

# *Graduate Courses*

*Fall 2016*



*Department of English*

*University of Miami*

**ENG 601**  
**Chantel Acevedo**

**Creative Writing: Fiction III**

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

This is an advanced workshop for MFA students in the techniques of writing fiction. Students should expect to produce approximately 50 pages of fiction. We will also read extensively, with an eye towards the varying shapes and structures of contemporary novels, including Marilynne Robinson's *Gilead*, which takes an epistolary shape, Jennine Capo Cruet's *Make Your Home Among Strangers*, a coming of age story, Jamaica Kincaid's *Annie John*, a novella, Sarah Waters' *The Little Stranger*, an example of gothic, upmarket fiction, and Barry Unsworth's *The Songs of the Kings*, a work of historical fiction.

**ENG 602**  
**Visiting Poet**

**Creative Writing: Poetry II**

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

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

**ENG 604**  
**Maureen Seaton**

**Forms: Poets Write the Lyric Essay:**

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

*The lyric essay... melds its allegiance to the actual with its passion for imaginative form.* (Deborah Tall and John D'Agata, *Seneca Review*). In this new forms course for poets, we will take a look at what the last two or three decades have given us in the hybrid realm of the lyric essay, ...an attempt at understanding that understands that linear progression does not necessarily arrive at understanding. (Marcela Sulak, *Family Resemblance: An Anthology and Exploration of 8 Hybrid Literary Genres*). We'll explore the fruits of this contemporary genre and then we'll write our own. We'll work solo and collaboratively, in prose and line-breaks, from history, culture, and imagination, using the works of Juan Felipe Herrera, Robin Coste Lewis, Kimiko Hahn, Sandra Lim, Gregory Pardlo, and Holly Iglesias, among other poets, as our inspiration. Portfolios at semester's end will, naturally, be groundbreaking.

**ENG 605**  
**M. Evelina Galang**

**Form in Fiction: The Shape and Substance of Books**

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

The Shape and Substance of Books will study the structure of short story collections, linked stories and novels built of chapters and/or vignettes. The course will focus on how structure reflects and deepens content, and how shape pushes story and theme forward. Similarly, the course will look at how substance shapes the body of the book, gives direction and order to chapters and stories.

Reading List: Love Medicine, Erdrich; Mayumi and the Sea of Happiness, Tseng; The Sympathizer, Nguyen; Blackass, Barrett; Oranges Are Not the Only Fruit, Winterson; Salvage the Bones, Ward; A Curious Land, Darraj; This is How You Lose Her, Diaz.

**ENG 640**                      **Studies in Romanticism: The Early Period**  
**Kathryn Freeman**

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

This course explores how the dismantling of the “Romanticism” ideology that began over thirty years ago has evolved to re-define British literature of the revolutionary late eighteenth through mid-nineteenth century. By juxtaposing canonical and non-canonical writers, the course provides graduate students the opportunity to engage with the major theoretical approaches to this literature in relation to their own critical voices. We will examine scholarly and pedagogical implications of works in a variety of genres to address the intersections of canonicity, epistemological orientation, gender, race, and colonialism.

**Requirements:**

short presentations; annotated bibliography; 18-20 pp. term paper

**Texts (tentative list):**

Joanna Baillie, *Plays on the Passions* (Broadview)  
Blake’s *Poetry and Designs* (Norton)  
*Selected Poetry and Prose of Samuel Taylor Coleridge* (Norton)  
Maria Edgeworth, *Belinda* (Oxford)  
William Godwin. *Memoirs of the Author of A Vindication of the Rights of Woman*  
(Broadview)  
Helen Maria Williams. *Letters Written in France* (Broadview)  
Mary Wollstonecraft, *Vindication of the Rights of Woman* (Norton)  
Dorothy Wordsworth, *Grasmere Journals* (Oxford)  
William Wordsworth, *The Complete Poems* (Oxford)

Blackboard: Supplementary texts and critical essays.

**ENG 651**                                      **Studies in Joyce**  
**Patrick McCarthy**

**Section 41, Mon., 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*

**Description:**

This class will be a survey of some key developments in contemporary literary and cultural studies. Students will have significant input into the materials we read and discuss toward the end of the semester, giving us experience in a collaborative process of syllabus building that I hope will model some valuable pedagogical practices. Topics for discussion may include: new formalisms, surface and distant reading, actor network theory, world literature, ecocriticism, queer studies, disability studies, and critical university studies. Readings may include Bruno Latour, Rita Felski, Franco Moretti, Sianne Ngai, Eric Hayot, Rob Nixon, Gayatri Chakravorty Spivak, Stacy Alaimo, Emily Apter, Susan Stanford Friedman, Jacques Rancière, Matthew Kirschenbaum, Lauren Berlant, Christopher Newfield, Timothy Burke, Karla Holloway, and Ato Quayson. Readings for the final three weeks of the semester will be decided collectively by the class after a process of group research, collectively annotating documents, and workshop discussions taking place over the course of the first three-quarters of the semester, based on the interests of the class as a whole.

**Requirements:**

Each week, two students will post brief analyses and discussion questions based on the week's readings in a shared Google Drive folder I will set up for the class. Classmates are expected to read and, if appropriate, annotate these discussion posts. I will expect those two students to take extra responsibility for the conversation in class following their posts, but these will not be formal in-class presentations. Overall, class participation, including our collective discussions about readings for the last three classes of the semester, will count for 20% of your final grade.

You have two options for writing assignments in this class.

