15 pages).

**SUMMER I: May 15 – June 23, 2000**

**ENG 640**                      *Narrative Structure and Sexuality in British Fiction*                      (4)

**M/W 1-3:55**

**Susan Morgan**

This seminar will be a brief consideration of five canonized British novels in terms of the interplay of representations of gender and of sexuality they offer. We will ground these representations of what does or does not constitute the erotic in contemporary theoretical concerns about the cultural and political function of literature and about the definitions, national and international, of gendered identity. We will attend particularly to some fundamental reading questions: how to analyze and evaluate the narrative structure of a novel, how to take it apart critically, and how to decide what we have when we do so. The books we will read are *Moll Flanders*, *Mansfield Park*, *House of the Seven Gables*, *Lord Jim*, and *The Ambassadors*. There will also be secondary materials. Requirements include reading – and finishing – a novel each week (along with assigned secondary materials) before we begin discussing it, participating in class discussions, presenting one 15-minute class report, and submitting, on time, a 12-15 page final paper.

**SUMMER III: June 26 – August 4, 2000**

**ENG 606**                      *Writing for Academic Publication*                      (4)

**M/R 1-3:55**

**Alice Adams**

The course will prepare students to meet professional expectations: 1) publishing scholarly articles in academic journals in their fields and 2) writing applications for grants, dissertation and postdoctoral fellowships. The course will not provide help so much with the content of these papers and fellowship applications; students are required to enlist the aid of a professor, perhaps a committee member, for help with content. The professor conducting this course will help students learn about, and help take them through the motions of, publishing and applying for grants. The course will also give students the opportunity to share their work with other students and with a faculty member who may or may not be familiar with their field.

During the course, students will become acquainted with journals in their fields and learn how to select journals most likely to publish their work. Students will revise papers for publication in a workshop setting, and they will become familiar with the process of submitting to journals and negotiating for publication. They will learn how to write grant and fellowship proposals for audiences outside their own fields. The course should be taken by anyone who has a promising paper s/he has written for a conference, seminar, or independent project and/or those who plan to prepare applications for dissertation fellowships, postdoctoral fellowships, or other grants.



**SEMESTER I August 22 – December 15, 2000****ENG 601** *Introduction to Language and Linguistics* **(4)****R 1-3:40****LuMing Mao**

ENG 601 aims to provide an overview of language studies with a focus on the 20th century. We will start with Ferdinand de Saussure and some other major figures to explore issues concerning, for example, synchronic and diachronic linguistics, structuralism and post-structuralism, illocution and perlocution, and discourse and gender. Within the context of linguistics studies in the 20th century, we will then direct our main attention to two special topics: pragmatics and critical discourse analysis. Using Grice, Duranti/Goodwin, and Bakhtin, we hope to focus on how utterance or meaning is always in flux. Using Fairclough, van Dijk, Gee, and Voloshinov, we hope to examine how text, genre, and sociocultural practices together generate and transform meaning. Your responsibilities include: (1) active in-class participation; (2) pairing with peer to lead class discussion; (3) short essay; and (4) a seminar paper of “canonical length.”

Austin, J. L. *How to Do Things with Words*. 2nd ed. Ed. J. O. Urmson and Marina Sbisa. Cambridge: Harvard, 1975.

Bakhtin, M. M. *Speech Genres and Other Late Essays*. Ed. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1986.

Cameron, Deborah. *Feminism and Linguistic Theory*. 2nd ed. New York: St. Martin, 1993.

---. *Verbal Hygiene*. London: Routledge, 1995.

de Saussure, Ferdinand. *Course in General Linguistics*. Trans. Wade Baskin. New York: McGraw-Hill, 1966.

Duranti, Alessandro, and Charles Goodwin, eds. *Rethinking Context: Language as an Interactive Phenomenon*. Cambridge: Cambridge UP, 1992.

Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Longman, 1995.

Gee, James Paul. *Social Linguistics and Literacies: Ideology in Discourses*. New York: Falmer, 1990.

Mey, Jacob L. *Pragmatics: An Introduction*. Oxford: Blackwell, 1994.

Newmeyer, Frederick J. *The Politics of Linguistics*. Chicago: U of Chicago P, 1986.

Voloshinov, V. N. *Marxism and the Philosophy of Language*. Trans. Ladislav Matejka and I. R. Titunik. New York: Seminar P, 1973.





