



Creel, James Wright. *Rhetorics of Integrity: Constitutive Rhetoric in American Cinema and Television* (2018)

This dissertation addresses the ways in which Americans navigate between their gendered, raced, and national identities, and the role film and television play in that navigation. To do so, I draw from and build upon Maurice Charland's concept "constitutive rhetoric," which theorizes the construction of national identity as a process of interpellation, where a particular facet of identity is hailed as always already extant. But whereas Charland deals exclusively with symbolic identity, I argue that the premises for constitutive rhetoric also extend into the material world because identity is also a material, embodied phenomenon. As a result, I assert that scholars of rhetoric and culture can better conceptualize human bodies as material constructs, and material constructs (national monuments, statues) as bodies. Because identity is material, the calls to identification in constitutive rhetoric are simultaneously calls to embodiment, and a call to shift bodies is understandably often met with resistance. To explain this resistance, I develop a theory called "rhetorics of integrity," which are discursive and non-discursive appeals that privilege consistency and wholeness. Using this theory, I identify appeals to integrity in portrayals of raced, gendered, and national bodies in American cinema; in particular, I analyze how and why these bodies are destroyed and what interests are served by having certain bodies remain whole.

Hakimi-Hood, Heidi Sabreena-Del. *Locating Rural Cosmopolitanism in Long Nineteenth-Century British Writings* (2018)

The rural is often understood as marginalized, on the edges of cities, and rarely visible in print culture centers. What is more, the rural is typically stereotyped as marginal in terms of intelligence, sophistication, and influence. *Locating Rural Cosmopolitanism in Nineteenth-Century British Writings*, therefore, shows the inherent complexity and dignity of rural cultures and their impact on the wider world. What is more, my research recovers, both historically and spatially, how rural cultures are underrepresented in literary studies. While traditional scholarship tends to focus on how rural voices symbolize or contribute to understandings about national identity, literary studies tend to limit attention to ways that the urban-centered, industrialized nation oppresses its own agrarian rural communities. My dissertation project, therefore, contributes to this conversation by addressing the following major themes: 1). Dismantling stereotypes of the hypermasculine industrial nation and the feminized rural region, 2). Revising how rural voices and tastes are romanticized as nationalized, homogenized ideals, and 3). Introducing new scholarship about the tensions urbanization brings to rural cultures' sensibilities associated with gender and social-class. For my primary sources, I analyze major works of fiction, poetry, and nonfiction, as well as understudied, nontraditional texts such as cookery, gastronomical, and agricultural writings. More broadly, I examine how nineteenth-century British texts represent rural engagement with the global. Nineteenth-century British regions, both the urban and the rural, together, experienced international, cosmopolitan relationships as a result of the increased mobility that emerged from industrialization, the railway, and other means of transport. A cosmopolitan society, in modern times, is regarded as progressive and multicultural whereas rural societies have been viewed as more traditional and culturally limited. I posit, however, that nineteenth-century rural representations are cosmopolitan, complex, and connected to cultures outside of their own supposedly fixed geographical, class, and gendered affiliations. In short, I look at the ways in which many rural representations tend to ignore local differences and rethink how these representations actually establish, however subtly, their local markers of distinction within urbanized, cosmopolitan experiences.

Hoermann Elliott, Jacquelyn Elizabeth. *Writers Get Physical: A Grounded Theory Study to Understand the Relationship between Writing Activity and Physical Activity* (2018)

Throughout history, famous writers, such as Joyce Carol Oates, Jonathan Swift, and Louisa May Alcott, have written about how running benefited their writing practices. In the field of composition studies, inquiry into the relationship between writing activity and physical activity of any kind is limited, specifically in terms of embodied writing pedagogy or the teaching of sensorimotor experiences as part of a writer's writing process. This dissertation begins with the following research questions: What is the relationship between physical activity and writing activity? How can physical activity help us understand the nature of the writing process for professional academic and non-academic writers? Can physical activity support writing activity, especially for student writers? If so, how? To answer these questions, I review all available embodied writing pedagogy from the field of composition studies as well as research in embodied cognition. I introduce the grounded theory approach I took with this study, and I explain how teacher research and feminist narrative(s) research principles guided my collection and analysis of data in the form of interviews, writing logs, and writing samples from professional writers and student writers. Ultimately, I establish that a creative-productive relationship exists between physical activity and writing activity for both professional writers and student writers, and this relationship tends to vary depending on the ability and experience level of the writer.

Kontelis, Jessica Renay. *Inspire: Creative Theories and Strategies for Teaching Writing* (2018)

Interdisciplinary scholarship from creative writers and rhetoric-composition scholars and teachers has long set the stage for blending the concerns and practices of creative writing and rhetoric-composition in order to conceptually and pragmatically reinvent the study and teaching of writing (Bishop, T. R. Johnson, Newkirk, Hesse). My dissertation responds to calls for a jointly rhetoric and poetic approach to composition pedagogy by asking how instructional creative writing texts introduce students to tacit, emotional, and often unconscious aspects of the creative process, such as inspiration. Though rhetoric-composition scholarship heavily discusses and theorizes invention, discourse on tacit, quasi-mystical subjects such as inspiration remains sparse. Melding rhetoric-composition scholarship on invention (Flower and Hayes, LeFevre, Rickert, Micciche) with analysis of twenty assigned texts from a survey of undergraduate introductory creative writing classes and psychological research, I revisit conversations about the body's conscious and unconscious role in composing to open inspiration for overt study and share strategies that nurture and trigger inspiration. This dissertation demystifies inspiration by examining the historical narratives, economic concern, and academic skepticism that relegate inspiration to mysticism. Demystifying inspiration collapses Cartesian divisions between inspiration and invention that distinguish them as separate but complementary processes. I pose an alternate definition of inspiration that highlights creativity's situational, emotional, and embodied nature, and I use the instructional creative writing texts in my study to offer strategies that nurture and trigger inspiration. Creative writing and rhetoric-composition pedagogy share history and interdependency (Walker, Myers). The instructional creative writing texts in my study frame shared invention strategies from modern and ancient times (ritual, freewriting, journaling, imitation, writing prompts, the Ciceronian topoi, and the Dissoi Logoi) with metaphors and anecdotes that explain how systematic invention practices nurture and trigger inspiration. As a result, my study proposes opportunities to adapt current and classical rhetorical invention strategies to facilitate inspiration in first- and second-year composition classrooms. Overall, my dissertation demonstrates the productive power of interdisciplinary partnership between rhetoric-composition and creative writing and provides strategies for applying that partnership to the study and teaching of inspiration.

Kostelich, Callie Fitzgerald. *Sponsoring Agricultural Literacy: Literacies, Ideologies, and FFA* (2018)

In an era when young adults are largely removed from direct agricultural production, the National FFA Organization strives to cultivate students' interest in and awareness for agriculture through its intra-curricular position within school-based agricultural education. In the context of Deborah Brandt's theory of literacy sponsorship, this project looks closely at how and for what purposes FFA sponsors students' agricultural literacy acquisition on a national level via its position on The Council for Agricultural Education, as well as at the local level through agricultural education classes and extracurricular activities. Drawing on literacy studies scholarship from Cori Brewster, Kim Donehower, James Paul Gee, Charlotte Hogg, Jacqueline Edmondson, Mike Rose, and Eileen Schell, among others, this project identifies FFA as a powerful sponsor of literacy that is deeply indebted to its neoliberal stakeholders. Through close reading of the history of agricultural education and agricultural literacy definitions, rhetorical analysis of FFA documents and webpages, and

case study data from two local agricultural education programs in Texas, this study finds that FFA largely promotes students' functional agricultural literacy acquisition, which reinforces neoliberal literacies and, at times, traditional rural literacies that align with stakeholder agendas. Students' development of critical agricultural literacy is most viable through the literacy practices that encourage hands-on experiences, which directly impact student perceptions of agriculture and agricultural endeavors. However, the case study findings reveal that privilege largely determined student access to critical agricultural literacy opportunities, primarily through individual endeavors, such as Supervised Agricultural Experiences. This literacy-focused project on the National FFA Organization offers insight into the state of corporate sponsorship in public education, prevailing agricultural narratives with deeply embedded rural literacies, and the connection between privilege and critical literacy acquisition.

Moore, Angela Kristine. *Democratizing Cultural Production: A Theory Cultivated with Hallie Flanagan Davis* (2018)

The gaps this dissertation fills are two-fold. First, I recover an important but overlooked female rhetorician from the interwar period, Hallie Flanagan Davis. Flanagan Davis was the national director of the American Federal Theatre Project (1935-1939), a project referred to as "one of the most important things that ever happened in a democratic government" (Orson Welles), but I would add that she was also an insightful cultural critic and rhetorical activist. She wrote several books and many articles and speeches, but declined to ever write down her ideal visions or theories about how theater could improve democracy, explaining the urge as "tempting" but that her focus was, instead, on capturing the stories of her work and the lessons gleaned from those stories (Letter to Malcolm Cowley). Through extensive archival research, grounded theory methodology, and the help of a modern rhetorical lens, I analyze Flanagan Davis's arguments and practices, and work to cultivate them into rhetorical theory that can be applied today. This cultivated rhetorical theory—which I refer to as Democratic Cultural-Rhetorical Infrastructure (DCRI) theory—fills a second gap by providing insight into how to democratize the production and analysis of culture, and encourage dialogue and appreciation across groups who understand themselves to be different: prominent concerns for public sphere rhetoricians and critical literacy pedagogues (Long, Parks, Sheridan, Warner). I argue that DCRI theory is increasingly relevant and applicable today, as theatrical expressions are easier to circulate than ever before (through our many media-sharing platforms), and cultural divisiveness, at least in America in the year 2018, seems to be higher than ever.

