

MIAMI UNIVERSITY
Department of English
Graduate Courses 2002 - 2003

SUMMER I
May 13 – June 21, 2002

ENG 734 *Writing Assessment* (4)
TR 4:00 – 6:55 (Oxford) **Jeff Sommers**

In this seminar "writing assessment" will be defined in a very broad sense to include responding to student writing, conferencing, grading, holistic scoring, portfolio assessment. The course will mix reading theory and research with pedagogical activities and should prove to be of value to all who anticipate reading/responding/grading student writing as part of their future work. We will have an opportunity to read, grade, and respond to actual student papers in a variety of ways, using different technologies to do so. Seminar members will participate in the annual Miami Portfolio assessment as part of the seminar. Assessment in the course will be negotiated but will likely include short informal writing, longer more formal writing, and a brief presentation.

ENG 640 *Narrative Structure and Sexuality in British Fiction* (4)
MW 9:00 – 11:55 **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*, *Emma*, *House of the Seven Gables*, *Adam Bede*, and *The Portrait of a Lady*. 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 fifteen-minute class report, and submitting, on time, a 12-15 page final paper.

ENG 690A *Negotiating Modernist American Poetry* (4)**R 4:00 – 6:40****Andrew Osborn**

This course's focus is American poetry written between 1910 and 1935. We'll spend the first class reviewing international and domestic theories of modernism (e.g., Berman, Benjamin, Lyotard, Perloff, Poirier, Lentricchia). Then we'll devote most of the semester to the "Modernist Quartet" of Frost, Pound, Eliot, and Stevens; four as yet less centrally canonical major poets (Williams, Stein, Crane, and Moore); and certain influential critics of the period (especially Eliot, Ransom, Tate, Brooks, Blackmur, Burke, and Wimsatt). In an effort to interrogate periodizations and canonical forces, we will also consider Stevens's writings of the late-1930s and '40s, and two conceptual pairings: the interrupted poetic careers of Riding and Oppen, and the late-modernism of Berryman and Tolson, faulted for affecting a demeaning black-face and elitist "white-face" rhetoric, respectively. Throughout, we will supplement primary texts and period criticism with more recent perspectives. If time allows, we will conclude with a class devoted to contemporary poetic negotiations of modernism: Ashbery's responses to Frost, Eliot, Stevens, and Riding; Graham's responses to Eliot, Stevens, Williams, and Oppen; and Hejinian's responses to Stein.

Requirements include the in-class presentation of a conference-length paper (8 pages), engaged participation in discussions, and a term paper (15-20 pages).

[Note: Enrollees should anticipate a substantial reading assignment for discussion during the first class session. Please visit Dr. Osborn's office (BAC 286) on August 16 to pick up syllabus and readings.]

ENG 692 *Introduction to Technical & Scientific Communication* (4)**MR 4:00 – 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 1:00 – 3:40 8/20-10/11/02 (Part I Sprint Course with ENG 696)****Janel Bloch**

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

ENG 695 *Linguistics for Technical & Scientific Communicators* (2)**R 1:00 – 3:40 8/20-10/11/02 (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 1:00– 3:40 10/14-12/6/02 (Part II Sprint Course with ENG 693)** **Janel Bloch**

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 10:00 – 10:50** **Cynthia Lewiecki-Wilson and Kate Francis**

Required workshop for first-year Graduate Assistants and Teaching Associates teaching ENG 111. Instructors are the Director and Assistant Director of College Composition.

ENG 698.B *Teaching Technical and Business Writing* (2)**TBA** **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.

ENG 710 *The Theme and Figure of Reversal in American Literature* (4)**M 1:00 – 3:40** **Gregg Crane**

Starting with Franklin's *Autobiography*, the figure and theme of reversal have proved rather central to American literature. In this course, we will examine a wide variety of reversal narratives including Alger's *Ragged Dick*, Child's *Romance of the Republic*, Twain's *Pudd'nhead Wilson*, Johnson's *Autobiography of an Ex-Coloured Man*, and Ellison's *Invisible Man*. We will study each in its literary and historical context and attempt to chart the evolution of the reversal narrative across several periods. Along the way, we will consider the use of reversal in American poetry and drama.

