

Graduate Courses

Fall 2010



Department of English

University of Miami

ENG 504
Walter K. Lew

Form in Poetry

Section KY, Wed., 6:25-8:55

Global Cinepoesis and the Natural Environment

This semester we shall explore: (1) ways in which poetry and icons have been inter-related by poets, storytellers, visual artists (especially graphic designers, bookmakers, filmmakers and video and installation artists), theorists, and stage directors at vastly different historical, cultural, and political junctures and (2) how these techniques have depicted the natural world, including plants, non-human animals, landscapes, physiology, and the elements, e.g. water. Forms and currents we will consider include magic lantern shows, *kamishibai*, Futurism, Bauhaus experiments, charts of linguistic articulation, the “movie novel” genre of Korean and Japanese modern literature, poetical film essays, *cinépoésie*, and the worldwide emergence of live narration of film by “poets of the dark” (what I call “movietelling”). Our investigations will involve weekly readings, discussion, and creative writing exercises, and culminate in individual projects in which students refocus light, poetry, and natural history in their own new, yet *unheimlich* ways.

Prerequisite: Current enrollment in the Creative Writing MFA Program or written permission of the instructor.

ENG 505
Manette Ansay

Form in Fiction

Section QX, Tues., 12:30-3:00

Fictional works as literary objects with attention to individual styles, fictional trends, and the creative process.

ENG 601
Jane Alison

Creative Writing: Fiction III

Section GY, Wed., 3:15-5:45

An intensive workshop for MFA students writing novels, novellas, linked narratives, or collections of stories. Through writing, workshop discussion, and outside reading, you'll be pushed to experiment with and rationalize decisions you make in such elements as point of view, motion, and structure in your projects, as you continue to hone your voice, style, and—of course—vision. We will also pay attention to the fine art of the written critique.

Additional readings will be drawn from the following:

Nonfiction

Charles Baxter, "Loss of Face"
Richard Ford, "Reading"
John Gardner, *The Art of Fiction*
William Gass, "A Failing Grade for the Present Tense"
David Lodge, *The Art of Fiction*
Frederick Reiken, "The Author-Character-Narrator Merge"
Lynn Sharon Schwartz, "Remembrance of Tense Past"

Fiction

Sherman Alexie, "Captivity"
Donald Barthelme, "Rebecca," "The School"
Becky Birthe, "In the Life"
Raymond Carver, "Cathedral," "Errand"
Kazuo Ishiguro, "A Family Supper"
Jamaica Kincaid, "Girl"
Hanif Kureishi, "Intimacy"
Grace Paley, "A Conversation with My Father," "Distance"
David Foster Wallace, "Forever Overhead"
Tobias Wolff, "A Bullet in the Brain"

ENG 602
Maureen Seaton

Creative Writing: Poetry II

Section QY, Thurs., 12:30-3:00

While our primary aim is to workshop student poems, we will also enjoy the exploration of a variety of first books by contemporary poets—Jericho Brown, Loren Goodman, Neil de la Flor, and Arielle Greenberg, among others—and create new poems. Writing will be both solo and collaborative. There will be ample opportunities to discuss work generated during the course as well as thesis poems. Students will continue to create a literary community that nurtures growth, exploration, and authenticity.

Gender, Miscegenation, and the Literature of British India (1780-1835)

This seminar focuses on the diverse responses of British women writers to the contemporary productions of the Asiatic Society of Bengal, a fifty-year phenomenon of Sanskrit scholarship, translation, and original poetry inspired by the *Vedas*. This movement known as Orientalism marked the early phase of British colonialism in India, ending abruptly with the advent of Anglicism, whose objective was “supplanting indigenous learning with British scholarship imparted through the English language” (Macaulay, 1835). Exploring the Orientalists’ often ambivalent projection of the western philosophical, social, and legal rhetoric of the turn of the century onto their translations and essays, we will address the way British women writers in a spectrum of genres reflect or critique this Orientalist ambivalence. Because the seminar will participate in the current disciplinary examination of the “Romanticism” label’s exclusivity that dominated twentieth-century criticism, students with a spotty background in the literature of this period should avail themselves of the anthology below: our focus on recently recovered novels, travel memoirs, drama, and poetry will often presuppose students’ knowledge of these writers’ literary context. Students will be encouraged to hone their own critical perspective among a range of theoretical approaches. Some texts will be available electronically while others are in print.

Required Texts (in print):

Owenson, Sydney. *The Missionary* (Broadview).

Hamilton, Elizabeth. *Translations of the Letters of a Hindoo Rajah* (Broadview).

