

English Department Graduate Seminars 2005-2006

Summer 2005

Summer I

710.1 *Freedom to Tell: Language and Literature in African Women's Writing* (4)
MTWR 9:30-12:30 May 16-June 2 Gwen Etter-Lewis and Cheryl Johnson

This course focuses on the intersection of language and literature in the writings of African women. In particular, we will be concerned with agency and the construction of gendered perspectives in both the fiction and nonfiction of contemporary authors. Key topics such as language and power, the textual representation of the black female body, and the role of tradition in African women's writings will be examined along with central components in African literary theory, feminist theory, and linguistic theory. The course utilizes innovative methodologies for the study of language and literature and emphasizes the application of theory to teaching and research.

Summer IV

ENG 731 *The Theory and Practice of College Composition* (4)
MTWRF 9-12:30 Cynthia Lewiecki-Wilson, Jen Cellio, and Jay Dolmage

This course meets from August 1 - August 17, and is required of all first-year Graduate Assistant instructors and Teaching Associates. This seminar introduces the histories, theories, and practices of composition studies to prepare graduate student instructors for teaching English 111 and 112 and to help them construct their version of Miami's standard syllabi. Topics are approached from both the perspective of current theoretical debate and practical classroom application and include composing processes (invention, drafting, and revising), classroom dynamics, collaborative writing, peer response groups, argument and the rhetorical tradition, ways of responding to student writing, assessment and grading, creating assignments, and style and grammar.

Academic Year 2005-06

Semester I

ENG 603 *Theories and Their Histories* (4)
T 4-6:40 **Stefanie Dunning**

English 603 is intended to introduce students to a wide range of theoretical methodologies, as well as review their application in literary studies. This course will function as a broad survey of literary and cultural criticism with a twist—we will use film as a supplement to the criticism we read. Students desirous of a basic introduction to film theory, as well as an introduction to literary and cultural theory, will benefit greatly from this particular manifestation of 603. In this course we will examine and discuss discourses of feminism, psychoanalysis, cultural studies, structuralism, post-structuralism and deconstruction, queer theory, critical race theory, postcolonial theory, and historicism.

ENG 620 *Shakespeare and Shifts in Cinematic Representation* (4)
W 1-3:40 **Kaara Peterson**

This course explores four or five Shakespeare plays in substantial depth, perhaps *Othello*, *Hamlet*, *Romeo & Juliet*, and *Richard III* (and perhaps *The Tempest* or *Love's Labour's Lost*), first focusing on their important themes set within the context of early modern culture and performance history. After we read each play, we will pair a traditional film (Zeffirelli, Olivier, and Welles versions, for example) with more recent cinema which modernizes/alters the original setting—to “Verona Beach,” the “Denmark Corporation,” a London police station—in order to consider shifting emphases of representation in performance and whether Shakespeare’s works still have the same relevance today (a statement frequently thrown around that deserves closer inspection). What aspects of his plays need to be changed to fit prior as well as modern sensibilities? How does this affect the notion of Shakespeare’s “universality” for all ages? What new meanings get put into place and what original ones are erased when the settings, scenes, emphases are changed? What kinds of implications does this have for “the bard” as a social construction in American and British culture? Students have the option of writing a pair of 15-page papers or a longer final seminar paper; will be responsible for presenting accurately the views of important critical works and/or their own ongoing work to the group; and for taking turns leading discussions each week. Texts will be single editions, a mixture of Oxford, Cambridge, Bedford volumes that contain good critical introductions to Shakespeare’s themes and to stage-performance histories. Secondary readings will largely be derived from the substantial new bibliography of criticism on Shakespeare cinema/cultural studies written in the 1990s-present, including the two-volume series edited by Doug Lanier and Lynda Boose.

ENG 630 *Novel Conversations* (4)
R 1-3:40 **Alison Hurley**

Long, miscellaneous and notoriously “baggy,” the eighteenth-century novel is rarely studied for its formal elegance or stylistic perfections. And yet the very amorphousness of this genre holds a special fascination for literary scholars. The novel emerged in the eighteenth century as a flexible, omnivorous, popular and illegitimate genre. During that century it both engaged in and was transformed by the most important conversations of the day. As a result, the novel exploded into the nineteenth century as the preminent

