

Graduate Courses

Fall 2012



Department of English

University of Miami

ENG 504

Form in Poetry

Valerie Martinez

Section 1U, Tues., 6:25-8:55

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 505

**Form in Fiction:
Landscape and Character**

Manette Ansay

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

This course will focus on the relationship between landscape and character in the stories and novels of writers including Louise Erdrich, Edward P. Jones, Cormac McCarthy, Alice Munro, Michael Ondaatje, Marilynne Robinson and others, with class time divided between craft lecture, discussion, and workshop of new writing generated by springboards and assignments. This course is intended for graduate-level fiction writers admitted to the Master of Fine Arts program, and it is assumed that everyone is already hard at work on a larger creative writing project, such as a novel, a novella or a story collection. The collective challenges, concerns and interests of these projects will shape both the ways in which we approach published texts and the writing exercises I'll assign. Students will write one 5-7 page craft paper and, at the end of the semester, submit a new or revised short story/novel chapter (15-40 pages) that has not been submitted to another class. In addition, each student will also give a presentation introducing, in collaboration with the instructor, one of the assigned texts.

In preparation for our first class meeting, please read Margaret Atwood's story "Death by Landscape" and bring a copy to class. I would also like you to bring to class an opening page or paragraph of a story or novel in which landscape significantly influences (reliably or unreliably) your expectations for a prominent character or group of characters.

ENG 601

**Graduate Fiction Workshop:
In the Beginning: Opening sequences of long and short narratives**

M. Evelina Galang

Section 1K, Mon., 6:25-8:55

This workshop will look at the construction of story – whether that story is within a scene, a chapter or short story. What is story? In addition to workshopping student works, we will ground our discussions in the text of novels and story collections such as Cristina Garcia's *The Lady Matador's Hotel*, Jessica Hagedorn's *Dogeaters*, Toni Morrison's *Beloved*, Ray Carver's *Where I'm Calling From*, Junot Diaz's *Drown*, Rattawut Lapcharoensap's *Sightseeing* and others. This seminar will encourage writers to explore the possibilities through reading published and peer narratives; writing creative and critical text; workshopping their own stories/chapters; and mimicking published works.

ENG 602

Creative Writing: Poetry II

Maureen Seaton

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—Maggie Nelson, Jason McCall, Kimiko Hahn, Harmony Holiday, Fernando Pessoa, and the collaborative teams of Olga Broumas/Jane Miller and W.C. Waldrep/John Gallaher—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.

ENG 591

Graduate Practicum I: Teaching College Writing

Zisca Burton

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

This course will help prepare students to teach college-level English composition. We will read and discuss Composition methodology and we will engage in practical exercises, which, along with students' work in the Writing Center, will develop their skills as teachers of composition. The course will also introduce students to the particular methodology used in the University of Miami Composition Program, and get them started in planning the English 105 and English 106 courses they will teach.

ENG 624

**Seventeenth-Century Poetry and Prose
Gender and Authorship in Seventeenth-Century England**

Mihoko Suzuki

Section 47, Wed., 3:15-5:45

This course will examine the relationship between gender and authorship in seventeenth-century England and will focus on the question of the “rise of the woman writer.” One of our major concerns will be the complex relationship between the apparently distinct realms and categories of “public” and “private”: for example, the coexistence of manuscript and print culture and the transmission and circulation of both forms of writing; and women’s assertion of their roles as wives and mothers in claiming the right to speak or write publicly concerning political issues. To examine the dramatic effects of print culture early in the century, we will consider the question of gendered and classed authorship in the Swetnam pamphlet debate, which encouraged the entry into print of a middle-class woman, Rachel Speght, as well as male authors masquerading as women (e.g., “Ester Sowernam”). We will then turn to study women’s authorship in different genres and forms: the closet drama of Mary Sidney and Margaret Cavendish in relation to contemporary public theater, especially the plays of Shakespeare; the historiography of Anne Dowriche, Anne Clifford, and Elizabeth Cary; the romance epic of Mary Wroth, in relation to Sidney and Spenser; the biblical epic of Lucy Hutchinson in relation to Milton; Civil War and Restoration political writings by female petitioners to the Long Parliament, Anna Trapnel, Elizabeth Poole, Margaret Fell, and Elizabeth Cellier, as participants in the nascent political public sphere. We will conclude with the Restoration entry of women into the public theater as authors, actresses, and patrons, in the works of Katharine Philips and Aphra Behn.