Required Readings (available through Blackboard and the internet):

1. **Orientalist literature:**

William Jones essays, poetry, *Sakuntala* (trans); **Charles Wilkins**: the *Bhagavad Gita* (trans); **Warren Hastings** (essays, introductions); **Edmund Burke**: *Philosophical Enquiry into... the Sublime and the Beautiful*; “Articles of Charge in the High Crimes and Misdemeanors against Warren Hastings”; and others.

2. **Fiction: Phebe Gibbes** (*Hartly House, Calcutta*);

3. **Travel writings: Anne Elwood; Eliza Fay; Marianne Postans; Emma Roberts.**

4. **Poetry: Maria Jewsbury** (*The Oceanides*); **Anna Jones**

5. **Drama: Mariana Starke** (*The Widow of Malabar: A Tragedy in Three Acts*).

6. **Contemporary Scholarship:** Homi Bhabha, John Drew, Michael Franklin, Indira Ghose, Wilhelm Halbfass, Nigel Leask, Saree Makdisi, Felicity Nussbaum, Edward Said, Gayatri Spivak, Sara Suleri, Gauri Viswanathan, and others.

Recommended Anthology (for Romantic-era context):

Mellor and Matlak, eds. *British Literature 1780-1830* (Harcourt Brace).

Course Requirements:

Two informal presentations; annotated bibliography; term paper (18-20 pp).

ENG 677

Studies in Modern Literature

Robert Casillo

Section BX, Mon., 9:30-12:00

This course introduces the student to some major modern poets and traditions. Rather than confining itself to the twentieth century, it will show the relation of modern poetry to a number of poetic themes, ideas, values, and tendencies already evident in the Romantic and Victorian periods in England as well as in America and on the Continent. These will include the cult of Nature and its gradual neutralization (Wordsworth, Hopkins, Hardy); the rejection of Nature for the primacy of the imagination (Yeats, Stevens); metrical and rhythmical innovation away from the iambic pentameter (Whitman, Hopkins, Hardy, Pound, Lawrence); the search for a sophisticated, technical, ironic, and truly modern as opposed to "poetic" diction (Hopkins, Hardy, Laforgue, Eliot, Pound, Stevens); the reliance on common speech to introduce texture, tonal complexity, and metrical and rhythmical tension into verse (Whitman, Frost, Pound); the turn towards mythologies personal or extrapersonal (Yeats, Pound, Eliot, Crane, Stevens; the centrality of the dramatic monologue and its formal permutations from Browning onward (Eliot, Pound); the increasing reliance on external objects and landscape to objectify inward states (Tennyson, Yeats, Hardy, Eliot, and Pound); the overall drive toward a poetry of sensation and images rather than abstraction, of verbs rather than nouns.

Text: The Norton Anthology of Modern Poetry, Volume One, ed. Jahan Ramazani et al.

ENG 687

Studies in Literature and Culture since 1950: States of Emergency

Lindsey Tucker

Section BZ, Fri., 9:30-12:00

This course will explore the works of contemporary authors whose interests have turned to the fictional re-casting of a number of historical events of the late twentieth and early twenty-first centuries. Drawing on more recent theoretical debates that have challenged the conventional constructions of historical discourses with their insistence on objectivity and authority, a number of these writers have deployed narrative strategies that attempt to underscore historical, political, and social issues in all their complexity and indeterminacy, thereby challenging myths of national identity, American global politics and the pervasiveness of media culture. In order to better address political and social issues that now appear to mark the beginnings of postmodernism, the writers we will study have focused on particular moments, states of emergency with their accompanying cultures of paranoia and conspiracy. These events are international, national, and even local: the Kennedy assassination, the Vietnam war, the years of the Nixonian repression, the AIM movement, the AIDS crisis, and, finally, the attack on the World Trade Center. Theoretical readings will include work by such authors as Benjamin, Lyotard, Jameson, Baudrillard, Said, Foucault, and others.

Requirements: one oral presentation, one short (7-8 page paper) and one longer essay of about 15 pages.

Texts (tentative):

Mary Crow Dog, *Lakota Woman* (1991)

deLillo, *Libra* (1988)

Doctorow, *The Book of Daniel* (1971)

Hagedorn, *Dogeaters* (1990)

Herr, *Dispatches* (1977)

Kushner, *Angels in America: Part I and Part II* (1993-94)
Pynchon, *Vineland* (1990)
Roth, *American Pastoral* (1997)
Spiegelman, *In the Shadow of No Towers* (2004)
Wideman *Philadelphia Fire* (1990)

