

Graduate Courses

Fall 2011



Department of English

University of Miami

ENG 504
John Murillo

Form in Poetry

Section 01, Wed., 3:15-5:45

Poetic works as literary objects, with attention to poetic trends and the creative process.

Prerequisite: Permission of Instructor. Six credits in literature or Graduate standing.

ENG 601
Cristina Garcia

Creative Writing: Fiction III

Section 1S, Tues., 3:30-6:00

Advanced M.F.A. workshop in the techniques of writing fiction.

Prerequisite: Graduate standing and permission of instructor.

ENG 602
Maureen Seaton

Creative Writing: Poetry II

Section 5Q, Thurs., 12:30-3:00

While our primary aim is to workshop student poems, we will also enjoy discussing a variety of books by contemporary poets and writers—Terrance Hayes, Matthea Harvey, David Trinidad, John Murillo, Harryette Mullen, and Yoko Ono, among others—who will inspire us to create new work. 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.

The term 'writer's writer' is often applied at times as an endorsement, at other times somewhat apologetically, to writers of prose fiction who have influenced other writers but have or had not a particular commercial audience or a name recognition to a general reading public. But in many instances the authors under consideration in this course have outlasted very well known name brand writers of their period. It is easy to marvel at the sales of all but forgotten Lydia Sigourney, the author of sixty-seven books of poetry in the nineteenth century, as runaway as any pop writer today, and marvel that Clyde Fitch also wrote plays, more popular than anyone else, at the same time as Anton Chekhov who was rendered into English by Constance Garnett in 1911 (when Virginia Woolf said that modern society began with the Russian master's translation). Other writers in *Writer's Writers* have been important, if not vital, to fiction writers learning their art and craft, keys, pilots, inspirations in either literary philosophies, skills in style, language, character or methods of narration. This list of writers in the course is obviously selective. Another fifty or more over the past hundred years could have been added, equally important in this regard. But all of the included artists are first-rate in their gifts or the qualities to which writers aspire.

The course will concentrate on selections from Chekhov, Cather, Woolf, Ellison, Faulkner, Marquez and Nabokov. The major emphasis will be to examine what merits these writers have that invests them with reputations for serving as guides to other writers as well as artists seeking their own unique directions.

For reasons of time other writers can not be included who have traditionally been recognized as inspirational to people interested in prose fiction writing, but where appropriate, without digressing too widely in areas beyond the contributions of the course's writers, the work of others will be considered as important references to the discussion: Joyce, Henry James, Naipal, Morrison, Moravia, Welty, Pynchon, Allende, I.B. Singer, Isaac Babel, Dostoevsky, Tolstoi, Turgenev, Proust, Graham Greene, Evelyn Waugh, Hurston, Bellow, Cheever, O'Hara, Flannery O'Connor and William Trevor among others valuable in skill, craft and art to contemporary writers.

Religion, Politics, and Literary Form in the Age of Milton

Description:

John Milton published his first collection of shorter poems in 1645, the same year the English Parliament formed the New Model Army to oppose King Charles I and his Royalist forces. A year later, Presbyterianism officially replaced Anglicanism as the national religion by the Long Parliament. In 1660, with the Restoration of King Charles II, Milton retired from public life to begin work in earnest on his final three poems, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. In 1673, a year before Milton published his second and final edition of *Paradise Lost*, Roman Catholics and nonconformists were deprived of public office by the Test Act. As this brief chronological sketch reveals, Milton's literary career parallels some of the most significant political and religious upheavals in English history.

This course will examine the writings of Milton and some of his contemporaries in relation to these historical events, specifically with an eye toward investigating how politics and aesthetics, religion and literary form are intimately intertwined and mutually constitutive. In addition to reading Milton's poetry and selections from his prose, we will read examples of various literary genres by the likes of Bunyan, Cavendish, Cowley, Marvell, Philips, Vaughan, and others, alongside historical documents that reflect some of the political and religious controversies of the period. Rather than positing a simple correspondence between specific generic/literary conventions and political and religious positions, we will attempt to recover the complex and often contradictory interactions between imaginative literature and historical context.