Nobles, Heidi Gabrielle. *Editing Culture: The Rhetorical Work of Textual Editing as Shaping Collective Memory and Social Action* (2018)

Scholarly editors in the digital age face unfamiliar challenges that demand critical analysis and creative approaches, yet contemporary editorial theory is at best fragmented and often underdeveloped. This dissertation recovers, documents, and synthesizes material relevant to developing heuristics for current university press editors by reaching back to antiquity and studying the development of three major editorial traditions in connection with early major developments in both rhetoric and literacy, then synthesizing those recovered theories with the challenges and promises of the current age. My exigence comes from my conviction that to change the texts people read is to change social reality—and editors change language all the time. To study how those interventions take place, in Chapter One, I consider the most documented editorial tradition, critical editing, as a rhetorical activity, attentive to the influence that Aristotle wielded over both rhetoric—that is, using language to shape social behavior—and critical editing through the library of Alexandria. In Chapters Two and Three, I define two additional traditions, which I have named "process" editing (in connection with Cicero) and "revisionist" editing (in connection with Philo of Alexandria and Paul of Tarsus). In all these cases, I observe the practical methods and rhetorical strategies at work in their varied editorial activities. In Chapters Four and Five, I move to today's university press publishing landscape, surveying recent professional activity via published material and original interview data and drawing on rhetorical theory to propose relevant heuristics for today's editors to leverage in approaching unpredictable projects amid shifting technologies. The work of this dissertation is epistemic, addressing the ways in which we structure knowledge and meaning. I posit and explicate a rhetorical theory particular to editing that stands as a counterpart to what has previously been named "editorial theory." While prior theories consider editorial theory as a dimension of textual theory—that is, how texts function as documents, and how editorial intervention affects issues of textual identity and representation—my theory prioritizes

the social functions of text, as editors work consciously and unconsciously to enact social influence through shaping cultural memory and subsequent human action.

Riordan, Amy Joy. *The Listening Composer: Toward a Pedagogical Framework for Aurality in Multimodal Composing* (2018)

Interest in sound has grown steadily since the early 2000s in the field of rhetoric and composition; however, to date, the majority of scholarship still exists outside of the field and focuses predominately on critical/logical approaches and semiotic meanings. What remains under-theorized is an embodied approach that values the felt and intuitive understandings of sound. Physicality is incredibly important when working with sound because people hear, understand, and interpret it not just with their ears and minds but with their entire emotive bodies. Although the body is fundamental to composing with sound, incorporating it into the classroom comes with significant challenges. Often rhetoric and composition instructors' inclination when teaching assignments utilizing multiple modes is not to consider the body's multiple sites of meaning but to translate all modes into spoken or written words. However, sound (and all non-textual modes) creates meaning in/by/through the holistic body and many of those meanings elude easy semantic translations. Using a mixed-methods research design consisting of quantitative and qualitative research, this study explores how digital multimodal instructors and composers teach, discuss, compose, and listen to sound. Data lead to four conclusions about sound and its capacity for meaning making: (1) sound is multimodal, multisensory, and multi-experiential—it can be seen, felt, and touched—and as such, it makes meaning not only within the mind but also in/by/through the body and emotions; (2) sound can be felt, recognized, and/or understood across multiple sites of meaning, often simultaneously; (3) although interpretations may differ among listeners, their constructed listening processes produce similar affective and embodied responses to sound; (4) thus, physiological meanings can function as common ground between differing listening composers. From the research results, this project offers a theoretical pedagogical framework for aurality that argues for acknowledging the intuitive, emotive body as a site of rhetorical meaning making. Ultimately, this project claims sound makes meaning across multiples sites in/by/through the body, mind, and emotions; hence, an aural pedagogy must focus on cultivating composers' intentional listening and on deliberately integrating embodied, intuitive meaning making with critical, logical reasoning. (Included sound clips are modified from their original work. See Appendix B for Creative Commons licenses, and see the Works Cited for all original creator attributions.)

Weygandt, Ariel. *Stirring It Up: The Changing of the British Nation Through Food* (2018).

Food is an integral part of life. It sustains us, inspires us, and pleases us. Societies often come together around it, using meals as a time to socialize, strengthen bonds, and create community. Our world is intimately tied with food, so much that cultures are often defined by it and take pride in upholding these traditions. Several questions arise, however: how did these particular dishes become associated with these cultures? Who decided? How were particular dishes promoted to citizens so they knew which dishes were "theirs"? Annette Cozzi in her text, *The Discourses of Food in Nineteenth-Century British Fiction*, argues that food is "one of the most fundamental signifiers of national identity, and literary representations . . . reveal how that identity is culturally constructed" (5). In food and literature, cultural identity is constructed and revealed. Writers utilize literature to emulate the culture that is discovered around them and support specific food practices that their readers may perform themselves. Within nineteenth-century British literature, food is depicted as an integral aspect of British domestic life. There are numerous dinner scenes, afternoon teas, balls and dances, and drinks in front of the fire that can be observed throughout the century. The inclusion of colonial foodstuffs is vitally important to understanding the culinary landscape of Great Britain during this period. Dishes that have become synonymous with British life—afternoon tea, Indian food, Christmas pudding, and punch—can all find their roots in colonialism. What sets them apart from their origin, however, is the methods in which the British Empire reappropriated these goods. The transformation of colonial goods ultimately demonstrates Great Britain's mastery of its colonies. It is able to alter these foods so much that they have become representative of the British culinary palette. We can see the civilizing transformations of British foods through the ritualization of recipe creation for popular food and drink. Specifically, this dissertation project will examine afternoon tea, rum punch, Anglo-Indian dishes, and Christmas

pudding. These four foods have become synonymous with British culture and all have roots within and would not have been possible without the expansive nineteenth-century British Empire.

Wright, Samantha Allen. *Reading and Writing Epidemics: Illness Narratives as Literature* (2018)

Reading and Writing Epidemics: Illness Narratives as Literature explores illness narratives as a genre in 20th- and 21st-century American literature, paying close attention to the intersections of disability studies and the medical humanities. Focusing mainly on book-length narratives of illness and disability, my project traces the development and lineage of the illness narrative from early American nonfiction writing, such as Puritan redemption narratives, to literary modernism and to contemporary memoir. I argue illness narratives are intensely interdisciplinary; to understand both the importance and influence of this genre within American literature and the broader culture, illness narratives need to be read through both literary and disability studies frameworks to challenge ableist assumptions and demonstrate how illness narratives are of both historical and literary importance in 20th and 21st century America. To explore the development of illness narratives as a genre in American literature, I examine a variety of texts, including Katherine Anne Porter's "Pale Horse, Pale Rider," Bentz Plagemann's *My Place to Stand*, Arthur Ashe and Arnold Rampersad's *Days of Grace: A Memoir*, and Richard Preston's *The Hot Zone: The Terrifying True Story of the Origins of the Ebola Virus*. To substantiate my argument of these books' importance, I consider these works in conversation with critical race theory and crip theory, as these books narrate experiences of illness and disability intertwined with multicultural and politicized contexts that draw enlightening parallels to experiences of sexuality, racial identity formation, contemporary politics, and social justice.

Adam Nicholas Nemmers, *Refounding America: Nation, Ideology, and the Modern(ist) Epic Novel* (2017)

This dissertation argues that during the 1920s and '30s a cadre of minority novelists employed the classic epic form in an effort to recast the United States according to modern, diverse, and pluralistic grounds. Rather than adhere to the reification of culture as in ancient, poetic epic, Modernist writers such as Gertrude Stein and John Dos Passos utilized recursion, bricolage, and polyphony to represent the multifarious immediacy of the modern world; other authors, including George Santayana and Richard Wright, created insipid or outrageous anti-heroes for their epics, contesting the hegemony of Anglo dominance in the United States. Chapter 1, "Beyond the Genteel," argues that Santayana's *The Last Puritan* subverts and ultimately extinguishes the sterile Genteel Tradition of New England (embodied by protagonist Oliver Alden), replacing it with a vibrant strain of multiculturalism (exhibited by his cousin, Mario van de Weyer). Chapter 2, "The Unmaking of American Progress" attends to Stein's *The Making of Americans*, which destabilizes the longstanding American ideology of salutary progress, instead asserting that failure is the default condition of the nation, and that even success comes at a great cost. Chapter 3, "A Modernist Symphony," takes up the plight of the futile individual in Dos Passos' *U. S. A.*, asserting that life in the modern United States requires a plural collectivism embodied by the itinerant characters of that epic novel. Finally, Chapter 4, "A Rent in the Curtain," explores the subversion of American apartheid in Wright's *Native Son*, tracing the epic journey of anti-hero Bigger Thomas, who crosses the Chicago color line to achieve self-actualization and claim meaning for his life. In all, I claim these epic novels sought to undermine and subvert the foundational ideology of the United States, contesting notions of individualism, progress, and racial hegemony while revitalizing the epic form for use in the modern age. The marriage of this classical form to Modernist principles produced transcendent literature and offered a strenuous challenge to the interwar status quo, yet ultimately proved a failure: the U.S. was too large and diverse, and longstanding American ideology was simply too fixed for the nation's axis be entirely dislodged.

