

Semester I

ENG 602 ***Introduction to Rhetoric for Technical and Scientific Communicators*** [2]
T 12:30-3:10 (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 603 ***Theories and Their Histories*** [4]
R 1-3:40 **Martha Schoolman**

English 603 is designed to introduce graduate students to some of the various issues, authors and works in modern and contemporary literary theory. We will look at such well-known methodologies as cultural studies, feminism and gender studies, ethnicity, critical race theory, colonialism/postcolonial studies, discourse theories, contemporary directions in cultural geography, and theories of nationalism and transnationalism. 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, Frantz Fanon, Louis Althusser, Adrienne Rich, Judith Butler, 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 twenty-minute class presentation, some brief response assignments, a short midterm paper and a final paper.

ENG 620 ***The Ends of History – History According to Shakespeare*** [4]
W 1-3:40 **Kaara Peterson**

What defines “history” versus a “story” or is this an illusory distinction? How did Shakespeare think of the monarchy he wrote for and about, and what does he suggest makes a “prince” a good ruler? What ideological structures underlie Shakespeare’s portraits of kings and queens? Depending on time constraints, we will cover as many of the early histories as possible: the plays depicting the beginning of the War of the Roses through the vanquishing of the evil, deformed Richard III: the *Henry IV*, *Henry V*, and some of the *Henry VI* cycle, as well as *Richard II* and *Richard III*. We’ll read some of the very biased accounts in the chronicles that shaped Shakespeare’s understanding of English history and see where he departs from the “party line” to offer his own commentary or obscure it. The course will also study a play that depicts the Tudors monarchs Henry VIII and Elizabeth I and the intrigues of Henry’s court but is not traditionally classified as a history, *Henry VIII* or *All is True*. The course will continue our conversation about history-as-narrative and what gets lost to history by screening occasional films, such as Branagh’s *Henry V* and Pacino’s *Looking for Richard*, a recent BBC history series, and we’ll discuss how films take their turn representing-and recreating-the past. Likely we will use the *Norton Shakespeare: Histories* volume, Saccio’s *Shakespeare’s English Kings*, and a *Henry VIII* text, plus supplementary web-reserve materials on Holinshed and Hall and articles/essays on the histories by critics such as Hayden White,

Rackin, etc. Students will do at least the following: writing a final seminar research paper; be responsible for reviewing and reporting on a piece of secondary criticism; watching some films outside of class time; and leading a discussion topic at least once, possibly presenting a summary of your seminar paper to the other participants.

ENG 650 *Graduate Fiction Workshop* [4]
T 4-6:40 Eric Goodman

ENG 651 *Graduate Poetry Workshop* [4]
T 1-3:40 cris cheek

ENG 690 *Representing the American City* [4]
R 4-6:40 Andrew Hebard

Representing the American City examines representations of American urban space between 1870 and 1945. The course will trace connections between the historical development of urban experience, municipal reform, and city planning and the aesthetic development of American novels. The course will start with realist authors like William Dean Howells and Edith Wharton and extend through modernist writers like Richard Wright and John Dos Passos. Alongside literary texts we will examine the writings of urban planners, sociologists, muckrakers, politicians, and administrators. The course will seek to trace not only the role that this historical context plays in novelistic constructions of urban space, but also the role that literary conventions played in popular, political, and professional conceptions of the city. The course will also look at a variety of theoretical essays on social constructions of space, including work by Frederick Jameson, Saskia Sassen, Edward Soja, Henri Lefebvre, and Michel de Certeau.

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 (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 12:30-3:10 (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 & Departments* [2]
R 1-3:40 (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 10-10:50 John Tassoni, Wioleta Fedeczko, Kerrie Carsey

Required workshop for first-year Graduate Assistants and Teaching Associates teaching ENG 111.

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 *Performance Theory & 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, philosophy, and disability studies. 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, and Jacques Derrida); at theories of gender, sex, and drag performance (Judith Butler, and Peggy Phelan); at technological performativity and cyborg theory (Donna Haraway, Philip Auslander, and cosmetic surgery/performance artist Orlan); at the performance of “race”, ethnicity, and nation (E. Patrick Johnson, Jose Esteban Muñoz and Joseph Roach); and at manifestations of cultural performances (Peggy Phelan, 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”, such as performance artists Guillermo Gómez-Peña, Carmelita Tropicana, and playwright Anna Deavere Smith.