This course will examine changing racial ideologies in the processes of U.S. nation-building and empire-building. We will focus on the manifestations of these processes in literary and cultural texts at key moments of domestic crises and international conflicts in U.S. history, including the 1830 Native American Removal, the Mexican-American War, the Civil War, the 1882 Chinese Exclusion, the 1898 Spanish-American War, the Cold War, and contemporary conflicts in the Middle East. When reading these texts, we will pay particular attention to two sets of issues simultaneously: first, the connections among race, gender, labor, sexuality, and citizenship; second, the relationship between the debates over U.S. domestic racial policies and continental and overseas expansion. For example, we will examine the dispute over land and property with regard to Mexican American and Native American women's marital status in the aftermath of the Mexican American War. We will also look at late nineteenth-century discourses about Chinese immigrant men's and women's sexuality in relation to anti-polygamy campaigns, labor conflicts, and U.S.-China relations. We will investigate representations of Filipino working men in relation to the aftermath of the Spanish American War, changing regulations of U.S. citizenship rights, anti-miscegenation law, and the growing influence of the U.S. in the Asia Pacific. Other examples may include African American women's relationship to marriage in racial uplift discourses and growing interracial marriages, transnational adoptions, and the normalization of heterosexual nuclear family in the post-WWII era.

Preliminary Reading List (in progress):

Bentley, Nancy. "Marriage as Treason: Polygamy, Nation, and the Novel." In The Futures of American Studies. Eds. Donald E. Pease and Robyn Wiegman. Durham: Duke UP, 2002. 341-70.

Cott, Nancy. "Marriage and Women's Citizenship." American Historical Review 103.5 (Dec. 1998): 1440-1474.

---. Public Vows: A History of Marriage and the Nation. Harvard: Harvard UP, 2000.

DuCille, Ann. The Coupling Convention: Sex, Text, and the Tradition in Black Women's Fiction. New York: Oxford UP, 1993.

Eng, David. Racial Castration: Managing Masculinity in Asian America. Durham: Duke UP, 2001.

Glenn, Evelyn Nakano. Unequal Freedom: How Race and Gender Shaped American Citizenship and Labor. Cambridge, Mass.: Harvard UP, 2002.

Hopkins, Pauline. Contending Forces. New York: Oxford UP, 1988 [1900].

Kaplan, Amy. The Anarchy of Empire in the Making of U.S. Culture. Cambridge, Mass.: Harvard UP, 2002.

Kaplan, Amy and Donald Peace. Cultures of U.S. Imperialism. Durham: Duke UP, 1993.

Lee, Ang. The Wedding Banquet. Beverley Hills, Calif.: Fox Video, 1994.

McAlister, Melani. Epic Encounters: Culture, Media, and U.S. Interests in the Middle East, 1945-2000. Berkeley: California UP, 2001.

Pascoe, Peggy. "Miscegenation Law, Court Cases, and Ideologies of 'Race' in Twentieth-Century America." Sex, Love, Race: Crossing Boundaries in North American History. Ed. Martha Hodes. New York University Press, 1999. 464-90.

---. "Race, Gender, and the Privileges of Property." Over the Edge: Remapping the American West. Ed. Valerie Matsumoto and Black Allmendinger. Berkeley: California UP, 1999. 214-30.

Warner, Sollers, ed. Interracialism: Black-White Intermarriage in American History, Literature, and Law. New York: Oxford UP, 2000.

Ruiz De Burton, Maria Amparo. Who Would Have Thought It. Houston, Texas: Arte Público Press, 1995.

Rowe, John Carlos. The New American Studies. London: Minnesota UP, 2002.

Santos, Bienvenido. "The Day the Dancers Came." In The Day the Dancers Came; Selected Prose Works by Bienvenido N. Santos. Manila Bookmark, 1967.

Somerville, Siobhan B. Race and the Invention of Homosexuality in American Culture. Durham: Duke UP, 2000.

Stanley, Amy Dru. 1998. From Bondage to Contract: Wage Labor, Marriage, and the Market in the Age of Slave Emancipation. Cambridge: Cambridge UP, 1998.

Stephens, Ann. Malaeska: The Indian Wife of White Hunter. In Reading the West: An Anthology of Dime Westerns. Ed. Bill Brown. Boston: Bedford, 1997. 53-164.

Streeby, Shelley. American Sensations: Class, Empire, and Production of Popular Culture. Berkeley: California UP, 2002.

Volpp, Leti. "American Mestizo: Filipinos and Antimiscegenation Laws in California." U.C. Davis Law Review 33.4 (Summer 2000): 795-835.

Yu, Henry. "Mixing Bodies and Cultures: The Meaning of America's Fascination with Sex Between 'Orientals' and 'Whites.'" Sex, Love, Race: Crossing Boundaries in North American History. Ed. Martha Hodes. New York: New York University Press, 1999. 444-63.