1. *A 20-page research paper.*
2. *Two 8-10-page papers*, one due halfway through the semester and one due at the end of the semester. The first paper should be in the format of a conference paper, which you will deliver to the rest of the class in a class session halfway through the semester. The second paper should be a short research paper; a substantial annotated bibliography; or a grant proposal for funded research (e.g. for a short-term library fellowship on a particular topic) or for an NEH Summer Seminar, the Cornell summer School of Criticism and Theory, the Dartmouth Futures of American Studies Institute, or similar.

**ENG 683**  
**Frank Stringfellow**

**Literature and Psychoanalysis**

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

**Description:** A knowledge of Freud and psychoanalytic theory remains indispensable for participating in the intellectual discourse of the 21<sup>st</sup> century. However, for students of literature, which is both a product and an imitation of human psychology, the ideas and concepts of psychoanalysis are especially important. On the one hand, they lead to major theoretical conclusions about the nature of literature, and on the other, they open up individual literary texts in ways that can seem both vertiginous (to use that Borgesian epithet) and liberating. Whatever direction your own work takes, you will enrich it by incorporating the insights of psychoanalysis, and this course is meant to give you the background and the practice that will enable you to do so.

The course will begin with a study of key texts by Freud, focusing as much as possible on Freud's specific discussions of literature. We will read selections from *The Interpretation of Dreams* and *Beyond the Pleasure Principle*, some of Freud's writings on female sexuality, *The Uncanny*, and several other short works. We will also look at the theories of Melanie Klein, probably Freud's most important successor, and briefly at those of Jacques Lacan. In the second half of the course, we will attempt psychoanalytic interpretations of three or four literary texts, in each case paired with at least one important critical article that takes a psychoanalytic approach. *King Lear* and Chopin's *The Awakening* are two likely selections, as well as a set of three Shakespeare sonnets on the theme of loss.

**Requirements:** Toward the end of the course you will be asked to write a 15-page essay in which you try your own hand at a psychoanalytic interpretation of a literary work. The choice of literary work is up to you, but you will be encouraged to select a work that you could possibly include in your dissertation. In the last meeting of the class, you will give an oral presentation of your preliminary findings for the final essay, and in the weeks prior to this last meeting, you will write up, and share with the class, short accounts of psychoanalytic articles that seem relevant to your essay.

**ENG 691**  
**Joanna Johnson**

**Graduate Practicum I: Teaching College Writing**

**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.

Many well-known medieval and early modern English literary texts foreground matters of love, desire, and sexuality. Chivalric romances intertwine stories of combat with tales of courtly love; medieval mysticism theorizes desire between human believers and the divine; Petrarchan sonnets dissect the intense, vacillating emotions and turbulent psychological states associated with unrequited love; Renaissance drama stages the erotics of mistaken identities and crossed purposes. As we will see in this course, the diversity and complexity of early English representations of love, desire, and sexuality deeply challenge modern notions of heteronormativity. For example, what does it mean when two medieval knights merrily (and repeatedly) kiss one another? How are we best to understand a medieval housewife and mother who is publicly scorned and threatened by Church leaders for her conversion to earthly celibacy and her erotically charged relationship with Christ; does her manner of loving Christ make her queer? What are we to make of a cross-dressed female knight who unhorses male opponents and turns the Renaissance ladies' heads? And perhaps most famously, how can we best understand Shakespeare's frequent portrayal of homoerotic desire to increase the emotional intensity of his verse and the delightful complications of his plots? Is it historically accurate to refer to straights, gays, lesbians, bisexuals, homosexuals, heterosexuals, or queers in medieval and Renaissance England? What methodological differences are there among identifying representations of same-sex desire or homoerotic acts; locating figures of non-normative sexuality; and queering a text, genre, or literary history itself?

In this class, we will explore the ways in which recent queer theories have been especially useful in increasing our knowledge of pre-modern sexualities, including unpredictable, shifting connections among emotions, gender expressions, eroticism, desire, sexual acts, and identities. The course will provide a substantial survey of medieval and Renaissance literature by male and female writers: likely authors include the anonymous "Gawain" poet, Geoffrey Chaucer, Margery Kempe, Edmund Spenser, William Shakespeare, Margaret Cavendish, and Katherine Philips. We will become familiar with specific genres such as the spiritual autobiography, chivalric romance, fabliau, erotic epyllion, Petrarchan sonnet, romance epic, Shakespearean comedy, closet drama, and seventeenth-century love lyric. This course should be especially helpful to students seeking greater familiarity with medieval and Renaissance literature; feminisms, gender theories, and queer theories; and the theoretical stakes underpinning the writing of literary histories. Course requirements will include leading class discussion about a primary text and writing a brief close analysis (2-3 pages) of part of that same text; giving a mini-lecture on a critical or theoretical text and writing a short critical response to some specific aspect of that text (2-3 pages); and completing one or two major writing projects totaling approximately 15-20 pages. Students may choose one of several options for their major writing project(s):

- (a) a traditional seminar paper, turned in first as a short draft (i.e., 8-10 pages) and then in a refined longer (i.e., 15-20 pages) version;
- (b) an essay, turned in first as a short draft (i.e., 8-10 pages) and then in a refined longer (i.e., 15-20 pages) version, that traces and critiques the genealogy of a specific queer theoretical concept, question, problem, issue, etc. presented in our class readings;
- (c) one or two traditional conference papers (i.e., 8-10 pages each);
- (d) one or two literature reviews detailing and taking a position on the scholarship most relevant to our seminar that has been published since 1990 on a single primary text (i.e., 8-10 pages each).