ENG 732
M 1-3:40

Histories of Composition

[4]
Cynthia Lewiecki-Wilson

This course is organized around four movements: recent debates in the field, contending histories, documentary and archival studies, and questions about the future of the discipline. In order to establish a context for understanding contemporary debates within the field, we'll begin by reading Joe Harris's compact history of the field since 1966, *A Teaching Subject*. We'll supplement Harris with selections from *Cross-Talk in Comp Theory* (students will have a role in choosing selections to read). Then, we'll move backward to contending histories of composition, reading two or three histories (some in excerpted form) and critically reflecting on how these histories have been shaped for particular purposes and discussing what debates they enact. Next, we'll look at some primary research on 19th and 20th century composition books and documents. We'll end the course by exploring predictions for the future of the field. The first course project will be a contrastive analysis of an historical and contemporary composition textbook. The other major course work will be a choice between a 10-12 page conference paper or a book review, the goal being to choose a project that can be useful to you.

ENG 734
W 1-3:40

Writing and Writing Studies in a Digital Age

[4]
Heidi McKee

In this course we will examine claims made about digital technologies and their impact on writers and the teaching of writing. We will analyze and discuss, and, as time permits, write with various digital technologies, including online discussion forums and chat programs, hypertext, hypermedia/new media, the Web, and portable environments created by cell phones and PDAs. We will consider how people write in these different digital environments and with these different technologies; how our own and others' understandings of writing and literacy are supported or challenged in these technologies and technological spaces; how issues of power and dominant understandings of race, class, gender, sexuality, etc. are destabilized (or not); and how researchers, teachers, and students have worked with these technologies. Interrelated goals for the course include: to engage with the questions and issues in the field of digital writing studies; to foster critical and self-reflective analysis of technology and human-computer interactions in various contexts (e.g., social, political, economic, educational); to consider and develop theories and pedagogies for writing and teaching writing in a digital age. Assignments will include: written and oral analyses of selected writing spaces/texts/technologies, a review of a book or an extensive web text, and a final project (either print or digital) investigating an aspect of writing and writing studies in a digital age. Readings will include works by: Jay Bolter, Gail Hawisher, Lev Manovich, James Porter, Cynthia Selfe, Anne Wysocki, and Kathleen Blake Yancey.

ENG 740/750
M 4-6:40

African American Literary Theory, 1920-Present

[4]
Stefanie Dunning

“Thus all art is propaganda and ever must be, despite the wailing of the purists ... I do not care a damn for any art that is not used for propaganda.”
– Du Bois’ “Criteria of Negro Art.”

This epigraph by W.E.B. Du Bois articulates an idea that continues to impact thinking about African American representation. He emphasizes that all art is a form of social protest and this is nowhere more evident than in the African American tradition. Many things change about the experience and

representation of African Americans between 1920 and the present, but we could perhaps pinpoint a sense of civic duty in relation to representation as a constant. Or could we? As we approach the current moment, we see a different representational matrix which tests the parameters of “protest” as well as the idea of the African American tradition.

This class will examine major periods in African American literary theory and cultural studies from 1920 to the present. We will consider major issues and events which shape 20th century African American literary and cultural theory, such as the Harlem Renaissance, including the “Great Migration” which preceded it, WWII, The Vietnam War, the Civil Rights Movement, Black Feminist Critique, Poststructuralism, Black Queer theory, the protest tradition, the Black Aesthetic, and Cultural Studies. We will also examine various methodologies employed by critics to make arguments about “blackness,” representation, oppression, and ideology. Among the texts we will use for our class are *African American Literary Theory: A Reader* (ed. Winston Napier), *Becoming Black* (Michelle Wright, Duke UP 2005), *Black Gay Man* (Robert Reid-Pharr, NYU, 2005) *Private Lives, Proper Relations: Regulating Black Intimacy* (Candice M. Jenkins, U of Minnesota, 2007), and *The New Negro* (Alain Locke, Touchstone, 1999). We will also examine multiple critical engagements with some of the most prominent African American texts, such as Nella Larsen’s *Passing*, Alice Walker’s *The Color Purple*, Ralph Ellison’s *Invisible Man*, and James Baldwin’s *Giovanni’s Room* and Samuel Delany’s *Dhalgren*.

