

MIAMI UNIVERSITY
Department of English
Graduate Courses 2001 - 2002

SUMMER I
May 15 – June 22, 2001

ENG 660 *The Recent British Novel* (4)
MTW 10 – 12:55 **Bill Hardesty**

In this course we'll read a selection of fiction written since 1984 by persons residing in the British Isles (regardless of passport) or residing elsewhere as acknowledged expatriates. We'll be concerned primarily with two questions: (1) what is the contemporary meaning of "British"?-- that is, in what ways do the texts reflect the postcolonial, multicultural society that the UK is becoming (or has become)?; and (2) in what ways are these texts postmodern artifacts, in style, method, or feel? Our methodology will be an eclectic mixture of formalism and cultural studies. Because of the time pressures in summer sessions, we'll concentrate on shorter but representative texts, almost certainly including Julian Barnes, *Flaubert's Parrot*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Salman Rushdie, *Haroun and the Sea of Stories*; Beryl Bainbridge, *An Awfully Big Adventure*; and Barry Unsworth, *Morality Play*. We'll choose two or three additional texts once we meet together. I'll ask you to do in-class presentations on the texts and to write brief papers responding to the texts, as well as a longer seminar paper.

SUMMER IV
July 16 – August 17, 2001

ENG 730 *Gender, Organizations, and Language* (4)
TWR 1 – 4:30 **Jennie Dautermann/Jean Lutz**

This course will be devoted to the ways in which gender, organizations, and language intersect. To frame our readings and discussions in this seminar, we will begin by exploring works which complicate views of gender and language (J. Butler, J. Coates, L. Code, D. Fuss, C. Gilligan, C. Kramarae, P. Eckert, D. Spender) and women and composing (Acker, Allen, Flynn, Graves).

We'll also discuss articles in management, organizational theory, and composition to determine what these researchers have discovered in looking at gendered language as it is played out in the exploitation, oppression, and misrepresentation of women in organizations (Burrell and Hearn,

Buzzanell, Martin). We'll then turn to representations of women in the workplace in film, documentaries, and fictional and non-fictional accounts in print. We'll examine the ways visual representations of "the professional (and nonprofessional) woman" reinforce verbal stereotypes.

To enrich the context of our view of working women's lives, we will invite visitors from academe and industry to offer their own perspectives on the ways various representations of working women affect their own professional lives.

Course requirements will include student-led discussions (assigned), a course "scrapbook" of cultural artifacts which represent women in the workplace, and a final paper of approximately 20 pages. The scrapbook and paper should work together to look at, for example, feminist or woman-owned organizations, a professional group of women, or an issue in working women's lives.

Tentative Reading list:

We want to look at some of the classics about gender, epistemology, and language such as:

- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. New York: Routledge, Chapman & Hall, Inc.
- Cameron, Deborah (1998). *Feminist Linguistic Theories*. In *Contemporary feminist theories*, edited by Stevi Jackson and Jackie Jones. New York: New York University Press.
- Coates, J. (1986) *Women, men, and language: A sociolinguistic approach to sex differences in language*.
- Code, L. (1991). *What can she know? Feminist theory and the construction of knowledge*.
- Fuss, D. (1989). *Essentially speaking: Feminism, nature, and difference*. New York: Routledge, Chapman & Hall, Inc.
- Gilligan, C. (1982). *In a different voice: Psychological theory and women's development*. Cambridge, MA: Harvard University Press.
- Kramarae, C., Shultz, M. and O'Barr, W. M. (1984). *Language and Power*.
- Romaine, Suzanne (1999). *Communicating gender*. Mahwah, NJ: L. Erlbaum Associates.
- Weiler, K. (1988). *Women teaching for change: Gender, class, and power*. MA: Bergin & Garvey Publishers, Inc.

We'll also look at works that overtly link writing and feminist theory:

- Allen, Jo (1991). "Gender issues in technical communication studies: An overview of the implications for the profession, research, and pedagogy." *Journal of Business and Technical Communication* 5, 371-392.
- Fishman, P. M. (1990). "Conversational insecurity."
- Flynn, E. (1988). "Composing as a woman."
- Graves, H. B. (1993). "Regrinding the lens of gender: Problematizing writing as a woman."
- Sattel, J. W. (1983). "Men, inexpressiveness and power."