*Marrow of Tradition*; selections by Booker T. Washington, W.E.B. DuBois, and Anna Julia Cooper. In addition, there will be a packet of contemporary theory and criticism

Course requirements will include leading one class discussion, creating a research proposal and annotated bibliography, and writing a 15-20 page research essay. At the end of the semester, we will organize and conduct a mini-conference on race, slavery, and literature, where students will present conference-length versions of their research essays.

**ENG 692**                      *Introduction to Technical & Scientific Communication*                      (4)

**MR 4-6:40, W 4-5:00 Workshop (optional)**                      **Jean Lutz**

This course addresses history, theory, and practice in technical and scientific communication. Of the four+ hours allotted to the course, a two-hour portion is devoted to reading, roundtables with practicing professionals, and discussion. A second two-hour segment addresses basic and advanced writing strategies--including an introduction to problem-solving--and standard genres. Completing projects for clients is typical. An optional 1-hour workshop on tools and technology for completing projects will be offered on Wednesdays from 4-5.

**ENG 693**                      *Editing for Technical & Scientific Communicators*                      (2)

**T 1-3:40 (8/22-10/13. Part I Sprint Course with ENG 696)**                      **Paul Anderson**

Roles, responsibilities, and practices of the editor of technical and scientific communications.

**ENG 695**                      *Linguistics for Technical & Scientific Communicators*                      (2)

**T 1-3:40 (8/22-10/13. Part I Sprint Course with ENG 602)**                      **Jennie Dautermann**

The major objective of this course is to prepare MTSC students to analyze and adapt to language practices in their future professional communities. It offers insights into the relationship of community contexts to oral and written language use and how language shapes and is shaped by organizational cultures. Students will gain a basic awareness of linguistic analysis at the discourse level, review language issues at stake in professional discourse communities, and carry out supervised practice in the analysis of naturally occurring talk and texts.

**ENG 696**                      *Management for Technical & Scientific Communicators*                      (2)

**T 1-3:40 (10/16-12/15. Part II Sprint Course with ENG 693)**                      **Paul Anderson**

Introduction to responsibilities of people who manage technical and scientific communication systems, including in-house communication departments, independent companies, organization-wide information policies, and professional journals and similar publications.



**ENG 710.B** *Rethinking “American” Literature* (4)  
**R 1-3:40** **Rodrigo Lazo**

“If the discipline of ‘American’ literature can be defined as the teaching of those few great artists who best express the true meaning of America and of America’s exceptional mission in the world, then it may be accurate to say that the discipline has ended,” writes Gregory Jay. Indeed, in the wake of canon revisions and the influence of cultural studies, gender studies, and ethnic studies, the very idea of “American literature” seems untenable. Further complicating the matter, a growing disciplinary interest in transnational writers and globalization has ruptured the notion of America (the United States) as a nation/notion that remains within national borders. Teachers of American literature today must face the inevitable questions: What is it? How do I teach it? This seminar will ask you to take up those questions. We will read a variety of critical debates by scholars who are engaged in reconceptualizing the field(s) of American literatures. Much of the reading will be theoretical and critical, but we will also discuss novels, poems, and essays from different historical periods.

This seminar will contain a strong pedagogical component. You will be required to attend several meetings of an undergraduate American literature survey course (for example, ENG 141, 142, 143) taught by a professor in the department. You will observe the class and think about your own pedagogical goals in teaching such a course. At the end of the semester, each student will be required to turn in the following materials: a syllabus for either a college- or high school-level American literature survey; a set of classroom exercises; a 10- to 15-page paper explaining how the syllabus was constructed. Other requirements include weekly responses posted to an e-mail discussion group and two short papers.

Readings will be chosen from the following: critical essays by Lauren Berlant, José David Saldívar, Homi Bhabha, Benedict Anderson, John Guillory, Deleuze/Guattari, Donald Pease, Janice Radway, Doris Sommer, and Mary Helen Washington; William Wells Brown, *Clotel*; Zitkala-Sa, *American Indian Stories*; José Martí, *Versos Sencillos*; and Edwidge Danticat, *The Farming of Bones*. Our discussions will focus less on specific literary works and more on the theoretical underpinnings of various approaches to American literature. If you have not done so recently, you should read *Huckleberry Finn* and *The Yellow Wallpaper* over the summer.