Students will write a research paper (15-20 pages) on a topic of their choice.

ENG 614 *Beyond the Mountains There Are Mountains: Middle English Literature* (4)**W 1:00 – 3:40****Brit Harwood**

Students of English and American literature whose knowledge of premodern texts is limited largely to Chaucerian ones are likely to miss the surpassing strangeness of the medieval. It is easy, for example, to assimilate some of the best-known *Canterbury Tales* to the modern short story (best-known *Tales*, perhaps, exactly for that reason) and not get a sense of how medieval mentalities, the canonical status of such texts notwithstanding, differ from later ones. Medieval texts are not written within a capitalist social formation; even early-modern texts are.

We will focus on three bodies of related texts that were either ignored by the first two centuries of the modern world or unknown to them. These will be (a) the four poems of Ms. Cotton Nero A.10 (*Pearl*, *Patience*, *Cleanness*, and *Sir Gawain and the Green Knight*), (b) *Piers Plowman* (a set of versions--we'll concentrate on the B version--because the poet spent his lifetime writing and rewriting his poem), and (c) the N-Town cycle of "mystery" plays. (This cycle was named for a long while for the manuscript it is found in, the Towneley manuscript. It includes four plays by "the Wakefield Master.") We will attend necessarily to the contexts--ideological and economic/political--in which these texts were composed and read.

With this focus, the course sacrifices any claim to be an adequate survey, thus losing small masterpieces like *The Owl and the Nightingale* and continents of lyrical, mystical, and chivalric texts. It does so in order to accommodate three craggy but in some sense coherent bodies that offer no easy purchase to later readers. Any one of them could well form the basis of a seminar in itself. The three together simply leave no room for anything else.

Course requirements include three relatively short papers (each 12-15 pages, each taking up a problem in one of the three bodies of texts) and active participation in our meetings. The third of the papers substitutes for a final exam.

ENG 640 *Gender and Colonial/Post-Colonial Issues in Victorian Literature* (4)**T 1:00 – 3:40****Susan Morgan**

This seminar will focus on the problematic encounter between feminism and colonialism as it can be read in nineteenth-century British literature. We will look at the work of such nineteenth-century British writers as Jane Austen, Emily Bronte, Anna Leonowens, Anthony Trollope, Elizabeth Gaskell, Henry James, and Joseph Conrad. We will also look at the approaches of some contemporary theorists in postcolonial, gender and cultural studies, including Adrienne Rich, Edward Said, Franz Fanon, Gayatri Spivak, Simon Gikandi, Helen Tiffin, Arun Mukherjee, Mary Louise Pratt, and Ania Loomba. Course requirements will include a presentation, a midterm paper, and a final paper.

ENG 650 *Graduate Fiction Workshop* (4)
T 4:00 – 6:40 **Keith Banner**

The workshop will incorporate in-class writing exercises, as well as out-of-class writing, and some reading assignments. We will delve deeply into the meaning of “story.” It’s back-to-basics stuff, but also a way to jumpstart fiction-writing, to push it into a new realm while paying attention to what makes a story a “story.”

ENG 651 *Graduate Poetry Workshop* (4)
T 1:00 – 3:40 **Andrew Osborn**

As usual in creative writing workshops, our main goal will be to produce and critique new work. Some weeks I may ask you to write a poem in a specific form or under a specific influence (e.g., a Berrymanian dream song, a Dickinsonian/Brock-Broidoid master letter, a Koethesque rumination), but you will always have the opportunity to submit supplemental work of whatever nature you prefer. Poems delivered to my departmental mailbox each Monday by 10:00 a.m. will be included in a stapled "worksheet" (available that afternoon), on which I will indicate whose poems are up for discussion the following day. I expect everyone to attend workshops thoroughly prepared to offer generous criticism of the session's poems. In most cases, this will entail candidly narrating one's line-by-line impressions, confusions, and insights – venturing "readings" akin to those one performs in a literature class. So that we can hone our critical vocabularies on neutral material while broadening and deepening our familiarity with contemporary poetry, we will also devote approximately 45 minutes of each weekly session to discussing recently published collections.