Semester II

ENG 605
W 11-11:50

Issues of the Profession

[2]
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
T 1:00 – 3:40

Rape and the Republic of Letters in the 17th Century British Atlantic

[4]
Katharine Gillespie

This course will function as both a general survey of seventeenth-century literature, including Milton, as well as a special topics course in seventeenth-century studies. Specifically, we will draw upon a variety of English and Anglo-American texts written by members of both royalist and republican literary coterie during the Jacobean, Stuart, Commonwealth and post-Commonwealth eras in order to assess recent and influential claims about the relationship between the ideational formation of the republic and gender relations. As numerous scholars point out, there is no shortage of male republican thinkers who aimed at “the political and legal exclusion of women from modern democracy.” As a result, as Judith Vega argues, the “validation of an egocentric, competing, controlling political epistemological subject... steeped in an undisguised fear of and contempt for women.”

A particularly recent and influential version of this reasoning contends that the misogyny within republicanism actually began with some of its classical originators. Because, in Livy’s history, Brutus and his fellows were motivated to establish the Roman republic by the tyrant Tarquin’s rape of Collantine’s wife, Lucretia, and her subsequent suicide, then a fatal shadow was immediately cast over republicanism’s long-term potential for female agency and worth. As Melissa Mattes put it, “Lucretia’s [rape and] suicide were the material from which republican citizenship is fashioned”; hence, “women’s role in the future republic” would be that of “silent signifiers who are the carriers of cultural value” but not “makers of it” (35). The republican woman could function only as a “pharmakon,” as Stephanie Jed argues, that is a scapegoat whose victimization “makes possible” a “moment in history” but who is then necessarily “neglected and forgotten” (Mattes, 44).

To assess the validity of these claims, we will first read differing accounts of the Lucretia story, including Shakespeare’s. We will then read such royalist texts as Cavalier verse, patriarchalist political treatises, and court dramas in order to examine the role that sexual coercion may have played in constituting the relationship between sovereign and subject. Finally, we will look at texts by Milton, Marvell, and other republicans—male and female alike—which use gender to imagine social and political alternatives to monarchy. These texts will include penny pamphlets, counter-masques, playlets, spiritual autobiographies, siege narratives, captivity narratives, letters, and epic poems. Because some of these works are new to the “canon” of late Renaissance British and colonial American literature, they are deeply suggestive of the variety and scope that define not only the early modern “republic of letters” in general, as well as, more specifically, republicanism’s relationship to the contentious issue of male versus

female forms of agency. Perhaps we will find that Anabel Patterson’s overall assertion that, “within republican thought, there is a fertile variety of opinion,” is productively applicable to the question of the role that sexual violence may or may not play in the prequel to and perpetuation of republican forms of social and political order.

ENG 640 ***Sex and Marriage within the Family from Jane Austen to Virginia Woolf*** **[4]**
W 1:00 – 3:40 **Mary Jean Corbett**

The standard plot of heterosexual romance in the nineteenth-century-novel tradition—in which unrelated strangers overcome a series of obstacles on their way to making a marriage and, usually, a new family—is not the only or even the dominant plot of heterosexual love and romance. In fiction by the great women novelists of the period, an alternative plot, focused on maintaining and supporting already existing relationships within the family—and especially those between people of the same generation (e.g., cousins, siblings of the same or the “opposite” sex)—exists alongside and in tension with the “stranger” model. As characters move from their families of origin to their conjugal families, we will observe the ways in which this tension is negotiated, managed, displaced or repressed, with particular attention to gender, sexuality, race, and class as they shape these narrative structures as bearers of social meanings. Considering novels from Austen to Woolf (and beyond), we will also look closely at how familial structures and the diverse means of making and breaking family ties shape possible marital outcomes, recognizing as a starting point that “the family,” too, changes shape over time. Relationships to biological or adoptive siblings, in-laws and cousins, stepsiblings and stepparents, as well as to biological and adoptive parents or parent-surrogates (such as aunts and uncles), had different meanings in a nineteenth-century British context than in the twentieth-century American one, and part of our effort will be to recognize those differences in fictional worlds we encounter. Novels we are likely to read include Jane Austen, *Mansfield Park*; Harriet Martineau, *Deerbrook*; Charlotte Brontë, *Jane Eyre*; Emily Brontë, *Wuthering Heights*; George Eliot, *The Mill on the Floss*; Elizabeth Gaskell, *Wives and Daughters*; and Virginia Woolf, *The Years*. We will also sample theory and criticism by Judith Butler, Michel Foucault, Sharon Marcus, Helena Michie, Ruth Perry, Ellen Pollak, Kathy Alexis Psomiades, and Gayle Rubin.