**ENG 732** *Histories and Theories of Rhetoric and Composition* (4)  
**T 7-9:40** **John Tassoni**

This course provides an introduction and overview of the field of composition and rhetoric in the context of a broader examination of the relative value of theoretical and practical knowledges. We will familiarize ourselves with the history of rhetorical theory from classical Greece and Rome through postmodern rhetoric and study the theoretical dimensions of contemporary writing instruction, such as expressivist, current-traditional, and cultural studies approaches. At the same time, we will explore questions concerning the role theorizing might play in our own professional lives as teachers and researchers: What is theory? How do theory and practice inform one another? Can theory-building speak to local concerns? How does the

production of theory shape scholarship, and likewise, what forms of scholarship produce theory?

We will consider such questions in regard to readings that include Sidney Dobrin's *Constructing Knowledge: The Politics of Theory-Building and Pedagogy in Composition*, Paulo Freire's *Pedagogy of the Oppressed*, Joe Harris's *A Teaching Subject: Composition Since 1966*, and James Berlin's *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*. We will also read a series of handouts and articles in anthologies (TBA). We'll work jointly and individually on extended journal projects, and each student will write one 10- to 15-page paper developed from her/his interests and issues we discuss in class.

**ENG 733**

***Contemporary Rhetorical Theory***

**(4)**

**T 1-3:40**

**Susan Jarratt**

A survey/major figure course starting with Nietzsche's rhetoric lectures and including major names in rhetoric proper (K. Burke, Booth, Toulmin, Rorty), authors who "cross over" from literary theory (Bakhtin, Derrida, Habermas), and figures who offer rhetorical theorizing related to race, gender, and nationality (Gates, Spillers; deLauretis, hooks, Alcoff; Anzaldúa, Deloria). Students will write weekly responses, a short mid-term essay, and a longer analytical paper at the end of the course.

**SEMESTER II January 8 – May 4, 2001**

**ENG 605** *Issues of the Profession* (2)

**W 11–11:50** **Jim Reiss and Mary Jean Corbett**

A weekly forum on issues of the profession, including the fields of literature, composition, and rhetoric, and creative writing. The focus will be on English as an academic profession, but non-academic applications of graduate study will be considered as well. This is a credit/no-credit course, with topics for discussion to be generated by both faculty and students.

**ENG 617** *Capitalizing the Canon: Chaucer* (4)

**W 1–3:40** **Britton Harwood**

This course starts with two assumptions. First, Chaucer self-consciously and successfully invented himself as the beginning of “literature” in English. Second, two of the best-known living Chaucer critics have argued, perhaps uncritically, that the trajectory of Chaucer’s career heads towards the free market future, commercial, robust, associationist, and pluralist: Tocqueville’s America, in short.

In understanding the canon of “literature” in English, whether to fortify it or disturb it, an experience of Chaucer would seem to be as indispensable as the knowledge of Shakespeare, who made major use of him (see, for example, E.T. Donaldson’s *The Swan at the Well*). Through the mid nineteenth century, there was no beginning but Chaucer, and major writers from Spenser through Morris not only appropriated his work but were changed by him. Dryden, for example, recorded a shift in his political views after he had discussed Chaucer with Milton. The very idea of a canon is, of course, ideological; and while there will be no time to take up the idea of Chaucer as it was used from the early modern period on, one of the foci of the course will be an inquiry into the ideological function of Chaucer at the present time.

The Chaucer texts we will work on together as a seminar will include the *Book of the Duchess*, the *House of Fame*, the *Parliament of Fowls*, the *Legend of Good Women*, *Troilus and Criseyde*, and most, but not all, of the *Canterbury Tales*. Students will take turns initiating meetings of the seminar by introducing one or two current, influential stances on the Chaucer text at issue, including those taken by feminisms, historicisms both materialist and otherwise, and queer theory. Two papers of moderate length will be required, but no final exam. Grades will rest one-third on each of the two papers and one-third on other kinds of participation in the work of the seminar, including the leadership of meetings and contribution to a listserv.

**ENG 640** *Victorian Theatricality* (4)  
**R 1–3:40** **Kerry Powell**

The seminar will investigate on one hand the performative nature of Victorian culture, and on the other hand the ideologies that performance on stage helped to create and sustain in that culture. To do so, we'll rely in part on theorists and critics including Butler, Litvak, Auerbach, Corbett, and yours truly. We'll consider as competing enactments of gender the Contagious Diseases Acts for the regulation of Victorian prostitutes, the "moral purity" movement joined by leading Victorian feminists, and the Criminal Law Amendment of 1885 with its criminalization of "gross indecency." Last, but not least spectacular, the trials of Oscar Wilde—"the great tragedy of my life," as he called it—will be considered as the performance of a new gendered identity that opposed the regulatory fictions defining him as "unmanly," "against nature," and a perpetrator of "gross indecency."

