

ENG 620

How to Have Promiscuity in a Renaissance

[4]

M 4-6:40

James Bromley

The title of this seminar is taken from Douglas Crimp's essay "How to Have Promiscuity in an Epidemic" where he talks about the politicization of sexual practice in the wake of AIDS. This course will look at the ways that sexual practice is politicized in Renaissance drama. From Shakespeare's *Othello*, we may be familiar with the story of the woman falsely accused of adultery and murdered, but what do we make of plays where characters experience and/or act on transgressive desires? We will look at dramatic representations of masochism, adultery, prostitution, sodomy, pederasty, and beyond. Why was there interest in granting representational space to desires and acts that ran ostensibly counter to dominant ideologies about sex? Are representations of these activities cautionary tales? What role does disease play in the way characters talk about sex? Do these plays encourage audience members to imagine the pleasures of transgression? Can we understand anything about sexual practices, the boundaries of normalcy and deviance, and the cultural place of the theater in the Renaissance through these representations? To answer these questions, we will discuss the relationship of genre to representations of transgression, the relationship of sexuality to subjectivity, and the use of sexual practice to articulate political concerns. Possible readings include a play or two by Shakespeare; the anonymous *Arden of Faversham*; Middleton's *A Chaste Maid in Cheapside* and *Women Beware Women*; Middleton and Rowley's *The Changeling*; Marlowe's *Edward II*; Marston's *The Dutch Courtesan*; and Beaumont and Fletcher's *The Maid's Tragedy* and *Philaster* and associated critical and theoretical readings. Assignments will include a presentation, short paper (5-7 pp.), and long seminar paper (ca. 15 pp.)

ENG 650

Graduate Fiction Workshop

[4]

R 4-6:40

Margaret Luongo

Our goals in the graduate fiction workshop include pursuing your interests; refining your writing through the practice of craft and analysis of your work, the work of your peers, and the work of published authors; challenging and expanding your ideas concerning what makes a story a story; developing and refining your aesthetic, keeping in mind visual artist Robert Rauschenberg's comment, "Anything you do will be an abuse of somebody else's aesthetic."

ENG 651

Graduate Poetry Workshop

[4]

R 1-3:40

David Schloss

ENG 652

Graduate Creative Nonfiction Workshop

[4]

W 1-3:40

Eric Goodman

Although the course will be primarily organized as a workshop, wherein students produce writings to be critiqued in class and then revised, creative non-fiction is a fairly new field within creative writing. Therefore, this course will have a substantial introduction to the genus and species, including quite a bit of reading (and short exploratory assignments in writing) preliminary to the actual workshops. Creative non-fiction is non-fiction that adapts the techniques of fiction and poetry, although by now it has accumulated its own conventions, which can be well observed by the memoirs on the list of texts below. It is also a kind of writing that asks interesting questions about truth and literary procedure, many of which are discussed in Hampl's thoughtful *I Could Tell You Stories*. The class will read this book, as well as Wolff's and Karr's in the first weeks of class, as a foundation on which to build. By the end of the

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]
T 2-4:40 (Part II Sprint Course with ENG 693) Katherine Durack

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, Kerrie Carsey, and TBA

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

ENG 698.B *Teaching Technical and Business Writing* [2]
W 1-2:40 Jean Lutz and Michele Simmons

Required of new graduate assistants teaching ENG 313/315. Readings, discussion, practice grading sessions, activities with current graduate (teaching) assistants and practical exercises.

ENG 733 *History of Rhetoric: Rhetorical Traditions* [4]
W 1-3:40 Kate Ronald

The purpose of this seminar is to provide foundational knowledge of the field of rhetorical studies. Rhetoric has a long and rich tradition that began well over two thousand years ago, and contemporary teachers operate out of this tradition whether they know it or not. We will explore the history of rhetorical theory and practice from classical Greece and Rome, through the Renaissance and the 18th and 19th centuries, into modern or “new” rhetoric and finally toward postmodern rhetoric and the influence of cultural studies. But we will not simply study history for its own sake. I want us to move continually back and forth between the rhetorical tradition and current theory and practice, to identify certain beliefs about writing and reading and writers that drive our own teaching and have their roots somewhere in history.