We'll connect feminist theory and research to organizational theory, through works like these:

- Acker, J. (1990). "Hierarchies, jobs, bodies: A theory of gendered organizations." *Gender and Society* 4, 139-158.
- Burrell, G. and Hearn, J. (1989). "The sexuality of organizations." In J.Hearn, D. L. Sheppard, P. Tancred-Sherriff, and G. Burrell (Eds.), *The Sexuality of Organizations* (pp. 1-28). London: Sage.

SEMESTER I
August 21 – December 14, 2001

ENG 602 *Rhetoric for Technical and Scientific Communicators* (2)
R 1 – 3:40 10/15-12/7/01 (Part II Sprint Course with ENG 695) **Jennie Dautermann**

This sprint-length introduction to the study of rhetoric highlights the major issues of traditional rhetoric as they are understood by professional writers and researchers in modern settings. Since many students take this course as a requirement for the MTSC program, particular attention will be paid to the application of rhetoric to the domains of technical and scientific communication.

ENG 603 *Introduction to Literary and Cultural Theory* (4)
T 1:00 – 3:40 **Susan Morgan**

This course is an introduction to some of the various issues and topics in contemporary literary theory. We will look at such well-known methodologies as cultural studies, gender and ethnicity, colonialism/postcolonialism, discourse theories and geography and nationalism. We will take up the central question of why the issues these theorists ask are relevant and even central to the study of literature. The authors we will read include Michel Foucault, Catherine Belsey, Terry Eagleton, Louis Althusser, Adrienne Rich, Judith Butler, Joan Scott, Donna Haraway, bell hooks, Cynthia Enloe, Simon Gikandi, Edward Said, Alison Blunt, Paul Gilroy, Barbara Christian, Benedict Anderson and others.

The course requirements include, along with the reading, a class presentation, some brief response assignments, a short midterm paper and a final paper.

ENG 650 *Graduate Fiction Workshop* (4)
T 4 – 6:40 **Eric Goodman**

ENG 651 *Graduate Poetry Workshop* (4)
W 1 – 3:40 **David Schloss**

ENG 660 *British Modernism* (4)
R 4 – 6:40 **Keith Tuma**

This course will begin with the reading of recent studies of the construction and fate of “Englishness” and “Britishness” in the 20th century. Recent books by Simon Gikandi, Ian Baucom, Antony Easthope will be read together with earlier work by Tom Nairn, Perry Anderson, and others as we outline one of our concerns: national identity in the UK. The course

will then read selectively in canonical and non-canonical English and Scottish poems and novels, possibly with brief looks at American and Irish work that might be read beside the English and Scottish work. Our emphasis will be on modernist literature and poetry specifically as we test the limits and locations of an “international modernism”. We will also spend at least one week discussing historical (e.g., T. E. Hulme, Wyndham Lewis, David Jones) and recent accounts of modernism as an aesthetic and cultural movement (or movements). Some sampling of English anti-modernist literature and discourse will be included. The whole of the 20th century will be fair game in the course, but a significant part of the seminar will focus on the years 1910-1945, where we will find writers including Ford Madox Ford, T. S. Eliot, Mary Butts, D. H. Lawrence, Hugh MacDiarmid, Lynette Roberts, Charlotte Mew, and W. H. Auden. The course will require students early on to develop their own areas of interest and to prepare seminar sessions wherein those interests are explored with the rest of the group. As we read for these sessions we will also read extensively in poetry and selected fiction to survey some of the work we will not be examining with a closer focus. The final product of the seminar will be a course paper of circa 20 pages.

ENG 690 *The Harlem Renaissance* (4)
R 4 – 6:40 **Cheryl Johnson**

This course will begin with a discussion of the ideological debates by Booker T. Washington, Marcus Garvey, and W.E.B. DuBois, over the very meaning of the racialized body in American culture and the influence of these debates on the literary aesthetics and criticism of the Harlem Renaissance. We will read representative literary and critical texts and situate these within contestations over the place and function of race in literature. Requirements include one presentation on a critic, writer, or other major player (such as Carl Van Vechten or Mrs. Rufus Osgood Mason) of the renaissance, sharing your topic and research for your final paper, and a 15-20 page research paper.

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. A 1-hour workshop on technology will also be part of the course.

ENG 693 *Editing for Technical & Scientific Communicators* (2)
T 1 – 3:40 8/21-10/12/01 (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)**R 1–3:40 8/21-10/12/01 (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 10/15-12/7/01 (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 698.A *Teaching Workshop for College Composition* (2)**W 10 – 10:50** **Diana Royer/Brenda Helmbrecht**

Required workshop for first-year Graduate Assistants and Teaching Associates.