ENG 689

Comparative Americas Studies

David Luis-Brown

Section OY, Thur., 9:30-12:00

Race in the Americas: Slavery, Coloniality & Culture

"The migrant imaginary articulates what citizens and state actors have only begun to comprehend--that the ethical imperative of survival cannot conform to the geopolitical fiction of sovereign borders" -Alicia Schmidt Camacho, *Migrant Imaginaries* (2008)

This course focuses on slavery in the Americas and on subsequent racialized regimes to make the case that racial oppression and the ongoing legacies of empire combine to make a multilingual and transnational cultural analysis an essential ethical and intellectual practice, and one that cannot be confined to departments of comparative literature, but must become the norm across academia. Thus this course traces what W. E. B. Bois called the global color line, traversing and entering the combinatory cultures, histories and literatures of the Caribbean, Latin America and the United States. Although the precise topics may differ from year to year, this year I will focus on comparative slaveries, and, if time and space permit, I will carve out additional possible units on 1920s nationalisms (the Harlem Renaissance/New Negro Movement, Cuban *negrismo* or Afro-Cubanism, and Haitian *indigenisme*) and on neoliberal globalization, migration, and contemporary forms of empire and slavery. Our readings may focus on visual culture, music, periodicals, and on a selection from the following filmmakers and writers: Gloria Anzaldúa, Alejo Carpentier, Edwidge Danticat, Junot Díaz, W. E. B. Du Bois, Martin R. Delany, Frederick Douglass, William Faulkner, Tomás Gutiérrez Alea, Nicolás Guillén, Langston Hughes, Zora Neale Hurston, Harriet Jacobs, C. L. R. James, Claude McKay, Juan Francisco Manzano, Herman Melville, Oscar Micheaux, Mayra Montero, Lourdes Portillo, Mary Prince, Harriet Beecher Stowe, and Pierre Toussaint. Critical and historical texts may include work by Ian Baucom, Antonio Benítez Rojo, Lauren Berlant, Stephanie Camp, Sibylle Fischer, Paul Gilroy, Edouard Glissant, Saidiya Hartman, Christopher Miller, Michael Hardt and Antonio Negri, David Scott, Gayatri Spivak, and Linda Williams. The course will include a classroom visit by the Coalition of Immokalee Workers on the topic of migrant farm labor and modern-day slavery.

The written work for this course will consist of a prospectus (3-4 pages), a midterm conference-length paper or draft of the final essay (9-11 pages), and a final essay, which will either be another conference-length paper (9-11 pages) on a different topic, or a revision and extension of the first essay (20 pages).

ENG 681
F. Palmeri

Introduction to Literary Theory

Section SX, Tues. 3:30-6:00

This course will serve as an introduction to the major movements and schools of literary theory in the last century, and their relations to one another. In addition to studying the texts as methodological frameworks for the analysis of literature and other cultural work, we will read them as documents that map the trajectory of modern and postmodern thought. We will also ask what are the defining characteristics of the current moment (for example, are we still postmodern?). Beginning with Nietzsche and the genealogical approach, we will focus on Marxist-materialist theories (Gramsci, Laclau & Mouffe), psychoanalysis (Freud and Lacan), Feminisms (Rubin, Mohanty, McDowell), Foucault, Queer Theories (Butler, Edelman), Ethnic Studies (Anzaldúa), Cultural Studies (Horkheimer & Adorno, Williams & Hall), Bourdieu, Postcolonial and Transnational Studies (Fanon, Gilroy, Spivak), theories of public spheres (Habermas), New Historicism (Greenblatt), and animal studies (Derrida).

Texts: Nietzsche, *The Genealogy of Morals* (Cambridge)
The Marx-Engels Reader, 2nd ed. (Norton)
Gramsci, *Selections from the Prison Writings* (International)
The Freud Reader (Norton)
Horkheimer & Adorno, *Dialectic of Enlightenment* (Stanford)
Bourdieu, *The Field of Cultural Production* (Columbia)
The Foucault Reader (Pantheon)
Edelman, *No Future* (Duke)
Diversifying the Discourse, ed. Suzuki & Dufault (MLA)
Fanon, *The Wretched of the Earth* (Grove)
Gilroy, *The Black Atlantic* (Harvard)
Habermas, *The Structural Transformation of the Public Sphere* (MIT)
Derrida, *The Animal that Therefore I Am* (Fordham)
Literary Theory: An Anthology, ed. Rivkin & Ryan, 2nd ed. (Blackwell)

Readings from Laclau & Mouffe, Du Bois, Anzaldúa, and Spivak will be available on Blackboard.

Members of the seminar will write one 2500-word conference-length essay and either another 2500- word essay or a revision of the first essay of approximately twice that length. Each participant in the seminar will take a primary role in the discussion twice during the semester. A one or two-paragraph response to the readings (on Blackboard) will be required each week.