**710.B *Staging the Nation: Twentieth-Century American Drama and its Discontents* (4)
R 1-3:40 Katie Johnson**

In January 1900, New York City rang in the new century by closing down Olga Nethersole's "sin-stained" production of *Sapho* and arresting the sultry actress on charges of obscenity. Ninety years later, four performance artists—the so-called NEA Four (Karen Finley, Holly Hughes, John Fleck and Tim Miller)—were charged with obscenity and ceremoniously defunded of their grants. Such cases offer glimpses into how the theatre becomes a discursive site for struggles in American dominant culture (and subcultures) for self-definition. This course asks: how does the nation stage itself through various performances, and how is this performativity itself implicated in the project of nation-making? What counts as "theatre" and, indeed, the stage? This course explores American dramatists and theatre institutions, from the birth of modernism to performance art, and how various dramatic productions—in the broadest sense of that term—intersect with formative moments in the creation of the nation.

We will explore plays not only as written documents, but also as dynamic, performed texts. Consequently, we will revisit various plays' premieres, investigating how each play is a product of its historical cultural moment. From the experiments of theatre spawned in turn-of-the-century settlement houses (Jane Addams' Hull House) to Anna Deavere Smith's anthropological theatre regarding the L.A. riots (*Twilight*) and the Tectonic Theatre Company's anthro-docudrama, *The Laramie Project*; from suffragette drama (*Votes for Women*) to the political theatre of the Federal Theatre Project (*The Cradle Will Rock*) and agit-prop drama of Act Up; from the experimental work of Provincetown Players (including Susan Glaspell and Eugene O'Neill) to the deliciously decadent and truly American form of the musical (and resistant readings of that genre). In addition, we will look at writers and performers whose work blur the line between "performance" and "real life": performance artists Guillermo Gómez-Peña, Coco Fusco and Carmelita Tropicana. Other likely texts include Tony Kushner's *Angels in America*, and Suzan-Lori Parks' *The America Play*.

**ENG 740 Theories of Genre (4)
M 1-3:40 Cynthia Lewiecki-Wilson**

Genre theories abound in literary, comp/rhet, and cultural studies. Literary critics—from Aristotle to Russian, French, and American structuralists (and poststructuralists)—have written about genre or developed genre theories that produce particular ways of studying literature. A cultural critic like Clifford Geertz uses genre theory to "read" a culture's stories about itself. And in composition and rhetoric, genre study has taken on increasing importance—from understanding genre as social action and social process;

to the Australian genre-based approaches to literacy learning; from investigations of specialized discourse communities and genres in technical writing and ESL learning; to the study of genre systems and activity theory in evaluating writing assignments and assessing writing.

What are the similarities and differences between literary, linguistic, rhetorical, feminist, and historical theories of genre? What are the relations of gender and genre? What ideologies are carried along with genres (and genre theories)? What are the benefits and limits of generic thinking?

Reading: In exploring these and other questions, we'll read key texts of genre theory—from literary, cultural, and comp/rhet studies—by Aristotle, Bakhtin, Barthes, Bawarshi, Burke, Karlyn Kohrs Campbell, Cixous, Derrida, Devitt, Frye, Geertz, Kristeva, Carolyn Miller, Propp and/or Todorov. (This list may change a bit.) Each student will also choose one additional text for the class to read, which can be drawn from a bibliography I'll provide, or from your own research; you could also choose a generic example (of fiction, poetry, blurred genres, etc.) for discussion and analysis.

Course work: You will be responsible for preparing and leading class discussion at least once during the semester, and for keeping a key-word glossary of the course reading. You'll prepare a short (10 work) annotated bibliography focused on your own field of study, with copies for the class. You will also develop a seminar project in consultation with me. Projects can be

- ◆ creative products (an experiment in genres? a web page on genre?)
- ◆ a teacher-research project or pedagogical application of some genre concepts for use in your current teaching
- ◆ a formal lecture with handouts on some aspect of genre, such as you might deliver in teaching a graduate course of your own
- ◆ a teaching presentation on a literary text incorporating genre concepts, such as you might teach in an upper level or graduate class of your own
- ◆ a traditional conference paper of 10-12 pages.

Students will present their projects to the class in the last few weeks of the semester.

Semester I Courses in Technical and Scientific Communication

ENG 602 *Introduction to Rhetoric* (2)
T 1-3:40 October 18-December 6 (Part II Sprint Course with ENG 695) Katherine Durack

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 692 *Introduction to Technical and Scientific Communication* (4)
MR 4-6:40 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.