James Chase Sanchez, *Preaching Behind the Fiery Pulpit: Rhetoric, Public Memory, and Self-Immolation* (2017)

This dissertation analyzes the rhetorical events leading to a white Methodist preacher's suicide protest by fire in Grand Saline, TX on June 23rd, 2014. Charles Moore, the self-immolator, killed himself in public to protest the racist legacy of the town, causing a debate about the town's racial memories of the KKK and lynchings. Exploring Buddhism, the Arab Spring, and recent self-immolations in Tibet, this project situates Moore's death in the lineage of self-immolations globally and analyzes how this public act attempts to persuade a local audience. Chapter 2 first uncovers contemporary

and historical exigencies of self-immolation, analyzing the rhetorical conditions surrounding why people choose this act, such as through the likes of solidarity, enlightenment, and last efforts. Chapter 3 parses the complex persuasive themes embedded within the act, including dynamics of violence and nonviolence, religion, and sacrifice, and appeals within the act, including transcendence and embodiment. The dissertation then localizes Moore's protest by employing an enhanced methodology of public memory. Chapter 4 not only argues for the need of a local methodology to better grasp the intricacies of the self-immolation but also presents a heuristic to understand how such a public death divided a small town in terms of their views on race and racism. Finally, Chapter 5 articulates how public memories of racism created an imaginary framed by both town insiders and outsiders and also explains how Moore embedded public memory discourse in his self-immolation by utilizing a space known for racial crimes, making explicit references to local narratives in circulation, and invoking extremism in action. Beyond furthering rhetorical studies and public memory, this project presents a methodology that combines auto-ethnography, interviews, and archival materials to contextualize the author's own memories of Grand Saline (his hometown) as they relate to public memory, race, and reconciliation. In doing so, the dissertation makes the case for the field to deploy mixed-method approaches to study acts of extremism and racism in their local and larger contexts. Ultimately, the dissertation shows how individual acts of political extremism have rhetorical power in how they shape and confront the ongoing work of public memory.

Larisa Ruth Schumann, *The Making of a "More Perfect Union": Reading, Writing, and Advocating for Temperate Citizenship in the Long Nineteenth Century* (2017)

This project recovers, identifies, and analyzes the literary and rhetorical strategies that nineteenth-century social reform authors in the United States used to promote a "more perfect union" – or, their shared vision of inclusive, temperate citizenship. Three core practices of temperate citizenship, as examined in this project, are civility, sociality, and parity. Euro-American reformers used these practices to promote an inclusive body politic that affirmed all voices in civil discourse regarding the most contentious national problems of the long nineteenth century: slavery, intemperance, and unequal voting rights. Reform-minded writers engaging these three interconnected issues adapted varying genres and tailored them to address specific questions related to citizenship in action. For each of the social issues referenced above, I analyze a representative textual intervention grounded in the rhetoric of temperate citizenship. Poetry and prose published in one anti-slavery and abolition gift book, *The Liberty Bell* (1839–1858), modeled and memorialized practices of temperate citizenship, especially civility, for abolitionist readers as a response to the growing unrest caused by slavery. Temperance fiction, such as *Our Homes* (1881) by Mary Dwinell Chellis, advocated community engagement, caring, and sociality as a cure for overconsumption of alcohol (intemperance) and its resulting social ills. Public speeches by suffrage advocates Charlotte Perkins Gilman (1896) and Henry B. Blackwell (1898) before Congress promised better citizens, happier homes, and a stronger nation once women enjoyed parity in both public and private spheres through the elective franchise. All these authors argued for and modeled, through their literary texts, the ideology and practice of temperate citizenship, a means to transform the United States into "a more perfect union"—a caring community of independent and interdependent individuals.

Lynda Jenea Prewitt Davis, *Infected regions: Marriage Metaphors and Illness Plots in Antebellum Cross-Regional Fiction* (2016)

This dissertation extends the timeline for regional fiction to the antebellum era, widening the critical lens enabling the recovery of many once-popular novels. As early as three decades before the start of the Civil War, the writers in this study produced fiction that provides today's scholars insight about existing regional, social, and racial anxieties that destabilized national unity. I maintain that during these unstable decades regional tensions between the North and the South prompted a regional subgenre I call "cross-regional fiction" and a rhetorical trope I call "the illness plot." The authors who make up this study all held claim to a multi-regional identity and wrote fiction in which characters crossed into unfamiliar locations seeking to uncover provincial prejudices. Analyzing these texts as examples of Body Politic rhetoric, I demonstrate how these writers metaphorically alluded to existing tensions as a national illness and incorporated sick, allegorical characters to disrupt marriage alliances, ultimately leading to North/South marriage unions. These unions symbolize healing and illustrate that building cultural understanding across the North and the South could heal regional discord and strengthen national unity. In generating definitions for cross-regional fiction and

illness plots, I selected novels with both marriage and illness plots involving couples from two contentious regions—the North and South—and inspired by three critical eras leading up to the Civil War: The Nullification Crisis of the 1830s, the Financial Crisis of 1837, and the slavery debates of the 1850s. The primary texts for this analysis include William A. Caruthers's *The Kentuckian in New York* (1834), Catharine Sedgwick's *The Linwoods* (1835), Maria McIntosh's *The Lofty and the Lowly* (1853), and Caroline Lee Hentz's *The Planter's Northern Bride* (1854). This fiction provided antebellum readers and writers a dialogical space where opposing regions could, theoretically, come together and work out, or rather act out, their differences.

Molly Knox Leverenz, *Beauty and Romance in Contemporary Young Adult Fiction* (2016)

This dissertation describes beauty and romance narratives that recur in contemporary Young Adult fiction for girls and examines the ways these narratives construct girlhood. The romance narrative dictates that girls must find heterosexual romance in order to be happy, while the beauty narrative asserts that girls will only find romance if they meet ideal feminine beauty standards. I first create a genealogy of romance and beauty in American girls' fiction in order to demonstrate the origins of these narratives. I then examine how contemporary texts incorporate and resist the beauty and romance narratives. In the first chapter, I compare Stephenie Meyer's *Twilight* (2005) to Meg Cabot's *The Princess Diaries* (2000) to demonstrate how postfeminism and third-wave feminism, respectively, have interpreted the beauty and romance narratives. I argue that the postfeminism of *Twilight* reinforces conservative ideals and traditional gender norms while the girlie third-wave feminism of *The Princess Diaries* subtly resists the more restrictive aspects of the romance and beauty narratives. In Chapter Two I use Judith Butler's theory of the performative nature of gender to argue that romance and beauty are part of our gender performance, as seen in Rainbow Rowell's *Eleanor & Park* (2013). The title characters are physically, socially, and economically unable to perform beauty and romance as expected, and therefore both prove the constructed nature of that gender performance and offer alternative models of girlhood and boyhood. In Chapter 3 I assert that Suzanne Collins' phenomenally popular Hunger Games series criticizes the romance and beauty narratives, in part through its dystopian features, without entirely rejecting romance and beauty. I argue that the protagonist, Katniss, learns to use beauty and romance rhetorically for her political and personal gain. This project ends with a Coda, in which I look to how we may continue to examine the significance of the beauty and romance narratives, such as by analyzing them intersectionally with race, class, and sexuality and by conducting ethnographies to determine the impact these narratives have on real girls.

Mary Elizabeth McCulley, *A Tasteful Collaboration: Belletristic Rhetoric and Women's Rhetorical Arts in Nineteenth-Century British Literature* (2016)

This dissertation reclaims the prominent nineteenth-century literary women Anna Jameson, Christina Rossetti, and Vernon Lee as key contributors to rhetorical theory. This dissertation examines how eighteenth-century rhetorical theory, specifically belletristic rhetoric as defined by Hugh Blair, provides a paradigm for advancing women's rhetorical goals, modes, and strategies. While belletristic rhetoric has been denigrated as a departure from effective, civic rhetoric, this project extends the work of scholars such as Lois Agnew, Linda Ferreira-Buckley, and S. Michael Halloran by positioning Blair's work as a continuation of classical rhetoric as seen in its goals to improve the individual and influence social morality. Working within the assumption that active critical reception (or taste) is equally as important as composition in the rhetorical process, these women writers legitimize their roles as rhetorical theorists and critics by demonstrating their authority on taste. Jameson, Rossetti, and Lee enrich the rhetorical tradition by highlighting the value of women's rhetorical modes that scholars Jane Donawerth, Cheryl Glenn, and Krista Radcliff have identified as conversation, collaboration, listening, and silence. This work also examines these women's adept rhetorical strategies in translating, "poaching," and revising men's aesthetic philosophies as well as repurposing the traditional visual imagery of arts and botanical imagery to illustrate women's rhetorical capabilities. This dissertation contributes to an interdisciplinary study of literature and rhetoric, suggesting innovative approaches to studying nineteenth-century women's literature while enhancing the still emerging field of women's rhetoric. Furthermore, the project advances the field of visual rhetoric as it analyzes how literary women produced visual art as part of the rhetorical function of the text, developed theories regarding a rhetorical aesthetic, and employed rhetorical uses of *ekphrasis* and visual metaphors as part of their arguments about women in society. Overall, my dissertation concludes that these nineteenth-century

literary women revitalize the historical reputation of belletristic rhetoric and establish themselves as female rhetors in their own right within the larger rhetorical tradition.

