

# *Graduate Courses*

*Fall 2013*



*Department of English*

*University of Miami*

**ENG 504**  
**Jaswinder Bolina**

**Form in Poetry**

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

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**  
**R. Zamora Linmark**

**Form in Fiction**

**Section 44, Wed., 12:30-3:00**

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

**ENG 601**  
**Lester Goran**

**Creative Writing: Fiction III**

**Section 41, Fri., 10:00-12:30**

This course is based on student progress in developing individual voice in creation of fiction. Works of fiction in the short story or novels in preparation, with permission of the instructor, will be accepted as class requirements.

M.F.A. students do not need permission from the instructor to take this course. Advising with the director of the M.F.A. program is mandatory. Others wishing to take this course obtain permission from the instructor.

**ENG 602**  
**Maureen Seaton**

**Creative Writing: Poetry II**

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

English 602 will offer individual practice in the craft of poetry. An ancillary goal will be the development of critical awareness of poetry.

**ENG 591      Graduate Practicum I: Teaching College Writing**

**Joanna Johnson**

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

This course will help prepare students to teach college-level English composition. We will read and discuss composition pedagogy and theory, examine best practices in teaching writing at the freshman level, and engage in practical teaching exercises. Along with work in the Writing Center, the course will develop students' skills as teachers of composition, introduce them 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 651**

**Studies in Joyce**

**Pat McCarthy**

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

This seminar will cover the major works of James Joyce's early and middle periods—*Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*—taking into consideration their narrative and stylistic techniques, various contexts (biographical, historical, cultural) that shape the fiction, and multiple perspectives from which they may be read. If time permits we will also read a short, self-contained section of *Finnegans Wake* at the end of the course.

Two papers are required: a short one (7-10 pages) on *Dubliners* or *Portrait* at midterm and a longer one (15-18 pages) on *Ulysses* at the end of the course. In addition, prior to class each student should submit one written question per week related to that week's reading. These questions will sometimes be used as a springboard for discussion.

Texts:

Joyce, *Dubliners* (Norton Critical Edition, ed. Margot Norris)

Joyce, *A Portrait of the Artist as a Young Man* (Norton Critical Edition, ed. John Paul Riquelme)

Joyce, *Ulysses* (Random House, ed. Hans Walter Gabler)

Morris Beja, *James Joyce: A Literary Life*

Don Gifford, "*Ulysses*" *Annotated*

**ENG 645**

**Victorian Poetry and Prose**

**Robert Casillo**

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

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)

**ENG 665**

**Studies in the African-American Literary Tradition:  
Lovable Racists, White Messiahs, and Magical Negroes**

**David Ikard**

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

This course will investigate why white redemption tropes such as "lovable racists," "white messiahs," and "magical negroes" remain in vogue and bankable in the twenty-first century. To mine the political and economic utility of these tropes, we will put such commercial texts as *The Help* and *The Blind Side* in conversation with "literary" texts such *Beloved* and *I'm Not Sydney Portier*. Ultimately, we will engage how these tropes are operational in the public domain in general and in popular culture more specifically. We will employ a series of theoretical frameworks to assist our engagement from black feminist and whiteness studies to cultural and materialist theory. Students will be expected to present a talk on a related topic and complete a standard 18-25 page seminar paper.

**ENG 681**

**Introduction to Literary Theory**

**Frank Palmeri**

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

This course will serve as an introduction to some of the major movements and schools of literary theory in the last thirty-five years. Being necessarily selective, we will not aim for full “coverage.” We can discuss other theoretical approaches that members of the seminar wish to pursue and/or wish to juxtapose with the topics and readings discussed. Approaches and theorists we study will include:

Public Sphere Studies: Habermas, *Structural Transformation of the Public Sphere*;

*Habermas and the Public Sphere*, ed. Calhoun

*Foucault Contra Habermas*

Bourdieu, *The Field of Cultural Production*

Political Theories of the Subject: Foucault, “The Subject and Power”

Butler, *The Psychic Life of Power*

Agamben, *States of Exception*

Badiou, *Theory of the Subject*

Rancière, *Disagreements: Politics and Philosophy*

Transnational Theories: Gilroy, *The Black Atlantic*

Chakrabarty, *Provincializing Europe*

Animal Studies: Haraway, *The Companion Species Manifesto*

Deleuze and Guattari, “Becoming-animal,” in *Kafka: A Minor Literature*

Derrida, *The Animal That Therefore I Am*

Science & Technology Studies: Latour, *We Have Never Been Modern*

Recommended: *Literary Theory: An Anthology*, ed. Rivkin and Ryan, 2<sup>nd</sup> ed.

Members of the seminar will write one 2500-word conference-length paper, and a longer essay of approximately twice that length. Each week, each participant will post a one-paragraph to one-page response paper.

Before the first meeting of the seminar, participants should read: Nietzsche, *Genealogy of Morality*; Marx, *The German Ideology*, Part I; and Freud, *Civilization and its Discontents*.

**ENG 695      Order and Disorder in Early Modern England**

**Mihoko Suzuki**

**Section 47, Mon., 3:15-5:45**

This course will focus on the textual production around three periods of political and social “disorder” (theorized by contemporary theorists Giorgio Agamben as the “state of exception” and Alain Badiou as the “political event”) in late sixteenth-century and seventeenth-century England: 1590-1600; 1640-1660; and 1680-89. From the first period, during the last decade of Elizabeth’s reign, we will read Shakespeare’s *1 Henry VI* and *2 Henry VI* and the *Book of Sir Thomas More* of which Shakespeare was one of the authors. To Shakespeare’s texts we will juxtapose the anonymous domestic tragedy *Arden of Faversham* and Anne Dowriche’s *French Historie* concerning the French religious wars (with implications for the conflict between Protestants and Catholics in England). From the Puritan Revolution, we will read Milton’s *Tenure of Kings and Magistrates*, poetry by Marvell and others, Hobbes’ *Leviathan*, petitions and tracts by Levellers and women writers (e.g., Elizabeth Poole, Mary Cary), and Commonwealth closet drama and translations. From the decade preceding the Glorious Revolution (1688-89), we will study Otway’s *Venice Preserved*, Lee’s *Lucius Junus Brutus*, anonymous manuscript poetry later collected in *Poems on Affairs of State*, Elizabeth Cary’s *Historie of Edward II* (written in the 1630s but published in 1680) and Locke’s *Second Treatise of Government*. Throughout, we will consider how authors respond to and analyze political and social crises by means of various genres—plays, poetry, pamphlets and tracts, history, political treatises, and translations—and how gender and class impinge upon these responses and analyses.

The requirements for the seminar will be weekly postings on Blackboard, and two conference-length papers of 2500-3000 words, or a conference-length paper and a longer article-length paper of 6000-7000 words that is a revision and expansion of the first.