ENG 693 *Technical and Scientific Editing* (2)
R 1-3:40 August 25-October 13 (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 and Scientific Communicators* (2)
T 1-3:40 August 23-October 11 (Part I Sprint Course with ENG 602) Katherine Durack

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 *Managing Technical/Scientific Communication Publications and Departments* (2)
R 1-3:40 October 20-December 8 (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.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.

Academic Year 2005-06

Semester II

ENG 605 *Issues of the Profession* (2)
W 11-11:50 LuMing Mao

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 630 *Genre and Ethics in the Eighteenth Century* (4)
R 1-3:40 Ed Tomarken

This seminar/course will employ the methodology of genre and ethics to selected 18th Century British literary works. The focus will be on works from the eighteenth-century that raise theoretical issues pertinent to the present and on eighteenth-century writings that have been imitated and adapted in later literary periods. Some of the texts to be considered are *Oronooko* in its various permutations over the past three centuries, Johnson's *Life of Richard Savage*, its original form and its recent adaptation, illustrations of "The Rape of the Lock", *King Lear*, then and now. Two other works from the period will be chosen by the students on the basis of their historical and critical interests.

ENG 640 *Sex and Marriage within the Family from Jane Austen to Virginia Woolf* (4)
W 1-3:40 Mary Jean Corbett

For over three decades, feminist theorists have analyzed what Gayle Rubin memorably terms "the traffic in women" as "the law that orders our society," "the exclusive valorization of men's needs/desires, of exchanges among men" (Irigaray). Instituting exogamy, mandating heterosexuality, proscribing homosexuality, even founding the binary divisions of gender itself, this anthropological model of how nature becomes culture is currently undergoing sustained critique within feminist theory from a variety of perspectives. Since the model of men exchanging women has provided a key lens for reading nineteenth-century fiction, examining the scope and limits of "the traffic" in relation to class, race, and sexuality as well as gender also means rethinking the ways in which the history of the nineteenth-century novel has been rewritten by feminist critics over the last two generations. Taking the revision of this foundational feminist formula as our starting point, the work of the course will be to develop a more nuanced model for articulating the relations of the family, sex, and marriage in women's writing.

My particular interest in the course lies in theorizing and historicizing "the family" as a key cultural, social, and psychic mechanism, taking Foucault's important arguments in the first volume of *The History of Sexuality* as a second and equally important point of departure. Contrary to Foucault's exclusive focus on parent-child "intensities," it's one of my working assumptions that intragenerational relationships—between siblings, in-laws, cousins—exert just as considerable a force in Victorian culture, especially for women. They operate as a primary determinant of the marriage plots which, more often than not, consolidate a new family on the ground of an older one. By looking at cousin-marriage, adoption, and the making of what we now call "the blended family" in relation to science, anthropology, and law, we will

develop a framework for understanding intragenerational family tactics and dynamics that should enable us to situate the historical production of “incest” and “sexual abuse” on a continuum with normative models of brotherly, sisterly, and cousinly love.

The reading load for the course will be heavy. Our primary texts will include Jane Austen, *Pride and Prejudice* and *Mansfield Park*; Harriet Martineau, *Deerbrook*; Charlotte Brontë, *Jane Eyre*; Emily Brontë, *Wuthering Heights*; George Eliot, *Silas Marner* and *The Mill on the Floss*; Elizabeth Gaskell, *Wives and Daughters*; and Virginia Woolf, *Moments of Being* and *The Voyage Out*. Recent historical and theoretical work by Vikki Bell, Judith Butler, Leila Silvana May, Ruth Perry, Ellen Pollak, Kathy Alexis Psomiades, and Ann Laura Stoler, as well as classic feminist analyses of “the traffic in women” and the production of a homosocial order by Rubin, Luce Irigaray, and Eve Kosofsky Sedgwick will also guide our analysis.

Weekly writing will be required and everyone will have a hand in leading class discussion. A series of shorter assignments (bibliography, prospectus, exposition of key theoretical or historical materials, and a draft of the final essay) due over the course of the semester will issue in a seminar project of 20-25 pages.