Texts:

The Complete Poetry and Essential Prose of John Milton, Kerrigan, Rumrich, and Fallon eds.
(Random House, ISBN: 0-679-64253-6).

Supplementary readings will be uploaded in .pdf format to the course's Blackboard site.
Further materials will be placed on reserve in Richter.

Requirements:

Active class participation; 15-25 page paper, a working draft to be presented to the seminar by way of facilitating one of our weekly discussions.

Students with questions about this course should feel free to contact me by email, jshoulson@miami.edu.

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

This seminar focuses on the diverse engagement of British writers with the contemporaneous 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 ways British 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 (print):

- Owenson, Sydney. *The Missionary* (Broadview).
Hamilton, Elizabeth. *Translations of the Letters of a Hindoo Rajah* (Broadview).
Shelley, Mary. *Frankenstein* (Norton).

Required Readings (Blackboard and 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 Sword of Peace; 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 645

VICTORIAN POETRY AND PROSE

Robert Casillo

Section 10, Tues., 9:30-12:00

Description: This course introduces the student to most of the major Victorian poets and prose writers: among the former, Tennyson, Browning, Arnold, Rossetti, Swinburne, and Hopkins; among the latter, Macaulay, Carlyle, Arnold, Mill, Ruskin, and Pater. In its treatment of poetry, the course will emphasize close textual analysis yet will not skirt the issue of the relation of each poet to his Romantic precursors and to the spirit of his own age. The rest of the course will concentrate chiefly on the Victorian prose writer as "sage" or "prophet," a literary role which emerged in the Victorian period as a direct response to the widespread awareness of the age as one of rapid "transition" and massive crisis. Discussion of the prose will examine not only such literary devices as satire, emblem, irony, and the grotesque, but the relationship between the sage and key issues in society, religion, history, and politics. The course will consist mainly of lectures but questions are always welcomed. A long paper is required in which the student is expected to combine skills in analysis and research.

Textbooks: Victorian Poetry and Poetics, ed. Walter Houghton and Robert Strange
(Houghton Mifflin)
Prose of the Victorian Period, ed. William Buckler
(Riverside Press)
Idylls of the King and Other Poems, Alfred Lord Tennyson
(Signet, New American Library)

Although W.J. McCormack has called the Irish Gothic a notoriously difficult to define genre, the Gothic—and we do seem to recognize it when we see it, whatever it may be—is everywhere in Irish literature. In this seminar, we will examine the Irish Gothic from its origins in the colonial condition of nineteenth-century Ireland to contemporary novels and plays by Patrick McCabe, Emma Donoghue, Mark O’Rowe, and Martin McDonagh, among others, that re-imagine the retrogressive perspective and xenophobic conventions of the Gothic in the face of changing ideas about gender, national history, and sectarian violence in Ireland over the past two decades. While classic Irish Gothic novels like Charles Maturin’s *Melmoth the Wanderer* (1820) and Bram Stoker’s *Dracula* (1897) offer the supernatural horror and dark immortal villains that have become so much a part of the Gothic in popular culture, the Gothic is no less present in Irish texts like Sydney Owenson’s *The Wild Irish Girl* (1809) or William Carleton’s “Wildgoose Lodge” (1830), which locate their almost unspeakable horror in the wholly un-supernatural brutality of Irish sectarian strife. By reading canonical and lesser-known Gothic texts alongside postcolonial, feminist, and revisionist criticism, we will investigate how the Gothic, in all its forms, could offer ways for nineteenth- and early twentieth-century Irish writers to express the ever-growing instability of Ireland’s competing religious factions, colonial violence, and split national identity. Yet we will also explore how the Gothic has shifted, particularly in the last twenty years: even as Ireland has emerged as a modern, independent nation and called a halt to sectarian violence (post-2008 financial crisis notwithstanding), the Gothic persisted as a mode of interrogating not only changing definitions of Irish identity, but also the limitations of the Irish literary tradition that is so much a part of the nation’s cultural identity.