This course will offer, as its fundamental organizing principle, a chronological history of Western rhetoric, but we will not simply cover the received rhetorical (capital T) tradition. Of course we will begin with the sophists, then move to Plato, Aristotle, Cicero, and Quintilian, but in our run from the classical tradition to the postmodern era, we will simultaneously read Hortensia, Anna Julia Cooper, and Virginia Woolf, to name just a few of the women rhetors in the course. In other words, we will examine the history of women’s rhetorics alongside and in relation to the canonical history. I may also ask students to read at least history/historiography of the discipline of rhetoric, as time allows.

Primary Texts:

Bizzell and Herzberg, *The Rhetorical Tradition*, 2000.
Ritchie and Ronald, *Available Means: An Anthology of Women's Rhetoric(s)*, 2001.

Possible Additional Texts:

Jarratt, *Rereading the Sophists*, 1998.
Donawerth, *Rhetorical Theory by Women before 1900*, 2002.
Covino, *Magic, Rhetoric, and Literacy: An Eccentric History of the Composing Imagination*, 1994.
Logan, *We are Coming: The Persuasive Discourse of 19th Century Black Women*, 1995.
Mao, *Reading Chinese Fortune Cookie*, 2006.
Gilyard and Nunley, eds. *Rhetoric and Ethnicity*, 2004.
Ratcliffe, *Rhetorical Listening*, 2006.

ENG 736

***Engaging Non-Western Rhetorical Traditions:
Comparative Rhetoric Reconfigured***

[4]

T 1-3:40

LuMing Mao

This seminar focuses non-Western rhetorical traditions—on, more specifically, how such traditions are being studied under the general rubric of comparative rhetoric and with a particular interest to compare them with their Western rhetorical counterparts. I begin this engagement with Robert Kaplan, with his insights that different cultures have different rhetorical tendencies. I situate Kaplan's work in the context of the ethnography of communication (Dell Hymes) and linguistic and cultural relativity (Edward Sapir and Benjamin Whorf). Out of Kaplan's insight grew comparative rhetoric—one that aims to study other rhetorical traditions on their own terms and in their own contexts (Robert Oliver). I explore tensions that characterize comparative rhetoric—tensions, for example, between the desire to search for a General Theory of Rhetoric (George Kennedy) and the disposition to develop local terms and local traditions (Mary Garrett); between an appeal to logic and rationality and a call for aesthetic, analogical ordering (David Hall and Roger Ames). Drawing upon works by Ien Ang, Homi Bhabha, Robert Young, and others, and taking a cue from comparative philology in the 19th century where searching for a "third" (in this case an earlier origin from which the two under comparison were derived) was the stated objective, I explore a third voice (or the yin-yang) in comparative rhetoric. I specifically consider: (1) the knowledge and power that get (re)produced and/or (re)created at points of comparison and dissemination; (2) the possibilities and impossibilities of studying the other on its own terms and in its own context; and (3) the art of recontextualization as a heuristic for comparative rhetoric and the art of reflective encounters as comings-to-be. I use Chinese and Indian rhetorical traditions as my points of reference.

Participants in this seminar will likely be responsible for, among other things, two papers, an individual presentation, as well as weekly reading responses on Blackboard.

The readings for this seminar are likely to include:

The Analects of Confucius: A Philosophical Translation. Trans. Roger T. Ames and Henry Rosemont Jr. New York, NY: Ballantine, 1998.
Ang, Ien. *On Not Speaking Chinese: Living Between Asia and the West*. London: Routledge, 2001.
Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
The Bhagavad Gita. Trans. W. J. Johnson. Oxford UP, 2007.
Connor, Uller. *Contrastive Rhetoric: Cross-Cultural Aspects of Second Language Writing*. Cambridge: Cambridge UP, 1996.
Garrett, Mary. "Some Elementary Methodological Reflections on the Study of the Chinese Rhetorical Tradition." *International and Intercultural Communication Annual* 22 (1999): 53-63.
Hall, David, and Roger Ames. *Thinking Through Confucius*. Albany: SUNY P, 1987.