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

ENG 651 *Graduate Poetry Workshop* (4)
M 4-6:40 cris cheek

ENG 652 *Issues in Creative Writing: Imaginative Writing* (4)
W 1-3:40 Brian Roley

In this course we will discuss what Gabriel Garcia Marquez calls the “margin of the imagination.” A gap exists between what is dreamed by a writer and what is created within a reader’s mind; the reader must bring something to the creation, to fill the imaginative gap, far more than is the case for the viewer of a film. We will look at some poetry and fiction, as well as some writing in other genres, and investigate how it is that various writers go about provoking an imaginative event in a reader’s (or audience member’s) mind. By looking at how the process can differ between genres, and within them as well, we can become more adept at manipulating the perceptions and expectations and emotions of our readers.

ENG 670 *Slavery and Narrative in Nineteenth-Century America* (4)
T 4-6:40 Martha Schoolman

This course will explore the complex status of slavery as a literary object in nineteenth-century America. Covering canonical texts as well as works only recently republished, we will examine how the generally liberatory assumptions of nineteenth century narrative may be interrogated and transformed by the material reality of enslavement. Course readings will likely include primary texts by William Wells Brown, Lydia Maria Child, Martin Delany, Frederick Douglass, Frances EW Harper, Harriet Jacobs, Herman Melville, EDEN Southworth and Harriet Beecher Stowe and critical works by Lauren Berlant, Paul Gilroy, Saidiya Hartman, Amy Kaplan, Robert Levine, Toni Morrison, Karen Sánchez-Eppler, Frances Smith Foster, Eric Sundquist and Robyn Weigman. Assignments will include two in-class presentations delivered in the form of short conference papers and a longer final research essay.

providing you with practice applying these professional design principles and techniques. Techniques and skills include understanding the principles of visual rhetoric, 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 699.A *Teaching Workshop for College Composition* (2)
W 10-10:50 Cynthia Lewiecki-Wilson and Jay Dolmage

Required workshop for first-year Graduate Assistant instructors and Teaching Associates. Focus on the inquiry into the theories and practices of composition, with specific attention paid to Miami's own version of first-year composition. Attends also to the practical issues of teaching and the development of a syllabus for the second semester composition course.

ENG 699.B *Teaching Workshop for Technical and Business Writing* (2)
TBA Jean Lutz

Required of new graduate assistants teaching 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 *Colonial and Postcolonial Literatures of South Asia* (4)
T 1-3:40 Nalin Jayasena

This course is an advanced study of colonial and postcolonial literature of South Asia (India, Pakistan, and Sri Lanka). In this course we will study not only the manner in which gender and sexuality intersect and overlap in twentieth century South Asian literature and culture, but we will also map the shifting role of gender and its deployment in the anti-colonial project of nationalism and its subsequent disavowal in the postcolonial period. We will examine the postcolonial nation as a site of political contest between the indigenous patriarchy that aims to maintain the privileges of elite masculinity and the indigenous women's demand for autonomy and social equality. Finally, this course will study how alternative sexualities challenge and disrupt elite male politics characteristic of the post-colony and offers in its place an identity that accounts for the sexual, cultural, and political heterogeneity of postcolonial nations. Most of all, this course aims to complicate students' understanding of gender and sexual identities in South Asia and interrogate mainstream Western notions that align non-Western societies with the pre-modern. We will learn how such stereotypes about ex-British colonies were deployed to serve Britain's imperial agenda and how its reincarnation in the U.S. is enabled by America's role in the global arena.

Required Texts:

Rabindranath Tagore, *The Home and the World*

Raja Rao, *Kanthapura*

R. K. Narayan, *The Painter of Signs*

Salman Rushdie, *Shame*

Sara Sulrei, *Meatless Days*

Michael Ondaatje, *Anil's Ghost*

Shyam Selvadurai, *Funny Boy*

Ash Kotak, *Hijra*

Susie Tharu and K. Lalita, *Women Writing in India*, Vol. II (selections)
Short Stories by Cornelia Sorabji, Chitra Fernando, Romesh Gunsekere, and Salman Rushdie
Satyajit Ray, *Big City*
Santosh Sivan, *The Terrorist* (screened in-class)

Critical Texts:

Edward Said, “*Orientalism* Reconsidered.”
Gayatri Spivak, “Poststructuralism, Marginality, Postcoloniality and Value” or *The Postcolonial Critic* (selections).
Chandra Mohanty, “Under Western Eyes: Feminist Scholarship and Colonial Discourse.”
Sara Suleri, “Feminism Skin Deep” and/or “The Rhetoric of English India.”
Lata Mani, “Multiple Mediations: Feminist Scholarship in the Age of Multinational Reception.”
Deniz Kandyoti, “Identity and its Discontents: Women and the Nation.”
Serena Nanda, “Hijras: An Alternative Sex and Gender Role in India.”
Kumari Jayawardene, *Feminism and Nationalism in the Third World* (selections)
Tharu and Lalita, Introduction to *Women Writing in India*, Vol. II (pp. 43-116)