ENG 698.B *Teaching Technical and Business Writing* (2)**W 10 – 11:50** **Jean Lutz**

Required of new graduate assistants teaching ENG 313/315. Readings, discussion, practice grading sessions, activities with current graduate (teaching) assistants and practical exercises form the basis of this 2-hour course.

ENG 710 *Teaching Literature* (4)**M 1 – 3:40** **Mary Jean Corbett**

In this first-time course offering, initiated at student request, I hope, first and foremost, to collaborate with students on establishing what the syllabus for the course will look like. That is, while we will begin reading one or more reflective texts by experienced teachers to help set the tone, the crucial work of the first weeks will be to make our plan for the rest of the semester. Students will be responsible for identifying the topics the class will pursue, researching and gathering the readings for the course, and formulating the directions that we will pursue throughout the term. Working in teams, students will themselves organize and prepare the particular units we will cover. Thus making the syllabus for the course itself will be an important learning tool, as we begin to explore the enormous range and variety of questions and issues that could potentially form the basis of such a course. In addition to formulating and

implementing the syllabus, we will also collaboratively generate the course requirements and determine the criteria for evaluation and assessment.

Depending on student interest and level of teaching experience, we might emphasize a number of different elements in the course as a whole. We could incorporate practical, “how-to” pedagogical methods into our syllabus by discussing strategies for maximizing participation, for incorporating writing into the literature classroom as a learning tool, and for encouraging the expression of multiple interpretive stances. We could make syllabi and lesson plans for ENG 112, for the survey courses that doctoral students regularly teach in their third year, or for other classes students hope to have the opportunity to teach in the future. We might organize units on teaching works from particular genres (e.g., poetry, short fiction, and film), or discuss the various ways of introducing undergraduates to literary and cultural theory. We could examine the pedagogical literature on a particular text by using a volume from the MLA *Approaches* series, or invite faculty and graduate students from the department to meet with the seminar to participate and evaluate teaching demonstrations. These are my initial ideas, by no means an exhaustive list, about activities and directions we might pursue.

ENG 734 *Issues in Composition Pedagogy: Race, Rhetoric and Writing Otherness* (4)

M 4 – 6:40

Morris Young

This course will consider issues of Otherness in the theorizing and practice of composition pedagogy. In particular, this course will examine the ways race and ethnicity inform our teaching and research. How do we construct our students whether they are marked as racial/ethnic minorities or from dominant homogeneous communities? How do we construct ourselves as teachers whether we are marked as racial/ethnic minorities or teach students who are from racial/ethnic minorities when we are from dominant homogeneous communities? How and why does Otherness enter the classroom? How does self-defining or assigning positions of Otherness affect the ways we teach, learn, and compose? We will consider the various institutional, cultural, and personal expectations about how to teach, what to teach, and whom we are teaching. While we will examine the theorizing of composition pedagogy and how various theoretical discussions inform our classroom practice, we will also think about the development and use of rhetorics generated around racial/ethnic identities.

The seminar will begin with theoretical considerations on the intersections of race/ethnicity and rhetoric and the generation and conditions of “minority” discourses. Over the rest of the term we will read these “theories” through autoethnographic narratives (e.g., bell hooks, Victor Villanueva), ethnographic studies of communities (e.g., Juan Guerra), and critical discussions about race, rhetoric, literacy, and the teaching of writing.

Readings may include work by Lisa Delpit, Andrea Fishman, Anne Ruggles Gere, Keith Gilyard, Juan Guerra, bell hooks, Cheryl Johnson, Shirley Logan, Min-Zhan Lu, Scott Lyons, Gail Okawa, Malea Powell, Jacqueline Jones Royster, and Victor Villanueva.

Required work will include facilitating class discussion, weekly response papers, a book/journal review (or annotated bibliography) of an issue that emerges in class, a short paper (5 pp.) and a longer paper (15-20 pp.).

ENG 740***Performance Theory and Performativity*****(4)****R 1 – 3:40****Katie Johnson**

In recent years, growing attention has been given to the performative quality of language, culture, and human activity in fields as diverse as literary studies, anthropology, theatre studies, sociology and philosophy. Much of this work has culminated in the field of “performance studies,” where scholars examine the performative nature of texts in culture, texts as culture, and culture as texts. From the performative utterance of language to the performance of sex and gender, we will scrutinize how performance is articulated across the disciplines. We will be exploring the social dramas that our culture enacts, asking what cultural work these “stagings” perform.