- . *Anticipating China: Thinking through the Narratives of Chinese and Western Culture*. Albany: SUNY P, 1995.
- Combs, Steve. *The Dao of Rhetoric*. Albany: SUNY, 2005.
- Kennedy, George. *Comparative Rhetoric: An Historical and Cross-cultural Introduction*. New York: Cambridge, 1997.
- Lipson, Carol, and Roberta Binkley, eds. *Rhetoric Before and Beyond the Greeks*. Albany: SUNY, 2004.
- Lu, Xing. *Rhetoric in ancient China, fifth to third century, B.C.E : A Comparison with Classical Greek Rhetoric*. Columbia: U of South Carolina P, 1998.
- Mencius*. Trans. D. C. Lau. England: Penguin, 1976.
- Oliver, Robert. *Communication and Culture in Ancient India and China*. Syracuse, NY: Syracuse UP, 1971.
- Phaedrus*. Plato. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett, 1995.
- Rhetoric*. Aristotle. Trans. George Kennedy. New York: Oxford UP, 1991.
- Ying, H. G. "The Origin of Contrastive Rhetoric Revisited." *International Journal of Applied Linguistics* 10 (2000): 259-268.
- Young, Robert. *Global Desire: Hybridity in Theory, Culture, and Race*. New York: Routledge, 1995.

ENG 750
T 1-3:40

The Theory Wars

[4]
Brit Harwood

The problematic of this course is a bridging of the gap between two areas of contemporary critical theory/practice—history and psychoanalysis. In the major paper for the course, members of the seminar have the opportunity to integrate this problematic with an interest of their own. Moreover, students will choose those texts from the medieval and early modern periods that the class will read in common in considering an articulation between historicist theory and psychoanalytic.

The class will first take up the two developed historicist theories that, in the instructor's view, continue to exercise contemporary power: Pierre Macherey's *A Theory of Literary Production* and Raymond Williams's *Marxism and Literature*. The class will read collaterally in Marx and Althusser as necessary and, briefly, in examples of critical practice. The class will also take up psychoanalytic theory in selected Freud and Lacanian texts ("Infantile Sexuality," portions of *The Interpretation of Dreams*, *The Ego and the Id*, *Beyond the Pleasure Principle*, "The Agency of the Letter in the Unconscious") and selected psychoanalytic criticism by Julia Kristeva and Barbara Johnson.

The class will then examine examples of critical practice simultaneously historicist and psychoanalytic—for example, the instructor's "Psychoanalytic Politics" (*ELH* 2001), Louise Fradenburg's *Sacrifice Your Love*, Joel Fineman's *Shakespeare's Perjured Eye*, and Peter Stallybrass and Allon White's *The Politics and Power of Transgression*.

Finally, in order to situate historicist and psychoanalytic critical practice, separately or together, in relation to other contemporary critical practice, the class will take up for purposes of comparison one or more selected texts undergirded by Foucault—New Historicist, feminist, decolonial, black queer theoretical, or so on. The specific focus here will be identified by the students.

Student writing will include two short papers suitable for development into conference presentations and one longer paper suitable for development into an article.

Semester II

ENG 601 *Introduction to Linguistics and Language* [4]
R 1-3:40 **Gwen Etter-Lewis**

This course is an introduction to linguistics with a focus on the study of language in a variety of sociocultural and political contexts. We will examine linguistic theories as well as the application of these theories to speech and writing. Readings are centered around several major topics including: linguistic imperialism, language and theories of post-colonial discourse, feminism and linguistic theories, language and ideology. Our primary goal is to explore and analyze questions/issues that are currently debated among scholars and to connect this knowledge to our own writing, teaching, and research.

ENG 605 *Issues of the Profession* [2]
W 11-11:50 **Director of Graduate Studies**

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 610.A *Chicana/o Literature and Chicana/o Critical Practices* [4]
R 4-6:40 **Julie Minich**

Although people of Mexican origin living in the United States have been writing literature about Mexican-American experiences since at least the mid-nineteenth century, Chicana/o literature as an academic field of study emerged through the Chicano Movement of the 1960s and 70s. Initially, the study of Chicana/o literature was guided by principles outlined in two Movement manifestos: *El Plan Espiritual de Aztlán* (March 1969), which called for the production of “literature and art that is appealing to our people and relates to our revolutionary culture,” and *El Plan de Santa Barbara* (April 1969), which asserted that “higher education must contribute to the formation of a complete person who truly values life and freedom.”

