

# *Graduate Courses*

*Fall 2014*



*Department of English*

*University of Miami*

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

**Joanna Johnson**

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

This course will help prepare students to teach college-level freshman composition. We will read and discuss composition pedagogy and theory, examine best practices in teaching writing and multimodal composition, 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 625      Studies in Milton: Contexts and Controversies**

**Susanne Woods**

**Section 47, Mon., 3:30-6:00**

John Milton is a major literary figure whose work also presents a pivotal moment in the history of English-speaking culture. This course will provide opportunities to situate Milton's work in relation to some of his most important predecessors, including Sidney, Spenser, Jonson, Donne, and Lanyer, and also address some of the current controversies surrounding Milton and his time.

The emphases in the course will depend on the interests of the students, but we will certainly read some late sixteenth and early seventeenth-century texts as well as the poetry and major prose of Milton himself.

Course requirements: active participation in seminar discussions both live and online, at least two short papers and one 30-minute oral presentation, and a final project of 15-20 pages.

**Required Texts:**

John Milton: Complete Shorter Poems, ed. Stella Revard

John Milton: Paradise Lost, ed. Barbara Lewalski

John Milton: Major Writing, ed. David Loewenstein

The Oxford Handbook of Milton, ed. Nicholas McDowell and Nigel Smith

Other texts, online or print, as required.

ENG 646

**The Nineteenth-Century British Novel:  
Novels, Satires, and Publics in England, 1795-1865**

**Frank Palmeri**

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

This seminar will investigate what is representable in England from the 1790s to the mid-1860s. We will try to shed light on indirect and unofficial ways of circumscribing the kinds of material that could become public in images and texts. Stamp duties, for example, considered “taxes on knowledge,” were in effect during the first part of this period; circulating libraries later exerted considerable control over what it would be profitable for publishers to print. We will consider the relation between satiric and other generic strategies for eluding such unstated, unlegislated, and indirect constraints.

**Readings:** Blake, *Island in the Moon & The Marriage of Heaven and Hell* (1790-93)

Gillray, satiric prints (1790-1805)

Hamilton, *Letters of a Hindoo Rajah* (1796)

Robinson, *The Natural Daughter* (1799)

Austen, *Pride and Prejudice* (1813)

Peacock, *Melincourt* (1817) and *Crotchet Castle* (1831)

Byron, *Don Juan* (1819-24)

Carlyle, *Sartor Resartus* (1832-38)

Cruikshank, *The Political House that Jack Built* (1820)

& *The Comic Almanack* (1835-54)

Dickens, *Oliver Twist* (1837-38)

Doubleday, *The Political Pilgrim's Progress* (1839)

Thackeray, *Vanity Fair* (1847-48)

*Punch* (1841-1865)

Gaskell, *Mary Barton* (1848)

Braddon, *Lady Audley's Secret* (1862)

Carroll, *Alice in Wonderland* (1865)

**Theoretical and historical readings** will include Habermas, *Structural Transformation of the Public Sphere*; Nancy Fraser and Michael Warner on other public spheres; Ronald Paulson on Gillray; Wood, *Radical Satire and Print Culture, 1780-1822*; Wiener, *The War of the Unstamped* on the 1830s; Fredric Jameson on form and ideology; Pierre Bourdieu on position-taking in the cultural field; Mikhail Bakhtin on the carnivalesque; Antonio Gramsci on popular literature; and Brian Maidment on reading popular prints.

**ENG 677**

**Global Modernisms**

**Joel Nickels**

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

Literary movements described as “modernist” are typically associated with the social phenomena of “modernity”: urbanization, industrialization, and secularization, to name a few. But these social developments occurred at very different times, and in very different ways, in the various regions that were to produce experimental, “modernist” literature.

In this class, we will investigate the cultural and geo-political circumstances out of which different “modernist” movements arose in Africa, the Americas, and Central Asia. We will examine the meaning and value that “new,” non-traditional writing took on in these regions and the various political anxieties and commitments that experimental literature came to express in them. Of special importance will be the relationship of modernism to national liberation movements in the Global South.

We will read authors such as Rubén Darío, Roberto Arlt, Aimé Césaire, Leopold Senghor, Claude McKay, Christopher Okigbo, Kojin Karafut, Melvin Tolson, Ali Ahmed Said, César Vallejo, Vicente Huidobro, and Mohammed Dib.

**ENG 686**

**Theories of Gender and Sexuality**

**Brenna Munro**

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

**Introduction to Queer Theory**

Queer theory thinks about sexuality as a series of historical and discursive formations, as a place where the body meets culture, as a crucial site of normalization and transgression. How have sexual identities been written and legislated and lived into being? How does sexuality intersect with race, class, nation, and gender? What makes a queer body, or queer gender? What cultural styles, structures of feeling, and modes of affect can be read through sexuality? What is queer now? We will try and grapple with these questions through a series of theoretical readings.

**ENG 682      Key words in Contemporary Black Theory & Criticism**

**Donette Francis**

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

This course highlights three key words in contemporary black theory and criticism: Charisma, Social Death, and Intimacy. Beginning with recent scholarly monographs that highlight these concepts, we trace earlier articulations of these ideas in selected foundational texts across a broad Black Atlantic context. How do these conceptual key words circulate in scholarly analyses of African, African American and Caribbean literatures and cultural productions? Does positioning any of the non US sites change, complicate, or challenge our understandings of these key words, and how so? Or, do we see continuity in spite of geopolitical differences? We will begin with selections from Paul Gilroy's *Black Atlantic* and Brent Edwards' *The Practice of Diaspora*, which will frame our comparative project of critical translation across temporal and geopolitical spaces. Students will select a creative text of their own choosing and analyze through the prism of two of the three key words. Texts may include: **Charisma:** Erica Edwards, *Charisma and the Fictions of Black Leadership* (2010); Hazel Carby, *Race Men* (1998); Archie Singham, *The Hero and the Crowd in a Colonial polity* (1968); Anton Allahaar, *Caribbean Charisma: Reflections on Leadership, Legitimacy and Popular Politics* (selections); Max Weber, *Politics, Power, Authority*; Merle Hodge, *Angel*; David Scott, *Omens of Adversity*. **Social Death:** Lisa Marie Cacho, *Social Death: Racialized Rightlessness* (2012); Orlando Patterson, *Slavery and Social Death* (1982); Sharon Holland, *Raising the Dead: Readings of Death and Black Subjectivity* (2000); Saidiya Hartman, *Lose your Mother & Scenes of Subjection* (selections); Manthia Diawara, "Afro-Pessimism," Fred Moten, *In the Break* (selections); Jesmyn Ward, *The Men We Reap* (2013). **Intimacy:** Christina Sharpe, *Monstrous Intimacies*; Donette Francis, *Fictions of Feminist Citizenship* (2010); Candace Jenkins, *Private Lives, Proper Relations: Regulating Black Intimacy* (2007); Neville Hoad, *African Intimacies, Race, Homosexuality and Globalization*; Hortense Spillers, "Mama's Baby, Papa's Maybe"; Lisa Lowe, "Intimacies of Four Continents"; Laura Ann Stoler, *Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule*; Chimamanda Ngozi Adichie, *Half of a Yellow Sun*.