Sarah McNeely, *The Figure of the Female Traveller in Victorian Fiction* (2016)

This dissertation examines the figure of the female traveller in Victorian fiction. Using examples of travelling women from canonical novels of the Victorian era, including Charlotte Brontë's *Villette*, William Makepeace Thackeray's *Vanity Fair*, George Eliot's *Middlemarch*, and Lewis Carroll's *Alice's Adventures in Wonderland*, this study identifies the gender implications of mobility in Victorian fiction. This study defines the female traveller as a female protagonist or secondary character who undertakes a significant journey that holds importance in the overall narrative and where she steps out of her element in class, geography, or culture. The figure of the travelling woman in Victorian fiction is a signal that the text is doing important ideological work with regard to gender and mobility. The travelling woman disrupts two conventional tropes, masculine mobility and female stasis, and calls for a re-evaluation of the way we see and privilege mobility in the Victorian novel.

Peter Elisha Mosley, *New Negro Replacements: How the Harlem Renaissance Challenged Rival Portrayals of Black Identity* (2016)

Harlem Renaissance portrayals of the New Negro are rarely compared to the portraits of blackness in novels written outside the movement, although these are the portraits Harlem Renaissance leaders claimed a desire to correct. This dissertation was written to address this deficiency in the scholarship by putting novels written by the Harlem Renaissance authors Langston Hughes, Zora Neale Hurston, George Schuyler, Countee Cullen, Carl Van Vechten, and W.E.B. Du Bois in conversation with works by Willa Cather and William Faulkner that depict prominent portrayals of black identity, before comparing Harlem Renaissance thought to the expressions of Richard Wright's *Native Son*, which is widely seen as the novel that ended the New Negro movement. My investigation centers on the Harlem Renaissance figure of the New Negro as a prototype of black dignity and respectability, connecting it to several images of blackness in Cather and Faulkner to uncover several tensions between blackness and whiteness, between religious expression and nonreligious expression, between ruralization and urbanization, between ideals of gender and portrayals of grim realities in experiencing gender, between internationalism and nationalism, and between the nature of past experiences and present needs. Several of these tensions invoke prototypical characters in the novels this study examines, opening up ways of responding to these tensions that challenge assumptions that are prominent in the most dominant texts on blackness written in the first half of the twentieth century. The study ends with the argument that Bigger Thomas is a decisive break with the more diplomatic approach that had been associated with extolling a New Negro figure, concluding that the current need for diplomatic approaches to race discussions can be partially addressed by retroactively putting such texts in conversation with the prominent American writers they are often taught in isolation from, as many of these Harlem Renaissance texts were originally crafted to perform this work.

Kassia Danielle Waggoner, *A Little Less Talk: Feminist Listening in Twentieth-Century Southern Women's Novels* (2016)

This dissertation examines listening characters in novels by Eudora Welty, Zora Neal Hurston, Flannery O'Connor, and Carson McCullers in order to examine how they reinforce, challenge, or disrupt what has been described by rhetorical scholars and social linguists as hegemonic discourse. In particular, this dissertation examines how listening characters negotiate the gendered dynamics of listening within the particular historical, cultural, and social contexts characterizing the Southern United States in the early twentieth-century. While listening characters have been considered minor, insignificant, or mere plot devices by past literary scholars, this project asserts that these characters make major contributions to discourse in the novel and to narrative more generally. The dissertation, which builds upon recent work in feminist rhetorics, is a necessary complement or corrective to the focus on women's "voice" that emphasizes speaking characters and ignores listening ones. The project argues Southern women novelists foreground listeners, highlighting the ways female and male listeners behave, react, and respond to speakers and demonstrates the benefits or consequences of sharing information with another person. This dissertation expands the work of Krista Ratcliffe to define feminist listening as active listening, which empowers both the speaker and listener through a process involving

empathy, dialogic retention, and reciprocity. Employing this heuristic to evaluate listening skills in fiction, this dissertation examines a spectrum of listening types and categorizes listeners according to their behavior: silent, strange, hostile, deliverer. Furthermore, the project adds to scholarship on the rhetoric of gossip in fiction and its relationship to listening. This dissertation contributes to the study of American literature, Southern literature, rhetoric, and women and gender studies through the examination of the listening character and by putting rhetorical theory in conversation with literature, particularly twentieth-century Southern women's novels. Overall, my dissertation concludes that these Southern female authors use listening within their works to interrogate its social dynamics and intersections with discourses of gender, race, class, religion, and disability in the Southern United States in the early twentieth-century.

Tyler Shane Branson, *When Writing Goes Public: Agitation, Intervention, and Disruption in Public Arguments About Writing* (2015)

This dissertation argues that public engagement in the field of rhetoric and composition is more than publishing texts that explain the field to outside audiences. It also involves the cultivation of strategic relationships made durable by the ways practitioners orient themselves to public issues. These public orientations are potential stances toward public problems that writing studies practitioners use situationally to engage in public debates about writing. This dissertation suggests three possible public orientations: Agitation, which is a default stance oriented toward critique of the status quo; intervention, which is oriented toward partnership with members of the status quo; and disruption, which is oriented toward overthrowing the status quo entirely. By rhetorically analyzing the successes and shortcomings of public orientations in three discursive moments from the history of the field, this project shows how compositionists have relied upon public orientations in the past as a way to imagine how compositionists can adopt orientational approaches to contribute to future public issues related to writing. Such a move positions writing studies practitioners to make more meaningful and sustained engagements into public issues relevant to the field by bringing the disciplinary knowledge of writing studies to bear on immediate problems in our communities in addition to reinforcing and reclaiming the democratic mission of the university.

Thomas Jesse, *Rhetoricizing the Avant-Garde: The Illegible as Argument* (2015)

This dissertation project expands the current available resources for criticism and scholarship pertaining to twentieth and twenty-first century avant-garde poetry by appealing to an underutilized resource: modern rhetorical theory. Capitalizing on a recent renewal of interest in the rapprochement between literary and rhetorical study, the dissertation considers the avant-garde's illegibility--its refusal and/or failure to produce determinate meaning--as a series of complex arguments that call into question current systems of linguistic, political, and economic order and control. It is my contention throughout the project that radical deviations from the accepted norms of language use should be read as rhetorical interventions designed to bring about new understandings of these norms.

Michelle Iten, *Politics For Our Making: Theorized Lived Democracy Rhetoric and Composition* (2015)

Amid neoliberal and technocratic threats to equality and human flourishing, Rhetoric and Composition needs to broaden what we recognize as democratic rhetorical action. We often invoke democratic ideals to authorize our work, but too frequently, we assume stable meanings for such concepts as "democracy" and "civic discourse," neglecting to interrogate the particular definitions we rely upon and as a result restricting what we research, criticize, and teach as the rhetorical actions that support democracy. I argue we need to reconceive democracy itself by replacing theories centered on deliberation and public sphere studies with specifically rhetorical theories grounded in our discipline's approaches to human relations, ethics, and political life. This dissertation empowers such work by providing a framework of heuristics we can use to theorize multiple understandings of democracy from the standpoint of Rhetoric and Composition. I develop the framework by using a method called transformational/practical theory-building and drawing on concepts from Athenian demokratia; from political philosophers Sheldon Wolin, Josiah Ober, Chantal Mouffe, and John Dewey; and from rhetoricians Aristotle, Cicero (*De officiis*), Chaim Perelman, and Kenneth Burke. The framework of heuristics guides theorists and teachers to engage the three key issues around which rhetorical understandings of democracy should be built: how best to translate *demos* and *kratia*, to define democracy's nature,

and to conceive political virtues. From this framework, I develop a theory of democracy as a dynamic social energy, manifested when we citizens, individually as well as collectively, grip power in order to enact equality, and when we embody the political virtues of relational equality and substantial efficiency (using all available means to enact democratic power) in our everyday rhetorical actions. I then build on my findings to trace the democratic and rhetorical contours of the practice of reflection, illustrating how my new theory of democracy, developed from the standpoint of Rhetoric and Composition, can enlarge our notions of what counts as rhetorical action for democracy. I conclude by calling for a recognized subfield of democracy studies in Rhetoric and Composition and describing how my framework and theory provide several concrete directions for enriching rhetorical theory, history, and pedagogy.

Sharon Harris, *A Rhetorical History of 350.org's International Day of Climate Action* (2014)

Chapter 1, "Introduction: Wait 'til It's Bad" introduces my dissertation as a scenic, rather than narrative, rhetorical history answering Marlia Banning's call for a way to respond to public doubts about climate change science. I explain how Burke's dramatisitic theory of human motives provides a framework for my construction of three scenes of debate about the environment. I explain how Burke's theory of terminological screens provides a sensitive heuristic for analysis of the vocabulary used by Bill McKibben's group 350.org to persuade digital and embodied publics of the need to reduce carbon emissions. In chapter two, "Choosing Terminology in the Global Warming Drama," I provide a close reading of selected documents in scenes of pro- and anti-environmentalism in the decades before the International Day of Climate Action, an embodied and digital event organized by 350.org to influence decisions at the 2009 United Nations Framework Conference on Climate Change. I analyzed the potential of vocabulary to motivate and de-motivate environmental activism. In chapter three, "Bill McKibben and 350.org: Circumferences and Reductions in the Rhetoric of a Social Movement," I argued that contracting and expanding terminological circumferences first establish and then limit the scope of 350.org's influence. My examination of McKibben's rhetorical efforts reveals his ability to manipulate terminological circumferences, but also his failure to deflect widespread public attention from the arguments of climate change deniers. In chapter four, "Overcoming Trained Incapacity," I created a new way of seeing the connection between Burke's concepts of the rottenness of perfection, trained incapacity, and piety by demonstrating how individuals acquire a vocabulary to express their worldview and subsequently rehearse and reiterate that worldview into a perfectly rigid set of beliefs capable of blinding the individual to other views. Chapter 5, "Responsibilities of the Social Movement Leader: Piety or Rigidity" expands the overall conclusions of this study, its contributions to social movement rhetoric, and identifies ideas for further study.