Forty years since the writing of these manifestos and the institutional recognition of Chicana/o literary studies, it is now possible to speak of a Chicana/o literary canon and a history of Chicana/o literary criticism. Yet the relationship between the Chicano Movement and Chicana/o cultural production is highly contested. What is at stake in the formation of a Chicana/o literary canon? What defines a text as “Chicana” or “Chicano”? How do Chicana/o literary and cultural studies interact and intersect with critical methodologies associated with gender studies, queer studies and/or disability studies? This course will address these questions through the study of both Chicana/o literature and Chicana/o literary criticism.

We will begin with a discussion of major texts associated with the Movement and its aftermath, with writers likely to include Helena María Viramontes, Luis Valdez, Tomás Rivera, Sandra Cisneros, Arturo Islas and/or Cherríe Moraga. We will then examine recently recovered texts produced before the

Movement (such as those by Américo Paredes, Jovita González and María Amparo Ruiz de Burton). Finally, we will look at what has recently been dubbed “post-Movement literature,” associated with writers such as Manuel Muñoz, Salvador Plascencia and Felicia Luna Lemus. Throughout the semester, we will also examine the work of critics such as Angie Chabram-Dernersesian, Rosa-Linda Fregoso, Ramón Saldívar and Mary Pat Brady.

Student work will consist of weekly response papers, two class presentations, and a final paper.

ENG 610.D
M 1-3:40

War and Communal Violence in South Asia

[4]
Nalin Jayasena

This course aims to introduce students to contemporary postcolonial literature and theory by studying a specific topic on South Asia. Reading about war and communal violence in South Asia will give students the opportunity to study a part of the world which is growing in importance not only to post-9/11 US foreign policy, but with a labor pool and consumer base of over 1 billion people it is also of tremendous importance to a world reconceived by globalization. Despite such potential, however, one of the defining socio-political features of postcolonial South Asia has been the upsurge of communal violence between religious and/or ethnic groups that is often traced back to the reorganization of indigenous society under British colonial rule. Although the primary focus of this course will be on the civil war in Sri Lanka—Asia’s longest running armed conflict—we will also examine the history of violent conflict between Hindus and Muslims in modern India that reached a turning point with the founding of Pakistan in 1947 and has steadily escalated since then. In addition, the course will introduce students to some of the important critical debates about communal politics: first, as a legacy of colonialism; second, as a byproduct of nationalism; and third, as an outgrowth of religious fundamentalism.

Students are required to participate in a film series on contemporary Sri Lankan cinema scheduled for March 26, 27 and 28.

Required texts will include fiction by Michael Ondaatje, *Anil’s Ghost*; A. Sivanandan, *When Memory Dies*; Shyam Selvadurai, *Funny Boy*; Romesh Gunsekere, *Heaven’s Edge*; Bapsi Sidhwa, *Cracking India*; Anita Desai, *Clear Light of Day*; Salman Rushdie, *Shalimar the Clown*; Shobasakthi, *Gorilla*; drama by Ernest Macintyre, *Rasanayagam’s Last Riot*; and selections from poetry collections by Richard De Zoysa, *This Other Eden*; Jean Arsanayagam, *Reddened Water Flows Clear*; Anne Ranasinghe, *At What Dark Point*; and Sumathy Sivamohan, *Like Myth and Mother*.

ENG 630
W 1-3:40

Novel Conversations: Studies in the 18th Century Novel

[4]
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 preeminent genre of the modern world. This process of transformation will be the object of our study; “conversation” will be the organizing construct through which we will approach our task. Readings will be organized around groupings of novels that can be understood as being “in conversation” with one another over the readership, credibility, and cultural “work” attributed to the genre. Additionally, we will read a series of essays and excerpts from modern scholars of the novel whose engagements are among the most lively and influential within the field of eighteenth-century scholarship today.

students are encouraged to participate. Through the course of the semester, we will examine gender, race and class as exemplified in the worlds constructed by 20th century Southern American writers. By petitioning the Graduate Committee, creative writing students may substitute this course for a literature requirement. Students in the literature program may take the workshop to fulfill a requirement with approval of the Director of Graduate Studies and by petitioning the Graduate Committee.