Possible texts may include:

Sydney Owenson, *The Wild Irish Girl* (1806)
Charles Maturin, *Melmoth the Wanderer* (1820)
William Carleton, “Wildgoose Lodge” (1830)
J. Sheridan Le Fanu, *Uncle Silas* (1864), “Carmilla” (1871)
Bram Stoker, *Under the Sunset* (1881), “The Dualitists” (1887), *Dracula* (1897)
Oscar Wilde, *The Picture of Dorian Gray* (1890)
Elizabeth Bowen, “The Demon Lover,” “The Mysterious Kor” (1945)
Patrick McCabe, *The Butcher Boy* (1992)
Conor MacPherson, *The Weir* (1997)
Emma Donoghue, *Kissing the Witch* (1997), *Room* (2010)
Mark O’Rowe, *Terminus* (2007)
Martin McDonagh, *The Lieutenant of Inishmore* (2001), *The Pillowman* (2003)
Marina Carr, *Woman and Scarecrow* (2006)
Critical/theoretical texts by Seamus Deane, Luke Gibbons, David Lloyd, Joseph Valente, Margot Backus, Marjorie Howes, Declan Kiberd, Jahan Ramazani, and W.J. McCormack

Requirements: One 20-minute presentation to begin class discussion and either two conference-length papers (8-10 pages) or one 15-20-page seminar paper.

ENG 661
John Funchion

AMERICAN LITERATURE: 1800-1865

Section 1Q, Tues., 12:30-3:00

Revolutionary Writing and Sovereign Fictions

Georg Lukács famously argued that the historical romance—one of the most popular genres in the United States—emerged out of the revolutionary climate of the late eighteenth-century Atlantic world. Literary critics have also long insisted that the novel played a crucial role in the formation of the liberal subject. In this seminar we will revisit these fundamental claims by exploring how revolution and other conflicts shaped and were shaped by nineteenth-century U.S. literature. We will consider the formal qualities of the revolutionary writings of Toussaint L'Ouverture, Thomas Jefferson, Thomas Paine, and Maximilien Robespierre while considering the revolutionary character of literary works by Charles Brockden Brown, Hannah Foster, and Lenora Sansay. We will also examine later novels by Martin Delany, Nathaniel Hawthorne, Herman Melville, Baron Ludwig von Reizenstein, E. D. E. N. Southworth, and Harriet Beecher Stowe alongside political writings that informed the 1848 revolutions in Europe and set the stage for the U.S. Civil War. This course addresses pressing questions within the field of U.S. literary and cultural studies concerning the relationship of sovereignty and constitutionalism to the ideas of the individual, the multitude, the people, and the state. Accordingly, we will read short theoretical selections by Giorgio Agamben, Hannah Arendt, Walter Benjamin, Wendy Brown, Antonio Negri, Jacques Rancière, and Slavoj Žižek. You will work toward becoming professional literary scholars and teachers by writing a bibliographic essay, leading two class discussions, and writing and presenting a conference paper.

ENG 681
Brenna Munro

Introduction to Literary Theory

Section 01, Mon., 3:15-5:45

In this course, we will try to get a sense of several important currents in literary and cultural theory. We will primarily be reading essays and excerpts from longer pieces, and will start with Marx and go on to theories of ideology, discourse and culture including Lukacs, Adorno, Althusser, Jameson, Raymond Williams, and Foucault. We'll tackle post-structuralism, probably including Saussure, Derrida, and Barthes. We'll look at the differences between the new criticism of Leavis, the new historicism of Greenblatt, and the cultural studies of Bourdieu. We'll read some Freud and try and make sense of Lacan, leading us into feminist and queer theory, which will likely include Butler, Anzaldúa, Haraway, Sedgwick, Cixous and Halberstam. We'll finally look at a cluster of thinkers in the fields of postcolonial theory, critical race studies, and theories of transnationalism and the global, who draw from and transform the other critical currents we will have been looking at. These might include Said, Spivak, Stoler, Gilroy, Saidiya Hartman, Hardt and Negri, Appadurai, Bhabha, Ella Shohat, and John and Jean Comaroff. There will be regular online postings, a small research project into emerging critical fields, and a 20 page final paper.