Angela Renae Sowa, *Home is Where the Maker is: Rhetorical Genre in the Homemaking Blog* (2014)

Conservative women bloggers constitute a growing force, both economically and ideologically, in the United States. However, despite their influence, they are seldom subjects of academic research, and their public writings remain largely unexamined, particularly in the field of rhetoric. Because of their cultural importance and their academic underrepresentation, conservative women bloggers are an ideal demographic for study. This project seeks to explore the intersections between these women's online writing and rhetorical genre theory, a lens that enables us to see the complex systemic and individual rhetorical choices these women make. Based in qualitative data drawn from 78 homemaking blogs, this study works to deepen understanding of how one particular virtual community works to uphold, reinforce, and police ideology through genre. Drawing on work from Amy Devitt, Anis Bawarshi, Anne Freedman, Michael Warner, and Dale Sullivan, among others, this project examines how, through homemaking blogs, conservative Christian women construct a virtual community, reinforce common ideologies, and police the boundaries of their community. The rhetorical choices these authors make, and the ways in which the blogs' readers reinforce or challenge such choices, create discursive spaces from which complex rhetorical and generic acts emerge. The study of such spaces enriches our understanding of women's literate lives, as well as adding to and complicating our understanding of how genres function in new media.

Meghan McGehee Roe, *Multimodal Composing, Multiliteracy Centers, and Opportunities for Collaboration* (2014)

In the past decade, writing centers have grappled with the increased attention to multimodal composing on college campuses, such as projects composed using a combination of words, images, sounds, and movements. John Trimbur (2000) was the first to forecast the redevelopment of the writing center as a multiliteracy center to respond to this trend--a reference to the New London Group's (1996) call to expand education beyond word-based definitions of literacy. This dissertation takes advantage of the increasingly important conversation about multiliteracy centers (and the related conversation about multimodal composing in composition studies) to conduct a qualitative study of current practice in multiliteracy centers. Primarily, this project examines the role a multiliteracy center can play in supporting and promoting multimodal composing by analyzing three forms of data: a nationwide online survey of writing center professionals, interviews with six administrators of established multiliteracy centers, and site visits to two newly-established multiliteracy centers. Survey data presents a broad view of the state of multimodal composing in writing centers, and also indicates that participants in the survey believe multimodal composing is important both for the future of writing centers and because of the educational value these projects provide to students. Interviews with multiliteracy center administrators identify common successful practices and common challenges for established multiliteracy centers, and these interviews also suggest that the multiliteracy center can be a leader on campus on this issue through using writing center resources and collaborating with institutional partners. Observations and interviews at two newly-established multiliteracy centers demonstrate that multiliteracy centers can provide support to student populations most writing centers already serve but also to less familiar populations, such as students preparing posters and presentations in the hard sciences or engineering. Additionally, the multiliteracy center can help students with multimodal projects that benefit organizations outside of the university. Ultimately, this dissertation concludes that an expanded definition of multiliteracy center work can benefit students and faculty in composition and across disciplines, as well as members of the larger community.

Joshua Daniel-Wariya, *Ludic Rhetorics and the Language of Play* (2014)

My dissertation proposes a rhetorical theory of how human play is symbolized in the possibility spaces created by computable media. I examine existing concepts of play in both rhetorical and composition theory and put them in conversation with play theory such as Brian Sutton-Smith's *The Ambiguity of Play* and Jan Huizinga's classic, *Homo Ludens*. I propose that rhetorical theory treat play as a resource used by humans symbolically to express ideas, shape beliefs, and persuade audiences in computerized media such as videogames, virtual environments, and wikis. In my first chapter, I argue that using Katie Salen and Eric Zimmerman's definition of play as "free movement within a more rigid structure" (*Rules of Play* 304) allows rhetoric and composition scholars to visualize play as composing through exploration, experimentation, and user experience. I also provide an overview of the project. In my second chapter, I analyze the articles in a 2008 special issue of *Computers and Composition* about videogames. Drawing from Brian Sutton-Smith's work in *The Ambiguity of Play*, I argue that explicit uses of the word play in the emerging area of gaming studies embody three theories of play in rhetoric and composition: theories of 1) experimentation, 2) subjectivity, and 3) ambiguity. In my third chapter, I revisit Johan Huizinga's *Homo Ludens*. Drawing from the work of archival scholar William Otterspeer, I argue that Huizinga's work has been largely misunderstood in rhetoric and composition. Further, I claim that by understanding Huizinga's methodology and theory of language, scholars can arrive at a new reading of *Homo Ludens*, one that illustrates Huizinga's theory of symbolic play. In my fourth chapter, I propose a theory of the language of play, which is a theory of how human play takes on symbolic forms that express rhetorical meaning in the possibility spaces created by computable media. In my final chapter, I bring the language of play to bear on the WPA OS and argue that play's symbolic forms can help the field both articulate and realize the core values articulated in the Outcomes Statement.

Christopher Manno, *William Michael Rossetti as Critic: A Digital, Archival Analysis* (2013)

This dissertation examines 211 critical articles published by William Michael Rossetti in multiple Victorian periodicals over fifty years spanning 1848 to 1909. Innovative new digital technology is employed to sort qualitative and quantitative attributes of each article and construct a fine-grained comparative analysis of Rossetti's critical intent, strategy and effect as a critic, historian and founding member of the Pre-Raphaelite Brotherhood. The dissertation includes a searchable digital archive of the collected annotations with citations for all 211 articles, supported with

hyperlinked and embedded cross-references to Rossetti's two memoirs and his collected letters. The results of the study are comprised in both textual analysis and multiple graphic charts offering a close-up, detailed and supported examination of Rossetti, his periodical criticism, his interaction with the periodic press and other critics, as well as with some of the major figures of Victorian aestheticism.

Joel Lane Overall, *Kenneth Burke, Music, and Rhetoric* (2013)

My dissertation focuses on the important but largely unexplored intersection between Kenneth Burke's interest in music and his rhetorical theory. Throughout his life, Burke expressed a deep interest in reviewing, writing, and playing a variety of musical genres, and my examination focuses primarily on music reviews Burke wrote for *The Nation* in the 1930s, correspondence he kept with friend and musical composer Louis Calabro in 1961, and music journals and compositions Burke wrote throughout his life. Based on my analysis of these artifacts, my dissertation a) shows how Burke's interest in music substantially influenced his rhetorical ideas; b) reveals a Burkean theory of multimodality through the incorporation of recent multimodal scholars such as Kristie Fleckenstein and Richard Lanham; c) understands Burke's view on nonlinguistic language by aligning him with language theorists such as Susanne Langer and Ann Berthoff; and finally, d) shows how Burke himself employed rhetorical principles in his musical and multimodal works. In Chapter one, I outline my project, which employs a rhetorical history methodology. This methodology allows me not only to examine historical approaches to multimodality but also to argue for its value in current approaches. Drawing on four of Kenneth Burke's music reviews in *The Nation*, I argue in Chapter two that the shifting music scene of the 1930s heavily influenced Burke's development of the key concept "secular conversion" in *Permanence and Change*. In Chapter three, I focus on Burke's later *Nation* reviews to recreate the important socio-political role music was serving in Burke's rhetorical theory as WW II approached. Chapter four more fully examines Burke's views on music as a symbol system through his 1961 correspondence with Bennington colleague and music composer Louis Calabro. In the final chapter, I shift from examining Burke as a music critic and language theorist to examining Burke the musician and multimodal composer. Burke's musical compositions reveal an enactment his rhetorical theory in a nonlinguistic symbolic system.