Assigned texts will include books by visiting readers John Koethe and Li-Young Lee as well as some of the following: Rosemarie Waldrop, Lyn Hejinian, Stephen Rodefer, Anne Carson, Robert Hass, Bill Knott, Heather McHugh, August Kleinzahler, Lucie Brock-Broido, Franz Wright, C. D. Wright, Mark Levine, Claudia Rankine, Juliana Spahr, Reginald Shepherd, Karen Volkman, Kevin Young, Brenda Shaughnessy, Stephen Burt, and Cort Day. I will also encourage students to share individual poems they've discovered in recent publications (including online venues) by submitting them for inclusion on the worksheet.

Requirements include regular attendance, regular submission of new writing, engaged participation in all critical discussion, and the submission at term's end of a portfolio containing 10-12 pages of revised poetry and a two-page statement of aesthetics, poetics, and influences akin to that required for the master's exam.

ENG 652 *Issues in Creative Writing* (4)
W 1:00 – 3:40 **Constance Pierce**

Issues in Creative Writing offers an opportunity for poets and fiction writers to consider, discuss, and write about matters of common interest as they go about perfecting their practice and begin to think of making their work public. While the instructor has several issues she wishes to

include (the different considerations involved in writing out of personal experience and writing beyond that experience; the literary values, aesthetic assumptions, and economic realities that shape the context within which the writer writes and attempts to publish), there will be room in the course for participants to propose topics also. The writing for the course will not require participants to write outside their literary genres (though if that's a desire, it can be accommodated), and in fact most of the writing will be straightforward responses to readings and points of discussion. There will be, however, several opportunities to produce new literary work and to have a bit of it workshopped as well. If anyone in the program is interested in trying to work in the newest subfield of the discipline, the unfortunately named "creative non-fiction," that option could also be available. In fact, the appearance of this species and how to identify it might be one of the "issues" we wish to discuss, along with other recent trends. In any event, participants in the seminar should give some thought to what issues they'd like to suggest for the syllabus before the first meeting.

ENG 690***Latino/a Writing and the Americas*****(4)****M 4:00 – 6:40****Rodrigo Lazo**

The relationship of U.S. literature and culture to the rest of the Americas recently has drawn the attention of scholars in English and American Studies. At the center of this discussion has been the work of Latino and Latina writers who grapple with issues such as transnational labor, deterritorialization, and U.S. imperialism. This seminar will examine how writings by Latinos and Latinas inscribe American spaces (political, economic, and territorial) that break through the borders of the various nation-states in the hemisphere. We will read poems, novels, and essays that inscribe the transnational experiences of people living simultaneously in the United States as well as other territories, say Mexico, Puerto Rico, or Cuba. We will also read theoretical pieces by critics who argue that the various locations of Latino experiences (and the attendant textual production) help us reconstitute and remap U.S. literary studies.

During the semester we will contextualize our readings through the study of various communities - Cuban exiles, migrant farm workers, and Central American immigrants. The attention to specific communities and territories will help us resist a facile construction of homogeneous Latino identity. In addition to reading traditional literary genres, we will consider a couple of films and pieces by performance artists (Coco Fusco, Guillermo Gómez-Peña) whose interests in borderlands, both physical and metaphorical, challenge national and generic boundaries.

Required texts are likely to include the following: Julia Alvarez, *In the Time of the Butterflies*; Mario Bencastro, *Odyssey to the North*; Sandra Cisneros, *Woman Hollering Creek*; Jesús Colón, *A Puerto Rican in New York*; Coco Fusco, *English is Broken Here*; Francisco Goldman, *The Ordinary Seaman*; Guillermo Gómez-Peña, *The New World Border*; Oscar Hijuelos, *The Mambo Kings Play Songs of Love*; and Demetria Martínez, *Mother Tongue*. We will also read pieces by Rafael Campo, José Martí, Pat Mora, Judith Ortiz Cofer, and Helena Viramontes as well as criticism and theoretical work by Renato Rosaldo, Arjun Appadurai, Lauren Berlant, Homi Bhabha, Amy Kaplan, Suzanne Oboler, Gustavo Pérez Firmat, José David Saldívar, Edward Said, and Ilan Stavans.