I envision a major component of this course to be a consideration of the question of women writers in their relation to male canonical writers, and of how undergraduate survey courses can reflect the new availability of and scholarship on these writers.

Requirements: Two conference-length papers (2500 words each); you have the option of revising and expanding the first paper to an article-length essay (5000-6000 words).

ENG 646

**The Nineteenth-Century British Novel:
Novels, Satires, and Publics in England, 1795-1895**

Frank Palmeri

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

This seminar will investigate the horizons of the *sayable* in England from the time of the French Revolution to the last decade of the nineteenth century. Our readings will not focus on overt or official censorship, but rather on indirect and unofficial ways of circumscribing the kinds of material that could become public in discourse: stamp duties, for example, considered “taxes on knowledge,” were in effect during the early part of this period; circulating libraries later exerted a strict control over what could be profitable for publishers to accept; and publication in serials with a mass audience in the later part of the century also affected the structure, subject, tone, and form of novels. Among other questions, we will consider: How do unstated, unlegislated restrictions affect the genres that are produced? What is the relation between satire (both fictional and visual) and such constraining circumstances?

Readings: Inchbald, *Nature and Art* (1796)
Robinson, *The Natural Daughter* (1798)
Edgeworth, *Castle Rackrent* (1800)
Gillray and Cruikshank, satiric prints (1790s-1830s)
Peacock, *Melincourt* (1817), *Crotchet Castle* (1831)
Thackeray, *Vanity Fair* (1847-48)
Punch (1841-1860)
Dickens, *Little Dorrit* (1855-57)
Fun (1860s)
Butler, *Erewhon* (1872)
Trollope, *The Way We Live Now* (1875)
Crane, *Cartoons for the Cause* (1890)
Letters of Meredith and Hardy
Morris, *News from Nowhere* (1890)
Wells, *The Time Machine* (1895)

Historical and theoretical readings will include Habermas, *Structural Transformation of the Public Sphere*; Nancy Fraser and others on counterpublic spheres; essays on the public spheres of the 1790s and post-Napoleonic England; Wood, *Radical Satire and Print Culture, 1780-1822*; Wiener, *The War of the Unstamped*; Griest, *Mudie's Circulating Library*; Altick, *The English Common Reader*; works on the technology and history of print, newspapers, serials, and the serialization of novels.

N.B. Participants in the seminar should read at least one of the long novels (by Thackeray, Dickens, and Trollope) before our first meeting, and should also acquaint themselves with the resources available through the Nineteenth-Century UK Periodicals database, available through Richter Library.

ENG 650

Modern British Novel: History and Narrative

Patrick A. McCarthy

Section 41, Wed., 9:30-12:00

This course focuses on the modern British novel from Conrad to Orwell. One recurrent concern will be the novels' treatment of history, broadly construed, but we will also explore whatever other aspects of the works interest us. Writing requirements consist of a short paper (7-10 pages) due before midterm, a longer paper (12-15 pages) due at the end of the course, and weekly discussion questions.

Texts: Joseph Conrad, *Nostramo* and *The Secret Agent*
Ford Madox Ford, *The Good Soldier*
E.M. Forster, *A Passage to India*
Virginia Woolf, *To the Lighthouse* and *Between the Acts*
Aldous Huxley, *Brave New World*
Malcolm Lowry, *Under the Volcano*
George Orwell, *1984*

Please read at least Parts One and Two of *Nostramo* before the first class.

ENG 666

**Caribbean Literature
Form and Sensibilities in 1960s' Caribbean Literary Culture**

Donette Francis

Section 50, Thurs., 9:30-12:00

The Caribbean enters the 1960s' on the heels of the Cuban revolution, the culmination of anti-colonial struggles, and on the eve of Anglophone national sovereignty. This course pursues the literary culture of the 1960s with a comparative emphasis on the Anglo, Hispano and Francophone Caribbean and its diasporas. Teasing out its central debates, its major and minor figures, and its multiple forms of creative expression reveal the period's "structures of feeling" as infinitely messy and deeply contested. Reading the predominantly social realist novel against plays, poetry, salon sessions, short stories, travelogues and autobiographies, we ask the following questions: Is there a relationship between form and sensibility? Is there a recognizable idiom of intimacy? Does a coherent political and aesthetic imperative emerge? And, what happens when we situate minor texts and women writers into this field of play? While we remain in the political present of the 1960s, at times (through filmic representations), we will pause to consider how subsequent historical presents have re-imagined iconic 1960s' moments, and to what end?