Kelly Cameron, *Imperial Rhetorics: Frances Power Cobbe's Answering of the Irish Question In the Nineteenth-Century Periodical Press* (2012)

My dissertation explores the imperialist rhetorics of nineteenth-century journalist Frances Power Cobbe. The project intersects feminist rhetorical theories with periodical studies and Irish studies in order to more fully examine how Cobbe, a member of the Anglo-Irish gentry, negotiates her classed and gendered positions within the English periodical press. Using seven essays about Ireland that Cobbe wrote for various periodicals as case studies, I show that Cobbe was able to negotiate each periodical as a rhetorical space: her ability to shape what was essentially the same argument--that England should remain in control of Ireland--for the different audiences of each publication proves her ability to function successfully as a rhetor within Victorian culture, a culture that circumscribed the voices of women and colonial "others." Cobbe used the genre conventions of the periodical essay to address a mostly English audience from the considerably disadvantaged position of an Irish woman, adopting the "default masculinity" of the editorial voice of the middle-class periodical in order to construct an objective, and thus, persuasive, persona. Cobbe was a writer who performed a number of identities, a writer through which we can follow several lines of inquiry: we can look to her writing as evidence of women's agency within a culture that sought to repress women's expression; or we can look to her as evidence of the perspective of a loyalist Anglo-Irish woman writing about the ongoing conflicts between Ireland and England. My project does both. Cobbe's most persuasive strategy hinges on her ability to fashion an identity that uses her experiential knowledge as an Anglo-Irish woman in order to persuade. My central thesis is that Cobbe used the periodical press to rearticulate the position of cultural "other" as a location of rhetorical power by constructing an identity that would speak from an authoritative position in between or even outside of paradigmatic and often opposite positions. By shifting the power to a space outside the location usually invested with power in Victorian culture--read: white, male, middleclass or above, straight Englishman--Cobbe could speak persuasively in multiple and shifting contexts.

Amanda Irvin, *Separating the Women From the Girls: Girls and Girlhood in Nineteenth-Century Woman's Fiction* (2012)

Separating the Women from the Girls: Girls and Girlhood in Nineteenth-Century Woman's Fiction, revises the notions presented in scholarship on popular nineteenth-century woman's fiction (studied primarily for what it reveals about the experiences of early American women) to include the young girls who act as the main protagonists. Separating representations of girlhood from womanhood in these cultural texts has the potential to change how we discuss the female experience in America. Through a study of letters, diaries, memoirs, periodicals, novels, and popular advice columns, I generate a definition of nineteenth-century girlhood as distinct from womanhood, which challenges the dominant idea that nineteenth-century girlhood was nothing more than a time of training to be a wife and mother. The texts I consider in this project--Susan Warner's *The Wide, Wide World* (1850); E.D.E.N. Southworth's *The Hidden Hand* (1854); Harriet Wilson's *Our Nig* (1859); and Louisa May Alcott's *Little Women* (1860)--include representations of girlhood in their texts, not only to comment on gender politics in the nineteenth-century, but also to advocate for the rights of actual American girls. To date, no other project connects the advocacy of contemporary Girls' Studies to the origins of girlhood advocacy in the nineteenth century. My project fills this gap, allowing scholars of contemporary Girls' and Women's Studies to trace the beginnings of girlhood politics, and enabling scholars of nineteenth-century culture and literature to access the contemporary framework of emerging gender studies research

Wendy Williams, *Art and the Awakening of Sympathy: George Eliot as Poetess, Prophet, and Mother* (2012)

Modern critics discuss George Eliot's fiction at length but largely overlook her poetry, rejecting it as inferior verse or a departure from her artistic aim. When she began writing poetry in earnest, Eliot was already a famous, financially successful novelist. She wrote poetry despite the fact that it would not earn her significant financial gain or public support. Through her poetry, she propagated the value of sympathy and made social commentary on gender issues through a voice of moral and spiritual authority--that of a poetess. This work explores Eliot's poetry and her role as a poetess, prophet, and mother and offers a more complete picture of the author who appeared not only pseudonymously as a man but also as a poetess who used her femininity. Eliot relied on a poetess tradition that was deeply invested in religion and feminine sympathy. These associations provided Eliot with an already-established platform that allowed her to promote unorthodox religious views while appearing to uphold traditional, domestic values. By assuming the converging roles of poetess, sage, moral leader, and mother to the nation, Eliot commented on social issues, such as the unfairness of societally-prescribed gender roles and the commodification of women in the Victorian marriage market. She spoke out assertively in poems such as "Brother and Sister" and "How Lisa Loved the King" because poetry allowed for a measure of disguise behind feminine expression and within the confined quarters of verse form. By adopting the poetess persona, which carried a sense of traditional religious authority, Eliot also subtly forwarded her belief in the sacredness of sympathetic relationships. For Eliot, sympathy, not dogma, led to a moral society, and the role of a poet was to heighten the readers' awareness of the salvific power of compassion and guide them toward a better way of living. George Eliot advanced her religion of sympathy by placing herself within the gender-specific and spiritually motivated poetess tradition. With knowledge of the Bible and a firm understanding of society's expectations for female authorship, Eliot consciously participated in a tradition of women poets who relied on feminine piety and poetry to help refine society through compassion and fellow-feeling.

Connie Meyer, "To Unsphere the Stars": Exploiting the Early Modern Ontological/Cosmological Crisis In English Renaissance Literature (2012)

The early modern era is traditionally defined by its significant shifts in a myriad of fields. Advances in one of these fields, astronomy, eventually redefined the physical and philosophical/theological nature of the known universe. This study attempts to connect much of this societal unrest to a previously neglected factor - the impact of Copernicanism on Renaissance thought. This work, epistemological in nature, explores the manner in which selected Renaissance writers, Christopher Marlowe, William Shakespeare, and John Donne, responded to the shifts in philosophy and cosmology that affected their culture. The crisis that heliocentrism brought to early modernists unfolded over almost seventy years. Copernicus's *De Revolutionibus*, which first proposed the new system was published in 1543 and Galileo's *Sidereus*

Nuncius, which confirmed the system, was published in 1610. It is this period of uncertainty that this study addresses, examining the era through the lens of selected literary works. This lost certainty was eventually replaced by an alternate form of certainty as defined by Francis Bacon's scientific method and reified in the body of the Royal Society of the mid-seventeenth century. As the former concept of the microcosm/macrocosm model was destroyed, I argue that these writers attempted to turn its fragments into metaphors or similes which were devoid of the validating foundation which gave them their substance as well as their attraction. I maintain that Renaissance writers responded to these shifts in various ways, often adopting metadramatic tropes, specific terminology and astronomical concepts lifted from the "new philosophy" into their works in an effort to process and anesthetize the new world order that included a radically altered cosmos.

Alyssa Guadalupe Cavazos, *Latina/os In Rhetoric and Composition: Learning From Their Experiences with Language Diversity* (2012)

Latina/os in Rhetoric and Composition: Learning from their Experiences with Language Diversity explores how Latina/o academics' experiences with language difference contributes to their Latina/o academic identity and success in academe while remaining connected to their heritage language and cultural background. Using qualitative data (interviews with ten new and established Latina/o academics), Cavazos addresses how the participants became self-aware of their resilient qualities, such as problem-solving, autonomy, and sense of purpose, which assisted them in identifying strategies to effectively merge identities and languages in academia. One of the major findings in this study focuses on how the participants' knowledge of language difference and their ability to see their identities and languages as merged in academia contributes to their success as Latina/o academics. In order for Latina/os to achieve success in higher education, this study suggests that institutions of higher education and pedagogical approaches must view language and cultural difference as valid ways of making knowledge in the academy. Institutions should not only create spaces that convey a genuine sense of community for Latina/os (i.e., an academic community that values their language strengths and background) but also make efforts to train and hire mentors who recognize the strengths of multilingual students. A better understanding of how Latina/o academics merge identities and languages and how language difference enhances academia results in a multilingual pedagogy that increases faculty and students' understanding of language, rhetoric, and rhetorical strategies. A multilingual pedagogy aims to not only help students become successful writers in academic English, but also encourage them to identify the resilient, rhetorical, and linguistic strategies that will assist them in negotiating diverse contexts. In order to increase the success of Latina/o students in higher education and academia, Cavazos argues that institutions, faculty, and programs should invest in creating opportunities that will help everyone learn from multilingual students' language strengths in order to challenge language hegemony and expand knowledge-making in academia.

David Ernest Elder, *Critical Epideictic Pedagogy: Finding Rhetoric and Reinserting Freire Into Critical Pedagogies* (2012)

My dissertation offers a re-vision and melding of critical pedagogies and epideictic rhetoric in an attempt to show the critical educative function of epideictic and how a critical pedagogy operates rhetorically. I define epideictic as any rhetoric that helps shape or critique cultural beliefs, values, and practices, and I show how the common understanding of epideictic in educative settings as a means for upholding orthodoxies limits epideictic's educative potential. Specifically, I look at how the Christian genesis for Paulo Freire's writings has been largely ignored in the field of Composition and how understanding religious rhetoric as epideictic rhetoric enables compositionists to more readily adapt and use Freire's theories in our classrooms. Not only does translating the religious rhetoric found in Freire into epideictic rhetoric allow the religious aspects of Freire's pedagogy to be applicable to any educative setting, it also opens up a conversation about how to use rhetoric to help teachers and students understand the purposes of critical pedagogies. By focusing on epideictic, I add a substantive and tangible focus on writing and rhetoric to critical pedagogy.