We'll read a wide selection of Victorian literature, from Arnold's poems insisting on an authentic and conventionally gendered self to Wilde's essays and plays with their radical belief that one becomes what one performs. While inquiring into the theatricality of Victorian life and writing, the theatre itself will become an important consideration for us. We'll look into the gendering of theatre as an institution, considering actors and directors as well as a range of Victorian plays. Some recent work on melodrama and on the intertextuality of fiction and drama in this period will be helpful, and in this connection we'll compare stage-and-page versions of narratives that may include *Jane Eyre*, *Oliver Twist*, *Lady Audley's Secret*, *Dr. Jekyll and Mr. Hyde*, and *Votes for Women*. The theatre, the most neglected of Victorian art forms today, will emerge from this seminar as central to Victorian society, dramatizing cultural meaning but leaving itself vulnerable to the recognition that behind its stylized gestures and utterance there is no expressive, essential reality. That recognition provides an opening for a few, such as Wilde, to stage their own subversive performances, even though at risk and within limits.

**ENG 650** *Graduate Fiction Workshop* (4)  
**T 4:00-6:40** **Peter Orner**

**ENG 651** *Graduate Poetry Workshop* (4)  
**T 1:00-3:40** **Keith Tuma**

**ENG 680** *Studies in American Literature, 1865-1919* (4)  
*Cultural Consensus and Reality Effects: Realism, Naturalism, and Local Color*

**T 4:00-6:40** **Sabine Engel**

The term “realism” suggests accuracy and “objectivity” of literary representation. Yet what seems “realistic” to one generation, the next invariably considers conventional and inauthentic. In other words, each portrayal of life is at once a particular interpretation. With this in mind, we will focus on late-19<sup>th</sup> century American narrative and its reality effects. How do such effects come about? What cultural work do these narratives perform and what theoretical frames might render it most transparent? Primary readings will include texts by Twain, Chopin, Jewett, Garland, Chesnut, James, Howells, Wharton, Dreiser, and Norris; secondary texts by Auerbach, Bell, Brodhead, Foucault, Howard, Kaplan, McCullough, Michaels, Sundquist and others. Each participant will prepare an annotated bibliography, write a 20pp. research paper, and direct a class discussion.

**ENG 690** *The American Postmodern* (4)

**R 4–6:40** **Barry Chabot**

This seminar will investigate what it might mean to term a contemporary American novel or author “postmodern”. It will follow several strands: (1) readings about contemporary architecture by Charles Jencks and others; (2) readings among influential statements about postmodernism by Frederic Jameson, David Harvey, Linda Hutcheon and others; and (3) readings in American fiction written since 1960 that have been called postmodern. The literary readings are likely to include fiction by Nicholson Baker, John Barth, Donald and Frederick Barthelme, Don DeLillo, William Gibson, Chang-rae Lee, Lorrie Moore, Thomas Pynchon, and Ishmael Reed.

All participants will be responsible for leading the discussion for the first hour of one seminar session, will contribute several postings to the seminar listserv, and will write a 15-20 page term paper that will be developed in several required stages over the course of the semester.

**ENG 691** *Shakespearean Dramaturgy* (3)

**MWF 12:00–12:50** **Howard Blanning (Theater)**

**ENG 694** *Documentation Development and Electronic Delivery* (4)

**TR 5:00–7:40** **Katherine Durack**

In this course, you will practice specific skills for developing, evaluating, and delivering technical and scientific communications in print and online. The course considers functional aspects of design for individual documents as well as those that are part of document libraries. Additionally, we'll explore industry trends as well as social and rhetorical aspects of technology.

