

Graduate Courses

Fall 2015



Department of English

University of Miami

ENG 604
Jaswinder Bolina

Form in Poetry

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

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

ENG 601
M. Evelina Galang

Creative Writing: Fiction III

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

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

ENG 602
Maureen Seaton

Creative Writing: Poetry II

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

While our primary aim will be to workshop student poems, we will also read and discuss a variety of books by contemporary poets and writers, including Maggie Nelson, Eula Biss, Oliver de la Paz, Neil de la Flor, Claudia Rankine, Jim Elledge, and others who will inspire us to create new work. Writing will be both solo and collaborative. We will have ample opportunities to discuss work generated during the course as well as thesis poems as we continue to create a literary community that nurtures growth and exploration.

Gender and Authorship in Seventeenth-Century England

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 such as 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 631 Studies in Restoration and Eighteenth-Century Literature: Feelings

Tassie Gwilliam

Section 45, Fri., 1:00-3:30

The (sometimes wildly different) works we read in this course will be linked by our concern with the changing rhetoric and representation of emotions: we will focus on the physiology, physiognomy, and psychology of feelings and on the various ways that the theories and vocabulary of emotions influence representational strategies. Using critical observations derived both from the history of emotion and from affect theory (and elsewhere), we will sharpen our understanding of seventeenth and eighteenth-century literature.

We will begin with works that use libertinism to explore emotional numbness and the rejection of feeling. Among the works we will read are three deeply cynical comedies: Aphra Behn's *The Rover*, William Wycherley's *The Country Wife*, and George Etherege's *The Man of Mode*. We will also read lyric and philosophical poetry by Behn and the quintessential libertine himself, John Wilmot, the Earl of Rochester.

In the second grouping for the course we will focus on ways bodies evoke and represent emotions in various satirical works of Swift and Pope, including *Gulliver's Travels*, Swift's "obscene" poems, and Pope's poems about femininity.

The final section of the course will track the strange, tearful fashion for sentiment and sympathy--the "cult of sensibility"--in the later eighteenth century. We will look at such highly equivocal deployments of sentiment as Sterne's *A Sentimental Journey* and Goldsmith's *Vicar of Wakefield*, and we will read a range of lyric poetry, including a collection of poems about slavery and the slave trade. To place this material in context, we will read Adam Smith and David Hume on feeling.

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, *Nostromo* 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 *Nostromo* before the first class.

ENG 691 Graduate Practicum I: Teaching College Writing

Joanna Johnson

Section 50, Thur., 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. Course work -- along with several class observations and weekly tutoring in the Writing Center -- 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 662

Realism, Pragmatism, and Work

Joseph Alkana

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

Description: The era following the Civil War was unsettled by increases in both immigration and labor union activity, shifts in gender roles and race relations, and the advent of Darwinism and its impact on conventional beliefs. In this course, we will explore how literary Realism and Naturalism developed during this time of societal transformation, and we will focus largely on how writers represented and understood the experience of work. 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. The novels listed below will be supplemented with short works by Rebecca Harding Davis, W. E. B. Du Bois, Charlotte Perkins Gilman, Edith Wharton, Edwin Arlington Robinson, and Robert Frost.

Texts:

Louisa May Alcott, Work

William Dean Howells, A Hazard of New Fortunes

Sarah Orne Jewett, A Country Doctor

Henry James, The Portrait of a Lady

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: You can contact me with questions about the course at jalkana@miami.edu.

**ENG 667 Critical Readings in Contemporary Caribbean Studies
(Performance & Visual Culture)**

Patricia Saunders

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

This graduate seminar will focus on reading/analyzing contemporary popular culture in order to consider how critical terms that inform the analysis of visual culture in the Caribbean region are shifting. We will map these shifts in order to examine what they can tell us about how Caribbean art circulates in cultural industries on the whole. Some of the questions we will consider include: to what extent do these changes reflect not only artistic visions, but also changes in perceptions about materiality and material culture? What are some of the implications that attend artistic productions that emerge out of specific political and social movements and later become highly sought after aesthetic objects on the global marketplace? What role do art shows such as Art Basel Miami, the Ghetto Biennale in Haiti, and the Venice Biennale play in shaping not only market trends, but also critical discourses and creative practices in visual and popular culture?

Students will also have the opportunity to reflect on these questions in conversations with local and international curators, museum administrators, arts organization founders and philanthropic foundations dedicated to art as a vital tool for social change. These discussions will include considerations of emerging non-academic careers in the areas of arts and culture, particularly opportunities for supplemental training and development.

Our readings will include texts from a number of different disciplines including art history, cultural studies, media studies, and literary studies, and will also include catalogs from exhibits in the United States, Britain and the Caribbean region. Texts will likely include:

Ellis, Nadia. *Territories of the Soul: Queered Belonging in the Black Diaspora*

Poupeye, Veerle. *Caribbean Art (The World of Art)*

Stephens, Michelle. *Skin Acts: Race Psychoanalysis and the Black Male Performer*

Thompson, Krista. *SHINE: The Visual Economy of Light in African Diasporic Aesthetic Practices*

Catalogs:

Caribbean: Art at the Crossroads of the World (Fuentes and Cullen, eds.)

Infinite Island: Contemporary Caribbean Art (Tumelo Mosaka)