Students will lead weekly discussions of theoretical and historical texts, and produce one short paper on the basis of their findings. In addition, everyone will write a seminar paper of 15-20 pages; first drafts of these seminar papers will be workshopped in class several weeks before the final version is due.

ENG 650 ***Graduate Fiction Workshop*** **[4]**
R 1:00 – 3:40 **Kay Sloan**

ENG 651 ***Graduate Poetry Workshop*** **[4]**
M 1:00 – 3:40 **Bill Howe**

ENG 652 ***Issues in Creative Writing: Imaginative Writing*** **[4]**
T 4:00 – 6:40 **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 the film. We will look at some poetry and fiction, as well as some writing in other genres, and investigate

work of Fanny Fen, Harriet Wilson, and Julia C. Collins. Although we will focus primarily on texts written by women, we will also examine texts by key male figures such as Frederick Douglass, Henry Highland Grant, and William Wells Brown.

ENG 694 *Technical and Scientific Writing* [4]
TR 4:00 – 6:40 Katherine Durack

In this course, you will practice specific skills for developing, evaluating, and delivering technical and scientific communications in print and online. A primary goal of the course is to further develop your writing skills through completing technical and scientific communication projects; a secondary goal is to provide you with the opportunity to create examples of your work suitable for your professional portfolio. The course is run partly as a seminar and partly as a workshop so that we can spend time both discussing and applying new knowledge.

ENG 697 *Information Design* [4]
MW 1:00 – 3:40 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 genres and media. The course aims at helping you plan, design, and produce communications for particular situations and audiences by 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 735 *Research Methods* [4]
T 1:00 – 3:00 Jason Palmeri

This course will introduce a variety of methodological approaches for conducting research in composition, rhetoric, and literacy studies. Although we will give some attention to historical/archival and quantitative research, we will spend the bulk of our time exploring qualitative, person-based methods such as ethnography, case study, action research, discourse analysis, and interviewing. The course will be structured so that each week we will read meta-analytical essays about a particular approach along with several studies illustrating a particular method. Along the way, we'll consider such questions as:

- What kinds of ethical and legal issues must researchers consider when working with human participants?
- What are the similarities and differences among approaches to inquiry in composition, rhetoric, and literacy studies?
- How are research practices changing in light of emerging digital technologies?
- What are the political, rhetorical, ethical, and material implications of our disciplinary, knowledge-making practices?

Assignments will include short analyses of research reports as well as the design and completion of a person-based research project. If you have any questions about this course, please contact the instructor (palmerjr@muohio.edu; 366 Bachelor)

ENG 740 **“The Study of Misunderstandings”: 20th Century Rhetorical Theory
and Political Discourse** **[4]**
M 1:00 – 3:40 **Kate Ronald**

This seminar will combine the study of 20th C US/British rhetorical theory with current political discourse. Particularly, the seminar will approach the concept of rhetoric as “the study of misunderstandings” (Richards, *Philosophy of Rhetoric*) and the search for “good reasons” (Booth, *Modern Dogma*). Then we will apply this rhetorical theory to primary texts of current political discourse. Finally, we will read some of the key 20th century treatises on politics, pacifism, and war. I will also ask the seminar to explore the implications of this work in the context of teaching writing as a “liberatory” or “critical” enterprise.

Possible texts:

Kenneth Burke, *A Rhetoric of Motives*, 1950.

--. *A Grammar of Motives*, 1945.

--. *Counterstatement*, 1968.

Wayne Booth, *Modern Dogma and the Rhetoric of Assent*, 1974.

--. *The Rhetoric of Rhetoric*, 2005.

I.A. Richards, *The Philosophy of Rhetoric*, 1936.

Cornell West, *Democracy Matters*, 2005.

Paulo Freire, *Pedagogy of Freedom: Ethics, Democracy, and Civic Courage*, 2001.

Richard Rorty, *Achieving our Country*, 1999.

Jane Addams, *Newer Ideals of Peace* (1907); 2007.

Barbara Tuchman, *The March of Folly*, 1985.

Virginia Woolf, *Three Guineas*, 1938.

John Dewey, *Democracy and Education*, 1916.

Toni Morrison, *Nobel Lecture*, 1993.

Sharon Crowley, *Toward A Civil Discourse: Rhetoric and Fundamentalism*, 2006.

Chaim Perelman, *The New Rhetoric: A Treatise on Argumentation*, 1906.

Stephen Toulmin, *The Uses of Argument*, 1958.