We will look at the use of theatre metaphors in anthropology (expressed most succinctly by Victor Turner’s notion of the theatricality of everyday life or Richard Schechner’s study of ethnographic performances); at theories of the performative in language (J.L. Austin, Jacques Derrida, and Pierre Bourdieu); at theories of gender, sex, and drag performance (Judith Butler, Sue-Ellen Case, Rebecca Schneider, and Kate Bornstein); at technological performativity and cyborg theory (Donna Harraway, Philip Auslander, Barbara Creed, and Orlan); at the performance of “race,” ethnicity, and nation (bell hooks, Guillermo Gómez-Peña, and Jeffrey Mason); and at manifestations of cultural performances (Peggy Phelan, David Róman, Eve Kosofsky Sedgwick, and Jean Baudrillard). In addition, we will look at writers and performers whose works feature the performative, many of whom blur the line between “performance” and “real life”: performance artists Guillermo Gómez-Peña, Coco Fusco, Karen Finley, and Adrian Piper; playwrights Caryl Churchill, Suzan-Lori Parks, Anna Deavere Smith, Lee Breuer, and Wole Soyinka; dance-theatre artist Bill T. Jones and his work with the terminally ill; “documentary” filmmakers (Trinh T. Minh-ha, Cheryl Dunye, and Michelle Citron); and performance poets (such as our own Keith Tuma, among others).

In-class performance exercises may be used and will be optional. Students will write weekly response papers, do an in-class presentation, and write either a 15-20 page seminar paper or a creative written/performance piece with a critical analysis.

SEMESTER II
January 7 – May 3, 2002

ENG 605 *Issues of the Profession* (2)

W 11 – 11:50

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 640 *Romantic vs. Sentimental Poetics in 18th- and 19th-Century Britain* (4)

R 1 – 3:40

Laura Mandell

In this course, we will come up with a list of what features distinguish “Romantic” from “sentimental” poetry by reading major critical essays of the last fifty years that attempt to distinguish the two and/or collapse that distinction. We will also read some theoretical texts about what constitutes the field (or “science,” as it is sometimes called) of “poetics” in order to firmly distinguish it in our minds from aesthetics. We will then read popular and canonical poems written during the long Romantic period (1750-1850), trying to determine as we go what counted as “poetic” to each author. What values for judging poetry were particularly selected by twentieth-century critics, and how might that have affected what we experience when we read poetry – for instance, our feelings about whether a poem is “good” or “bad”? What’s the difference between the way we experience poetry and the way that it was experienced by writers and readers who lived from 1750 to 1850?

Theorists we will read on Poetics include Aristotle, Tzvetan Todorov, Roland Barthes, Pierre Bourdieu, Peter Brooks, Annie Finch, Stanley Finch, and Stephen Greenblatt. The poets we read will include Thomas Gray, William Collins, Charlotte Smith, “Della Crusca” and “Anna Matilda,” Mary Robinson, Anna Barbauld, William Wordsworth, S. T. Coleridge, Erasmus Darwin, John Keats, Percy Shelley, George Gordon (Lord Byron), Letitia Landon, Felicia Hemans, Mary Tighe, early Tennyson, and Elizabeth Barrett [later Browning]. In addition to reading major twentieth-century critics attempting to define “Romanticism,” from A. O. Lovejoy and Northrop Frye in the 1950s to Marlon Ross in the 1990s, we will read much that critiques sentimental literature on both poetic and political (usually feminist) grounds, beginning with Wordsworth’s Preface to *Lyrical Ballads* and excerpts from Mary Wollstonecraft’s *Vindication of the Rights of Woman*, continuing up to present-day attempts to maintain the sentimental as a derogatory term by Harold Bloom and current revisionary view of the sentimental by Cora Kaplan, Tricia Lootens, Cheryl Turner, and George Haggerty.

Students will be asked to make several informal class presentations, write weekly response papers, and complete one seminar paper or project. An example of a seminar project would be to edit for publication several poems from Miami’s gift-book collection.

ENG 650 *Graduate Fiction Workshop* (4)
T 4 – 6:40 **Constance Pierce**

ENG 651 *Graduate Poetry Workshop* (4)
W 1 – 3:40 **Annie Finch**

This course offers an opportunity for students to “workshop” their own poems; to reconsider some fundamentals of craft during a self-designed review session; to read and discuss a number of books of contemporary poetry; and to consider their own place among the modes and schools of contemporary poetry.