Rechelle Christie, *Here Be Dragons: Gothic Inversion in Women's Writing of the Fin de Siecle* (2011)

This study investigates how women writers at the fin de siècle utilized the Gothic genre to participate in the gender and sexual politics of the period; it also reveals how late-nineteenth century women writers, specifically Louisa Baldwin,

Clemence Housman, Vernon Lee, and Edith Nesbit, challenged conventional constructs of gender and sexuality in their Gothic texts. While male-authored Gothic texts at the fin de siècle such as Bram Stoker's *Dracula* and Oscar Wilde's *Picture of Dorian Gray* have received a great deal of scholarly attention, female-authored Gothic works of the 1890s have not. The absence of women's writings in fin-de-siècle Gothic scholarship sharply contrasts the active and vibrant production of female-authored texts in the late nineteenth century. This study not only aims to broaden the Victorian Gothic canon but also to provide scholars with new perspectives on the gender and sexual anxieties of the 1890s. Furthermore, this investigation challenges current theoretical frameworks of gendered writing conventions in the Gothic tradition and encourages scholars to reevaluate definitions of male and female Gothic production. Chapter 1 outlines the theoretical framework for the project and the historical tensions surrounding the shifting notions of gender and sexuality at the fin de siècle. It also discusses how women writers utilized the Gothic genre to challenge traditional constructs and how the very structure of their fantastic tales blurred conventional male and female writing practices. Chapter 2 discusses how Clemence Housman utilized the Gothic to code her critique of male authority and reveal limitations of conventional masculinity scripts. Chapter 3 addresses how Edith Nesbit's Gothic tales reveal how gender expectations, particularly those for women, limit individual freedoms and artistic endeavors. Chapter 4 discusses how Vernon Lee utilized the Gothic to challenge the legitimacy of male-recorded history, particularly its representation of women. Chapter 5 addresses how Louisa Baldwin's Gothic tales reveal competing male interests and waning masculinities at the fin de siècle. Chapter 6 suggests possible avenues for future research and recovery work in the field of Victorian Gothic Studies.

Angela Bullard, *The Cultivation of Bodily Self-Experience in the English Early Modern Literary Garden* (2011)

In conversation with the early modern horticultural handbooks and new phenomenology studies, this project examines the literary garden to better understand how early moderns imagined the affective exchange between their humoral bodies and garden. Recently, new body scholarship has tended to emphasize an early modern embodied subject who is open to a continuously changing environment that wreaks havoc on the early modern subject and his or her embodied affectivity. It is argued that this supposed exchange did not confer a sense of an autonomous self, but rather an unstable self. However, one problem with these findings is their assumption that the environment was unmanageable. Studying the garden in early modern literature and guidebooks sheds light on the debate by showing the degree to which early moderns believed they could manage their environment and shape their embodied subjectivity. I maintain that the garden is central in this regard because it was envisioned as a highly cultivated environment designed to produce foreseeable humoral affects upon the embodied subjects who entered. To this end, I examine the gardens in three significant texts of the period, arguing that each author employs the garden in his or her work to demonstrate how one's self-experience can be shaped and managed through the garden to impact their sense of selfhood and contribute in the formation of a national and/or personal identity. Gender is also a focus throughout my discussion, and my final chapter looks at how Mary Wroth employs the garden in her sonnet sequence as a place to direct her internal climate and represent her embodied self. Included are chapters on Edmund Spenser's *Faerie Queene*, William Shakespeare's *Hamlet*, and Mary Wroth's *Pamphilia to Amphilanthus*, concluding with a look at Milton's *Paradise Lost* in the epilogue.

John Burkett, *Aristotle, Rhetoric III: A Commentary* (2011)

This new commentary on Aristotle's *Rhetoric III* serves the purpose which the text held at the Classical Lyceum: elucidating Aristotle's theory of style (*lexis*) and arrangement (*taxis*) for scholars, teachers, and practitioners of rhetoric. This commentary provides a much needed update because the last commentary, written by Cambridge classicist E.M. Cope in 1877, is now understood as a misinterpretation that reads Aristotle Platonically, takes seriously only rational appeals, assumes a mimetic theory of language that depreciates style, and misdefines central concepts like the enthymeme and common topics. Providing a new interpretation, this commentary may be summarized by three adjectives: Grimaldian, rhetorical, and accessible. First, this Grimaldian commentary applies the new rhetoric philosophy of William M.A. Grimaldi, S.J., which he explicates in *Studies in the Philosophy of Aristotle's Rhetoric* (1972) and in his two-volume *Commentary* (1980-1988), wherein Grimaldi develops an integrated and contextual interpretation of the *Rhetoric*. Second, this rhetorical commentary observes the rhetoric in the *Rhetoric* since Aristotle typically practices what he teaches: writing with enthymemes, defining by metaphor, clarifying by antithesis, and arranging units by thesis,

analysis, and synthesis. This commentary observes how Aristotle applies his three rhetorical appeals (Āthos, pathos, logos), his theories of propriety (prepon), exotic (xenos), and virtue (arete) in style, and the systems of Greek imagery, all of which develop a unified and interactive theory of invention, style, and arrangement. Attention is given to Aristotle’s creative theory of metaphor, being a tropos (turn) and a topos (place) of invention, functioning as a stylistic syllogism for creating knowledge with quick, pleasant learning. Arrangement also functions creatively with localized topical procedures for responding to the particular needs of each part of a composition. Third, this accessible commentary features text, translation, comments, and glossary for readers who may not be familiar with Aristotle’s idiom but who have an interest in his rhetorical theory and technical terms. Finally, incorporating recent scholarship, this commentary provides insights from classical rhetoric and new rhetoric, showing their interrelationship and how contemporary research in rhetoric builds on and helps to elucidate Aristotle’s expansive rhetoric as a general theory of language.

Jack Downs, *"The Morals and Taste of a Nation": Rhetoric, Criticism, and the Rise of the English Novel (2011)*

The task of developing a history of the English novel requires the inclusion of a vast range of cultural, economic, religious, social, and aesthetic influences. But the role of eighteenth-century English rhetorical theory in the emergence of the novel--and the critical discourse surrounding that emergence--is often neglected or forgotten. The influence of rhetorical theory in the development of the English novel is undeniable, and changes to rhetorical theory in England during the eighteenth century led to the development of a critical aesthetic discourse about the novel in Victorian England. Rather than assert the direct influence of eighteenth-century rhetoric on the novel and its critical reception in Victorian England, I argue that eighteenth-century rhetorical theory played a key role in developing a horizon of expectation concerning the nature and purpose of the novel that extended well into the nineteenth century. There is a connection among the emergence of the English novel, eighteenth-century rhetorical theory, and Victorian novel criticism that has been overlooked or lost; this dissertation recovers and articulates that connection.

Kristi Serrano, *The Non-'Issued' Voice Heard in Whispers; The Rhetorical Practices of Army Wives in Text and Cyberspace (2011)*

I investigate Army wives as rhetorical educators in the military’s domestic sphere, correcting myopic representations of Army wives as either stoic or teary-eyed. Army wives teach each other through informal education, which I call "parlor pedagogy." While scholars traditionally examine soldiers, scholarship on wives remains limited. Examining the textual, the visual, and the digital communications of Army wives found in handbooks and online communities, my project broadens the field’s understanding of who can be a rhetor, asking them to consider ordinary women like Army wives. By studying Army wife parlor pedagogy, I reveal that ordinary women like Army wives, perceived as having no power, can create and wield forms of social and political power. In Chapter 1, I introduce Army wives, situating them within academia, discussing how the discipline of women’s rhetoric re-examine these women as significant subjects--whereas Military history and Anthropology study wives’ in relationship to service members and the Armed Forces. In Chapter 2, I explore the rise of women’s education, tracing the influence of politics, religion, and literature. I explain the efficacy of women’s handbooks as social-political power using Foucault’s theories of discipline and punishment. In Chapter 3, I demonstrate how conduct literature, as wifely handbooks, have become part of Army culture. I use two popular military wife handbooks to show how senior wives rhetorically educate new wives on the Army and its expectations for ideal Army wives. In Chapter 4, I examine how Army wives enact parlor pedagogy visually on Army wife web sites and chat rooms, constructing a personal forum for wifely enculturation. In Chapter 5, I address how Army wife textual/linguistic exchanges, though peer-based, often reinforce Army hierarchies and traditional wifely expectations. Yet, the dialog also offers wives’ a means for an activist form of parlor pedagogy to emerge. In Chapter 6, I conclude that parlor pedagogy establishes a traditional means by which Army wives acquire social agency through the military’s hierarchy. Wives in authority can produce either a liberating or restrictive education for new/incoming wives. As such, Army wives possess the power to resist conventions using traditional means available to them.

Megan Griffin, *Partisan Rhetorics: American Women's Responses to the U.S.-Mexico War 1946-48 (2010)*

Challenging the belief that women did not respond publicly to the U.S.-Mexico War (1846-1848), this dissertation establishes a women's literature on the Mexican conflict. It examines a variety of textual materials--journalism, histories, novels, and pamphlet narratives--published in the years during and immediately following the war. What their writings reveal is a tenuous American identity struggling with a range of political and geographical instabilities during a period of contentious westward expansion. The U.S.-Mexico War offers an important public arena of women's political engagement for us to examine, and it asks us to reconsider the literary and cultural center of antebellum writings. This project not only recovers new voices and texts but also offers an alternative approach to more established writers, and it begins to build a critical framework for understanding the war's presence in American literature. The first chapter examines the New York Sun war correspondence of Jane McManus Storm Cazneau, the only American journalist, male or female, to report from behind Mexican lines, and situates her work within the war writings of other journalists--Margaret Fuller, Jane Grey Swisshelm, Grace Greenwood, and Anne Royall. Chapter two turns to Emma Willard's conflicted history of the war, *Last Leaves of American History*. Eliza Allen's *The Female Volunteer* is the focus of chapter three, and her sensational cross-dressing narrative not only exposes the threats the war posed to gender, particularly the crisis in masculinity, but also reminds us of the troubled transnational identity of antebellum America. E.D.E.N. Southworth's *The Hidden Hand* responds to this masculinity crisis, and chapter four demonstrates how a focus on the war's presence in the novel opens up alternative interpretations, revealing in particular how Southworth complements her visions of domestic womanhood with a compatible manhood. The U.S.-Mexico War, as Jane Cazneau writes, placed "a deep and nervous responsibility on the American nation," and while there was little agreement as to the war's merits among these writers, they had little doubt as to the "nervous" distinction, whether for good or ill, the conflict had lain upon their nation.