Recommended Texts:

Barbara Metcalf, *The History of India*
Meredith Borthwick, *The Changing Role of Women in Bengal*
Ania Loomba, *Colonialism and Postcolonialism*

ENG 734
M 5:20-8:00

Writing and Writing Studies in a Digital Age

(4)
Heidi McKee

In this course we will examine claims made for and against emerging technologies and their impact on writers and the teaching of writing. We will analyze and write with various digital technologies, including online discussion forums and chat programs, hypertext and hypermedia, the Web, and portable environments created by cell phones and PDAs. We will consider how people write in these different environments and with these different technologies; how our own and others’ understandings of writing and literacy are supported or challenged in these spaces; how issues of power and dominant understandings of such issues as race, class, gender, and sexuality are destabilized (or not); and how teachers and students have worked with these technologies. Assignments will include: a technological literacy autobiography, written and oral analyses of selected writing spaces/texts/technologies, a review of literature in a specific area, and a final project investigating an aspect of writing and writing studies in a digital age. Scholars to be read include: Jay David Bolter, James Gee, Laura Gurak, Beth Kolko, Gail Hawisher, George Landow, Charles Moran, The New London Group, Jim Porter, Cynthia Selfe, Anne Frances Wysocki, and Kathleen Yancey. This course will meet in a computer classroom.

ENG 735
T 1-3:40

Research Methods in Composition

(4)
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.

ENG 740 *Global Queer Theories: Gender and Sexuality Studies for the 21st Century* (4)
T 7-9:40 **Madelyn Detloff**

This is an advanced-level seminar that will move beyond the well-known and well-read texts of queer theory/gender studies (*History of Sexuality*, “Thinking Sex,” *Gender Trouble*, “Epistemology of the Closet”) to consider more recent developments in queer theory and gender and sexuality studies. In particular, we will attend to issues of intersectionality and globalization, theories accounting for advances in technology and science, and new work on transgender and intersexual subjectivities. One of our aims will be to trace how the field of queer studies has evolved over the past several decades to consider more transnational, comparative, and socially/politically situated ways to analyze the relationships between sex, gender, desire, sexual practice, and social belonging.

Some of the questions we will ask include: How do our attitudes about pleasure influence our beliefs about “productive” citizenship, “healthy” psychology, and/or “normal” subjectivity? How do ideologies of citizenship, selfhood, and subjectivity influence our understanding of the functions of pleasure, sex, and gender in culture? What is the connection between sexuality, as a set of Euro-American discourses that interpret our pleasures, and other (non-Euro-American) understandings of sex, pleasure, and the body? How might ideologies involving the regulation of sex or gender function with or alongside ideologies connected with war, colonialism, imperialism and globalization? How might analyses of normativity in disability studies inform analyses of normative genders or sexualities? How might new advances in science and technology present us with different understandings of the body, of gender, of desire?

Provisional List of Texts (open to revision/negotiation):

John Hawley, *Postcolonial, Queer: Theoretical Intersections*
Arnaldo Cruz, *Queer Globalizations: Citizenship and the Afterlife of Colonialism*
Eve K. Sedgwick, *Touching Feeling*
McRuer & Wilkerson, *Desiring Disability 2003: Queer Theory Meets Disability Studies*
Cindy Patton, Benigno Sanchez-Eppler, *Queer Diasporas*
Siobhan Somerville, *Queering the Color Line*
Jose Muñoz, *Disidentifications*
Michel Foucault, *The History of Sexuality*
Robyn Wiegman, *American Anatomies*
Judith Butler, *Undoing Gender*
N. Katherine Hayles, *How We Became Posthuman*
Elizabeth Grosz, *The Nick of Time: Politics, Evolution, and the Untimely*
Daniel Boyarin, et. al., *Queer Theory and the Jewish Question*
Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*

Besides class participation, the formal assignments for this course will be:

- One fifteen-minute oral presentation outlining the main issues in the readings for the week and offering questions for further discussion. This may be done in pairs, depending on class enrollment.
- Three two-page response papers presenting an analysis of one of the readings from the syllabus.
- A one-page paper prospectus. The prospectus should include a provisional thesis, anticipated lines of argumentation, and a provisional bibliography.
- A twelve-page seminar paper. The paper should be original and (upon revision) suitable for presentation at an academic conference.