ENG 690
T 1-3:40

Secrecy and Spectacle from Cold War to War on Terror

[4]
Tim Melley

This course focuses on the way U.S. foreign policy has shaped U.S. literature and culture from 1950 to present. The initial focus of the course will be the Cold War, the long political struggle between the U.S. and the Soviet Union beginning in the late 1940s. Toward the end of the course, we will examine the relations between the Cold War and the recent “War on Terror.”

Reading a range of cultural and diplomatic history, fiction, film, drama, and cultural theory, (including texts that both reinforced and challenged mainstream American values), we will attempt to assess the domestic effects of U.S. foreign policy (“domestic” in both senses of the word). How has the rhetoric of anti-communism and anti-terrorism changed the terms of American identity? And if political rhetoric has reshaped domestic culture, then to what extent have cultural representations—literature, film, and television in turn affected foreign policy?

A major focus of the course will be the interplay between secrecy and spectacle during the Cold War and the War on Terror. Both conflicts produced an extraordinary explosion of covert government. At the same time, the work of covert government was an “open secret,” often made public through various forms of spectacle. We will explore the effects of this dynamic on narrative representation and the shifting cultural meaning of privacy and public culture. We will also inquire into other signature ideological projects of the era, such as the discourses of individualism and collectivity, the representation of distant enemies (communists, socialists, terrorists), and the construction of gender and sexual norms.

Historical and theoretical readings may include work by Slavoj Žižek, Francis Saunders, Stephen Whitfield, Michael Rogin, Betty Friedan, Alan Nadel, Giorgio Agamben, Jürgen Habermas, Jodi Dean, and others. Literary selections will likely come from some of the following: Robert Coover, Sylvia Plath, Don DeLillo, Ralph Ellison, E.L. Doctorow, Allen Ginsburg, Tony Kushner, Joyce Carol Oates, Arthur Miller, John Williams, and Susan Choi. Films will include *Invasion of the Body Snatchers*, *Dr. Strangelove*, *The Manchurian Candidate*, as well as more recent material. Students will give two substantial presentations and write a 20-page seminar paper.

ENG 694
T 2-4:40

Technical and Scientific Writing

[4]
Michele Simmons

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
R 2-4:50

Information Design

[4]
Huatong Sun

Teaches the principles of effective document design, the role of the technical communicator in the design process, and the application of professional design principles and production techniques to create effective print and non-print communications.

ENG 699.A
W 10-10:50

Teaching Workshop for College Composition

[2]
John Tassoni, Kerrie Carsey, and Bre Garrett

Required workshop for first-year Graduate Assistant and Teaching Associate instructors. 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 second semester required composition course.

ENG 699.B
W 1-2:40

Teaching Workshop for Technical and Business Writing

[2]
Jean Lutz and Michele Simmons

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 734
T 7-9:40

Issues in Basic Writing

[4]
John Tassoni

This course will engage issues pertinent to Basic Writing (BW) at Miami University, as well as the field in general. Through a focus on Miami, class members will examine controversies surrounding notions of educational access, selectivity, mainstreaming, standards, assessment, placement, students' right to their own language, and remediation that comprise the field of BW, particularly on how these controversies intersect debates concerning discourses of race, disability, and class. Our study of BW's beginnings at Miami and at CUNY, political disputes regarding Ira Shor's publication of "Our Apartheid" in *Journal of Basic Writing*, and theoretical and pedagogical approaches developed in regard to higher education's most vulnerable students will provide us with a critical perspective on how Miami addresses at-risk student populations, such as its scholastic enrichment program (SEP) and international students and also how these efforts influence the construction of mainstream population and practices. We'll devise projects that consider possibilities for the access and empowerment of "at-risk" students as well as increase our own understanding of the intricacies of teaching and policymaking in the field. Readings will include (but not be limited to) Tom Fox's *Defending Access*, Grego and Thompson's *Reading/Writing in Thirdspace*, Halasek and Highberg's *Landmark Essays on Basic Writing*, Mina Shaughnessy's *Errors and Expectations*, and Mary Soliday's *The Politics of Remediation*.