Amy Hermanson, *Acts of Faith: Reading, Rhetorical, and the Creation of Communal Belief in Sixteenth-Century England* (2009)

This dissertation examines the construction of the act of reading sacred Christian texts in sixteenth-century England. The advent of print and the legalization of vernacular religious texts in England created new rhetorical spaces which both defined and were defined by a changing religious climate and by the interactions of oral, written, and print cultures. Theologians, translators, editors and printers worked to define what it meant to engage sacred texts as they worked to stabilize their visions of the Church of England or increase book sales. Though scholars have reconstructed the reading practices of highly educated members of early modern English society by examining their book collections, marginalia, and other writings, significantly less has been done to understand the reading practices of the lower orders. Printing records reveal that the most popular books of the period were editions of English Psalters, complete Bibles, and Testaments of the Bible. John Foxe's *Actes & Monuments* did not sell at the rate of Bibles and Psalms, but it nevertheless entered into popular consciousness when it was ordered placed in all parish churches in 1571. My study considers the ways these popular books constructed relationships among readers and sacred texts. The paratexts of these widely circulated editions of sacred texts and the first four editions of Foxe's *Actes & Monuments* reveal multiple, often competing, conceptions of the act of reading. And yet, despite the different ends imagined for reading in these books, reading sacred texts is regularly constructed within a communal context. The final chapter of this study considers the theory of reading put forth in the Sidney Psalter. In this rather private text which circulated exclusively in manuscript form, the notion that reading sacred texts is a communal activity recurs and is put in the service of legitimating the poet's craft for devotional use.

Jason King, *The Rhetorics of Online Autism Advocacy* (2009)

This dissertation investigates the contentious advocacy rhetorics which are associated with the surge of autism diagnoses over the past decade, a phenomenon which some refer to as an "autism epidemic." The primary aim of this study is to describe why autism advocacy is controversial and to suggest ways in which a "rhetorical" approach might be instrumental in helping advocates move beyond "stalemate." This dissertation employs Krista Ratcliffe's notion of "rhetorical listening." Chapter 2 explores intersections between scientific and public discourse about autism, particularly the movements that have emerged around the vaccine-debates. Discussion centers around the emergence of the vaccine controversies and around the rhetoric on the websites of the Centers for Disease Control and Prevention and

Generation Rescue, a high-profile anti-vaccine advocacy organization. Particular attention is given to the rhetorical strategies Generation Rescue uses to convince parents that autism should be treated as a form of mercury-poisoning despite the medical establishment's nearly unanimous disavowal of such beliefs.

Chapter 3 shifts the discussion to the to the personal-public rhetoric on autism-parent blogs. Attention is first given to the particular affordances and genre-conventions of blogging. Then, two specific parent-blogs/bloggers are studied: one who promotes the idea of "autism acceptance" and another who rejects "autism acceptance" and deems it irresponsible. Particular attention is given to how each parent blogger engages with public discourses about autism and associates him/herself with larger autism advocacy movements. Chapter 4 focuses on the online self-advocacy of autistics and the burgeoning "neurodiversity" movement, which is, in many respects, a web-enabled phenomenon. The discussion focuses on the genesis of this "Autism Rights" and Autism Self-Advocacy and shows how it is rooted in but also extends previous disability rights movements. Two specific online self-advocacy organizations are studied: Autism Network International and Aspies For Freedom. Chapter 5 turns briefly to a debate within College English about autistic students in writing classroom. I show that the "rhetorical stalemates" of autism advocacy also pervade professional discourses in Rhetoric and Composition and also warrant rhetorical listening approach.

Drew Loewe, *Rewiring Kenneth Burke for the 21st Century Hizb Ut-Tahrir's Social Movement Rhetoric and Online Quest for the Caliphate* (2009)

Chapter 1, "Introduction and Overview: Changing the Tools," introduces my dissertation as an attempt to answer two sets of calls: calls for Burkean scholarship on social movements to be updated and calls for case studies of online rhetoric. I explain how social movements have been among the most important users of the Web and I introduce the subject of my dissertation, Hizb ut-Tahrir Britain (HTB). Chapter 2, "Social Movement Rhetoric Online: How Form is Formed," conceptualizes a way to meet the challenge of updating Burkean methods to better understand social movement rhetorics created, disseminated, and received online. I examine the Web on its own terms, tracing its origins and blending insights from new media scholarship and rhetorical scholarship. I introduce and examine relevant Burkean rhetorical concepts, including symbolic action/nonsymbolic motion and rhetorical form. I argue that previous rhetorical scholarship on social movements, while valuable, has omitted the media-specific analysis necessary to understand the Web as a rhetorical event. Chapter 3, "Rewiring Kenneth Burke," maps a rhetorical understanding of the Web as a vast global hypertext. I develop a critical tool, a three-layered heuristic, to examine the Web as a whole experience. That tool blends the material specificities of the Web with rhetorical form by considering "Behind the Screen, Off the Screen, and On the Screen." This three-layered heuristic complicates our rhetorical readings of websites as websites, as mediated human drama and supplies a more sensitive means of reading rhetorical context and symbolic action. Chapter 4, "The Change Needs to be Khilafah," applies the heuristic developed in the third chapter to examine a wide range of artifacts from HTB's online rhetoric surrounding the proposed ban. I use a case study of HTB's online rhetoric in the two years following the 7/7 bombing and proposed ban to test that heuristic and to show its usefulness for "rewiring" Burkean methods for understanding social movement rhetoric. Chapter 5, "Looking Back, Looking Forward," draws out the overall contributions of this study and suggests some implications for future research.

Erin Sageron, *Art and Bread: Mike Gold, Proletarian Art, and the Rhetoric of American Communism, 1921-41* (2009)

An important literary movement took place in 1920s and 1930s America, initiated by author, editor, and critic, Mike Gold; however, both the movement and the man have been marginalized or even dismissed due to their entanglements with political communism. This study is an effort to recover Mike Gold and demonstrate his successes and the successes of proletarian art. Due to changing historical and political contexts, proletarian literature, an art form closely associated with Communism, became the target of attacks by a group of anti-Stalinist literary critics in the mid to late 1930s. This anti-Stalinist aesthetic became the lens through which both Mike Gold and proletarian literature was viewed for decades. Criticism of Gold and proletarian literature intensified after World War II and the onset of the Cold War, particularly after the beginning of the McCarthy Communist witch hunts of the 1950s. Gold's proletarian art was seen by mainstream critics as communist propaganda with no inherent literary or social value. Recovery efforts have been underway since the 1960s for proletarian literature; Gold, however, has not received the attention and credit he deserves for initiating and sustaining a unique, largely-successful literary movement meant, quite consciously, to

function rhetorically. This project attempts to fill in the gap in Gold scholarship, to contextualize Gold's writings by considering the very specific exigencies to which Gold was responding and by considering Gold's ultimate rhetorical goals. Ultimately, the study demonstrates that Gold quite deftly navigated the obstacles he encountered and succeeded in "sustaining the impulse of radical literature" in the United States throughout the 1930s (Folsom 14).

Amy Milakovic, *The National Endowment for the Arts Operation Homecoming: Shaping Military Stories Internationalistic Rhetoric* (2009)

While the study of war rhetoric has traditionally concentrated on items such as speeches, memorial sites, propaganda artifacts, books, and films, this dissertation enlarges that discussion to demonstrate that the words of American troops are being used to resurrect the idea that war can be both personally and corporately ennobling. My study analyzes the National Endowment for the Arts' Operation Homecoming: Writing the Wartime Experience, a project to collect and publish first-hand accounts of the wars in Afghanistan and Iraq from military personnel and their families. Submissions were accepted through March 2005 from anyone who served in the armed forces on or after September 11, 2001; selected entries were compiled into a 374-page anthology which was released in September 2006. Much analysis has been performed on obvious propaganda commissioned by the War (and now Defense) Department, but this more subtle instruction from a government agency traditionally focused on fine arts calls for a deeper understanding because it is not typically thought of as a source of war rhetoric. Drawing on recent scholarship in epideictic theory, public memory, and the construction of the heroic, I analyze the how the project was conducted, the epideictic effect of the anthology's structure as an epic narrative, Preface and Introductory remarks by NEA officials, dominant themes throughout the anthology, the events of the project launch, book launch, and subsequent signing tour, and the Academy-Award nominated film based on the project. My dissertation demonstrates that Operation Homecoming (OH) resurrects the image of the heroic soldier to match the World War II ideal, which stands metaphorically for the image of America itself. By linking the war on terror to famed wars of antiquity and the country's own founding fight for freedom, OH creates a narrative which draws upon national mythic history to reinscribe a traditional vision of America and its place in the world. I situate my project as part of a body of scholarship dedicated to critiquing ways in which war in general and U.S. wars in particular are being framed, discussed, and commemorated in ways that support conservative, nostalgic ide