In addition to literary and film texts, our seminar reads foundational critical writings by Edward Kamau Brathwaite, Edouard Glissant, Sylvia Wynter, Franz Fanon, Roberto Fernández Retamar and Raymond Williams alongside contemporary criticism by Stuart Hall, David Scott, Belinda Edmondson, Lisa Lowe, Brian Massumi, Doris Sommer, Michelle Rowley, Curdella Forbes, Patricia Saunders, and Robert Young, among others. Students will be required to attend our department sponsored conference: "Imagined Nations, 50 Years Later: Reflections on Independence and Federation in the Caribbean." (October 11-13, 2012).

In addition to leading two class discussions, assignments to include: Scholarly Journal Analysis, presenting a Conference Paper, which will be revised into longer seminar paper. Texts may include: Marie Chauvet, (Haiti) *Love*; Juan Bosch, (Dominican Republic) "Encarnacion Mendoza's Christmas Eve" Rosario Ferre, (Puerto Rico) "When Women Love Men," Sylvia Wynter, (Jamaica) *The Hills of Hebron*, Salkey, Andrew, (Jamaica) *Escape to an Autumn Pavement*, Joyce Gladwell, (Jamaica) *Brown Face, Big Master*. Films: *The Comedians*, 1967, *Yo Soy Cuba*, 1964; *Cuba* 1979 and *Havana*, 1989.

ENG 662

Realism, Pragmatism, and Work

Joseph Alkana

Section 41, Fri., 9:30-12:00

Description: The era following the Civil War was unsettled by increases in both immigration and labor union activity, changes in race relations, and the advent of Darwinism and its impact on conventional beliefs. In this course, we will explore how literary Realism developed during this time of societal transformation, and we will focus in particular on how Realist writers represented the experience of work and its meaning. In addition we will examine the distinctive philosophical development of the era, the Pragmatist thought elaborated by Charles S. Peirce, William James, and John Dewey. Although most of our time will be devoted to the texts listed below, we also will examine short works by Louisa May Alcott, Rebecca Harding Davis, W. E. B. Du Bois, Charlotte Perkins Gilman, Jack London, and Edith Wharton; and we will read poetry by Edwin Arlington Robinson as well as Robert Frost.

Texts:

William Dean Howells, A Hazard of New Fortunes

Sarah Orne Jewett, A Country Doctor

Henry James, The Turn of the Screw

William James, The Varieties of Religious Experience

Frank Norris, The Octopus

James Weldon Johnson, The Autobiography of an Ex-Colored Man

Willa Cather, O Pioneers!

Anzia Yezierska, Bread-Givers

Requirements: Participation in seminar discussions, a short oral report on criticism, and a 15-25-page seminar paper (along with a 5-page working draft in the second half of the semester).

Note: Please come to the first class session having read Rebecca Harding Davis's "Life in the Iron Mills" and Louisa May Alcott's "How I Went Out to Service." You can contact me for copies of these stories or to ask questions about the course at jalkana@miami.edu.

ENG 681

Introduction to Literary Theory

Joel Nickels

Section 41, Mon., 9:30-12:00

This class provides an introduction to theoretical models essential to the study of literature at the graduate level. We will cover theories of gender and sexuality, critical race theory, postcolonial theory, historical materialism and psychoanalysis, among others. The syllabus of the class will contain both classics of theory and essays that demonstrate how these approaches can be made fruitful in the analysis of actual literary texts.

Authors we may examine include Pheng Cheah, Paul Gilroy, Homi Bha Bha, Frantz Fanon, Gayatri Spivak, Julia Kristeva, Slavoj Žižek, Judith Butler, Judith Halberstam, Barbara Ehrenreich, Fred Moten, Henry Louis Gates Jr., Frederic Jameson, Theodor Adorno and Raymond Williams.