ENG 652 *Issues in Creative Writing: A Sense of Place* (4)
M 1 – 3:40 **Kay Sloan**

This seminar will focus on what Eudora Welty called the “neglected character” that is instilled by place in fiction and poetry. We will read works that illustrate the power of setting, examining how this important element of writing might inform our own literary consciousness. Works will include, for example, memoir such as Rick Bragg’s account of growing up in Alabama, *All Over but the Shoutin’*, the fiction of Midwestern writers such as Sherwood Anderson, and the poetry of the Alaskan Sheila Nickerson.

ENG 670 *Trans-Atlantic Area Studies* (4)
W 1 – 3:40 **Katharine Gillespie**

Drawing upon Plato and Polybius, early modern English writers indulged in “Atlantic” or “Oceanic” dreaming, i.e. the imagining of an ideal or utopian state. In some texts, the new Atlantis was staged fictionally as a “nowhere” on an imaginary island but, in others, it served as a blueprint for an actual society to be erected either at home in England and/or on the increasingly less remote soils of the so-called “New World.” In this class, we will explore these Atlantic literatures, both for the visions they imagined and the results they reported as the dreams of the English clashed with those of the peoples whose lands and labors they appropriated for their plans.

We will begin by reading a section of Plato’s *The Republic* followed by such “visionary” English Atlantic texts as More’s *Utopia*, Spenser’s *The Faerie Queene*, Richard Hakluyt’s and Samuel Purchas’s travel narrative collections; Shakespeare’s *The Tempest*; Harrington’s *Oceana*, Bacon’s *New Atlantis*; and Harriot’s *Brief and True Report*. Next we will read a set of “second world” Atlantic texts written by Englishmen and women who actually lived the oceanic dream. These will include Gates’s *Wrack and Redemption*; William Bradford’s *Of Plymouth Plantation*; John Winthrop’s *History of New England*; Anne Bradstreet’s *The Tenth Muse*; Roger Williams’s *Key into the Language of America*; John Eliot’s Indian pedagogies, and Mary Rowlandson’s

captivity narrative, and Defoe's fictionalized second world text, *Robinson Crusoe*, as well as Aphra Behn's anti- or parodic Atlantic text, *The Widow Ranter*.

Finally, we will look at some "third wave" or counter-Atlanticisms, i.e. texts by native American and African writers who appropriated Atlantic discourses in order to move from functioning as the mere objects of utopian programs to serving both as Atlanticism's severest critics as well as, some might argue, the dreamers of its newest oceanic dreams. Among others, these authors include Samson Occom and other native American voices; such "ex-Africans" as Mary Prince, Olaudah Equiano, and Ottobah Cuguano; and Unca Eliza Winkfield, the author of a newly rediscovered "female Robinsonade," *The Female American*. Because reading these three (at times overlapping) subsets of Atlantic literatures in conjunction with one another invites us to consider such critical oppositions as the imperial center of cultural production vs. the periphery, the dominant literary practice vs. the oppositional, the canon vs. canon revision, English vs. American literatures, the constructed subject vs. the empowered agent, and utopian vs. dystopian visions, we will also fortify ourselves with excerpts from such secondary texts as *Imagined Communities*, *An Empire Nowhere*, *Colonial Encounters*; *The Imaginary Puritan*; *Merchants and Revolution*, *Contested Boundaries*, *Metaphors of Dispossession*; *The Black Atlantic*, etc.

ENG 680 *Studies in American Literature, 1865-1919:* (4)
(Re)Constructing African American Aesthetics

T 4 – 6:40

Michelle Taylor

This seminar will focus on African American cultural production between 1865 and 1919. This period after emancipation and before the Harlem Renaissance deserves renewed critical attention for its impact on later African American aesthetics and ideologies. By the end of slavery, new forces changed the scope of African American writing. These changes included the development of literary societies, the growth of the black public press, and the expansion of African American middle class literary consciousness. This period witnessed the publication of an impressive number of landmark texts, including Booker T. Washington's *Up From Slavery*, Frances Harper's *Iola Leroy*, Pauline Hopkins's *Contending Forces*, and Sutton Friggs's *Imperium in Imperio*. While these texts represent only a sampling of the texts that we will discuss, they each indicate an important phase in the development of black aesthetics and cultural production. For instance, Washington's post-bellum slave narrative facilitates discussions of the role of pragmatism in African American texts, while Harper's *Iola Leroy* represents the emergence of the Woman's Era. Other key thematic contexts that we will discuss include gender and representational identity, black nationalism, and the black public sphere. We will also read texts from Ida B. Wells-Barnet, W.E.B. DuBois, and James Weldon Johnson. While we focus on a very specific time period, we will begin by examining such foundational pieces as Maria Stewart's *Religion and the Pure Principles of Morality*, Sojourner Truth's *Ar'n't I a Woman?*, and Harriet Wilson's *Our Nig*. In addition to the fictional texts, we will read selected works of a number of current critics, including but not limited to, Claudia Tate, Carla Peterson, Hazel Carby, and Tera Hunter.