Our exploration will follow four major themes:

- Demonstrating value: The business of technical communication
- Analyzing long documents & writing structured documentation
- Writing for an international audience
- Rhetorical and social implications of technical and scientific communication

**ENG 697      *Information Design for Scientific and Technical Communicators*      (4)**

**MW 4:30–7:10 [Some Wednesday classes remote]**

**Susan Gertz**

This course focuses on the principles of effective document design and the role of the technical communicator in the design process. The goal of the course is to teach students to understand and apply professional design principles and production techniques to create scientific and technical communications that are effective for their audiences and purposes. In support of this goal, students learn a variety of skills and techniques for planning and creating well-designed documents. These skills and techniques include designing with thumbnails and grids; selecting typefaces and sizes of type; using professional typography; using professional desktop publishing systems, including software for page layout, vector-based drawing, image-editing, and pre-press production; choosing and editing appropriate art such as photographs, drawings, and charts; working with spot and process color; and planning projects for various print technologies and budgets.

**ENG 699.A      *Teaching Workshop – College Composition*      (2)**

**W 10–10:50**

**Diana Royer and Kay Siebler**

**ENG 699.B      *Teaching Workshop – English 313, 315*      (2)**

**TBA**

**Jean Lutz**

**ENG 710.A      *African American Autobiographies 1950 – Present*      (4)**

**T 1–3:40**

**Cheryl Johnson**

This seminar will focus on African American Autobiographies from 1950 to the present. Writing both within and against the tradition of slave narratives, these autobiographies interrogate race and racial identity(ies) within the context of the Civil Rights Movement, the Black Power Movement, and affirmative action. In addition to critical essays, we will read books such as bell hooks' *Bone Black*, Assata Shakur's *Assata*, Martin Luther King's *The Autobiography of Martin Luther King, Jr.*, Elizabeth Kytle's *Willie Mae*, Elaine Brown's *A Taste of Power*, Henry Louis Gates' *Colored People*, Audre Lorde's *Zami: a New Spelling of My Name*, *The Autobiography of Malcolm X*, Jill Nelson's *Volunteer Slavery*, and Claude Brown's *Manchild in the Promised Land*. Please note that this is a partial list of books for the seminar.

**ENG 734** *Composition Since 1963* (4)  
**R 4–6:40** **Kate Ronald**

This seminar will study the most recent history of Composition and Rhetoric as a field of study. We will begin in 1963, with the publication of Richard Braddock's *Research in Written Composition*, the study that led to the renaissance and growth of Composition over the last thirty-five years. We will follow and trace the influences of such movements as process, expressivism, social construction, and feminism. We will examine how teaching practices and curricula have changed as a result of these movements in the field. We might, if we have time, look at how Composition has written its own history during this period. My overall goal is for students to know their most immediate heritage, to recognize its presence in our work today, and to speculate and plan for how that work should change in the next thirty years.

Readings will include (at least) *The Braddock Essays*, a collection of award-winning articles from *College Composition and Communication*, edited by Lisa Ede; *A Teaching Subject: Composition Since 1966*, by Joe Harris; and a selection of readings from the major figures of the last thirty-five years.

Students can expect to write a weekly reading/teaching journal and to propose, write and deliver a major presentation/paper.

**ENG 736** *Linguistics and Writing* (4)  
**T 4–6:40** **Paul Kei Matsuda**

The purpose of this course is to explore the relationship between linguistics (broadly defined) and writing theory, research and instruction. We will begin by considering the historical context, examining how writing has been defined and studied in linguistics, and how linguistics has contributed to composition studies and vice versa. We will then explore various approaches to the study of written discourse, and their implications for writing theory, research and instruction.

**ENG 740** *Feminist Literary Theory* (4)  
**F 1–3:40** **Vicki Smith**

This course will be part historical (beginning in the 1970s) and part an examination of significant feminist texts in particular fields of theory. For example, in the historical section we would read selections from Ellen Moers, Gilbert and Gubar, Shoshana Felman, Jane Marcus, Annette Kolodny, Janice Radway, etc. This would provide an historical overview of sorts of the initial concerns of, and blindspots within, early feminist criticism. The majority of the class would then examine signal texts produced in feminist theory's engagement with Marxism, psychoanalysis, deconstruction, popular culture and lesbian theory. Critics here might include Hortense Spillers, Barbara Christian, Michelle Barret, Laura Mulvey, Tania Modleski, Teresa de Lauretis, Donna Haraway, Gayatri Spivak, Judith Butler, Kaja Silverman, Naomi Schor, Nancy K. Miler, Joan Scott, Evelyn Fox Keller, Peggy Kamuf, Elizabeth Abel, Nancy Armstrong, Gloria Hull, Angela Davis, etc.