Requirements for this course will include a demanding reading and writing schedule – novels and secondary materials, weekly written responses to readings, engaged class participation, and a final seminar paper.

ENG 694 *Documentation Development and Electronic Delivery* (4)**TR 5 – 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 5 – 7:40****Michele Simmons**

This course focuses on the theories, design principles, and production techniques of effective document design used by technical and scientific communicators in different genre and media. The course aims at helping you plan, design, and produce information graphics for particular situations and audiences by providing you with practice applying these professional design principles and techniques. Techniques and skills include designing with grids, selecting and using appropriate typeface, choosing and editing appropriate visuals, working with color, and using professional desktop publishing tools for page layout, image editing, and pre-press production. Projects will include developing print and non-print communications.

ENG 733 *Comparative Rhetoric: Illustrating Chinese and Western Rhetorical Practices* (4)**M 4 – 6:40****LuMing Mao**

I want to accomplish two related objectives. First, I want to examine major philosophical and epistemological orientations shaping both Chinese and Western rhetorical traditions. As an emergent field, comparative rhetoric, in spite of the claims to the contrary, has often ended up using categories of analysis generated from the Western experience. Such practices run the undeniable risk of accepting an orientalist logic. For that purpose, I will focus on the works of comparative philosophers such as Hall and Ames. I will also study some major figures in classical Chinese tradition, including Confucius and Chuang Tzu. Second, I want to look at a number of specific rhetorical practices in these two traditions-- practices that are indicative of larger social-cultural orders of discourse. In doing so, I seek to challenge and collapse categories or divisions that are still exerting their influences on our thinking, on our practices. More specifically, I plan to focus on practice of reciprocity/rhetoric, face/ethos, and personhood/individuality. I view these "pairs" as relational, rather than oppositional, concepts. I also plan to examine analogy/metaphor, assimilation (quoting without explicit acknowledgment)/citation, and persuasion by inference/persuasion by confrontation. Again, I see these "pairs" not as oppositional tactics, but as recontextualized modes of discourse.

detriment of writing studies. Our discussions of this question will inevitably lead us to consider recent debates to abolish the freshman requirement.

What have been and might be the relationships between composition and rhetoric? A frequent move is to ground “composition” historically in rhetoric. The motivation for doing so comes at least partly from the perceived power in claiming an ancient heritage for a practice often dismissed as “basic” or “contentless.” But is this a reasonable move? Are composition and rhetoric two quite different bodies of knowledge, tradition, and ends?

What is—and what might be—the relationship between composition, creative writing, advanced writing, WAC, technical communication, and so on? What is the relationship between all of these and cultural studies? The simultaneous rise of creative nonfiction in creative writing and composition studies offers one way to explore relationships between areas that are separated and, alas, sometimes contemptuous of each other. There are many others.

What issues will confront faculty directing or working in writing programs during the next ten years? Undergraduate writing is taught by adjuncts and graduate assistants in numbers disproportionate to other subjects in the curriculum. There’s one set of issues that writing directors must address. Others include curriculum and faculty development, assessment, and negotiating a changing university landscape.

To help us think about these questions I’ll select a number of books similar to the following: Robert Connors, *Composition-Rhetoric : Backgrounds, Theory, and Pedagogy*; Sharon Crowley, *Composition in the University : Historical and Polemical Essays*; Bruce Horner, *Terms of Work for Composition*; D.G. Myers, *The Elephants Teach*; Robert Scholes, *The Rise and Fall of English*; Irene Ward and Bill Carpenter, eds. *Sourcebook for Writing Program Administration*. We’ll also read some current journal articles. Please contact me if you’d like to discuss the course.

ENG 735

Research Methods in Composition

(4)

T 1 – 3:40

Michele Simmons

This course will focus on methods and methodologies of conducting research in composition and rhetoric. By exploring historical, theoretical, and empirical research, this course aims to help you critically read, interpret, and use such research. We will examine assumptions and practices of these methodologies through descriptions of approaches and through interdisciplinary readings of texts and journal articles where these methodologies have been used. Projects will include study analyses, data collection and analysis, and research study proposal.