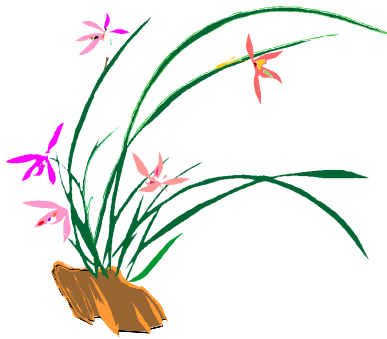


# *Graduate Courses*

*Spring 2012*



*Department of English*

*University of Miami*

**ENG 504**

**Poets Write History: Impulse and Practice**

**Maureen Seaton**

**Section 01, Fri., 3:40-6:10**

This course will provide student poets with opportunities to experience the mark and making of history in contemporary poetry and in their own creative work. We will consider the historical impulse in poetry as a humanizing influence, a reimagining, and as documentary. We'll address cultural, political, personal, and, of course, formal concerns, and we'll study poets not only as practitioners of verse, but also as editors, translators, web artists, biographers, and culture keepers. Our bibliography will include Jena Osman, Tony Trigilio, Jim Elledge, M. Nourbese Philip, Wang Ping, Holly Iglesias, Paul Celan, Terese Svoboda, Cecilia Vicuña, and others.

**ENG 505**

**Form in Fiction: The Shape and Substance of the Book**

**M. Evelina Galang**

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

The Shape and Substance of Books will study the structure of novels, short story collections, and books of nonfiction. 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. In addition to the study of books already published, students will consider their own works, explore the obsessions in their works and how to build a structure for their stories, poems, and narratives that reflects a relationship between the shape and substance of their works – or more immediately – their thesis. This is a valuable exploration for students in the final stages of their long projects.

**Texts:** *A Pale View of Hills*, Ishiguro; *Mariette in Ecstasy*, Hansen; *Mrs. Bridge*, Connell; *Love Medicine*, Erdrich; *Feast of Love*, Baxter; *Unaccustomed Earth*, Lahiri; *Running in the Family*, Ondaatje; *Twilight Los Angeles, 1992*, Devere Smith.

**Prerequisite:** Graduate students: permission of instructor, Undergraduates: six credits in literature and permission of instructor.

**ENG 601**

**Creative Writing: Fiction III**

**Lester Goran**

**Section 01, Mon., 12:30-3:00**

**Description:** 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**

**Creative Writing: Poetry II**

**John Murillo**

**Section 4K, Wed., 6:25-8:55**

In this course, students will hone their critical skills through close readings of each others' work and critical response to outside reading assignments. We will attempt to draw on the strengths of the traditional workshop model while avoiding its many shortcomings by encouraging students to present for workshop only poems that are ready for workshop. In addition, students will generate new poems each week, not up for critique. By allowing students to create new work without fear of censure and by approaching the revision process as one of constant and exciting discovery, we will cultivate the necessary risk, play, and mystery that is the lifeblood of good writing.

**ENG 592**

**Graduate Practicum II: Teaching College Literature**

**Frank Stringfellow**

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

In this informal, noncredit seminar we will work to sharpen your skills as literature teachers and prepare you to teach one of the 200-level literature courses. We will draw heavily on what you already know about teaching literature, if only from sitting through a lot of English courses over the years. We will take up questions like these: What's the best way to design a sophomore-level literature course? What should you do on the first day of class? What are the most common mistakes that beginning literature teachers make? How do you prevent plagiarism and what should you do if you encounter it? How do you go about "teaching" a literary text? The course will include opportunities for voyeurism (visiting other people's classes), role-playing, and self-reflection. How, for example, as a new teacher do you deal with authority issues—your own and your students'? In what ways are the Freudian ideas of transference and counter-transference helpful in understanding what goes on between any of us and our students? We will also practice grading a few student essays, and you will write up a sample syllabus, including all of your rules and policies (boilerplate that you will be able to use regardless of which 200-level course you are assigned to teach). Finally, we will think ahead to your future job interviews, in which you are likely to be asked to outline a course in your particular field, or to describe the ideal course that you would most like to teach.

ENG 631

**Studies in Restoration and Eighteenth-Century Literature:  
Perception, Disguise, and Satire**

Tassie Gwilliam

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

In this course we will read a number of important literary works of the British “long eighteenth century” (i.e., the period from 1660 to 1800), focusing primarily on poetic satire, non-fiction prose satire, and comedy. The readings in the course will cluster around a number of prominent figures—the Earl of Rochester, Jonathan Swift, Samuel Johnson, Alexander Pope, and (odd woman out) the celebrity courtesan Kitty Fisher—whom we will examine in terms not only of their own writings but the works they provoked and elicited from others.

As this organizing principle suggests, we will examine the nature of celebrity as we consider the poems, plays, and narratives, but other recurrent concerns will also mark our discussions. The interrelated, recurring motifs of disguise, masquerade, and hypocrisy, especially as employed in satire of all genres (including visual satire) will be one thread. Because the long eighteenth century has been seen as “an age of disguise” or masquerade, we will consider in particular how the development (and discarding) of different modes and ideas of perception can help us to understand the grip of “misrecognition” on eighteenth-century imaginations. The persistence of sexual and scatological preoccupations in satire and other works of this era will be another focus; the availability of women (and women’s bodies) for all kinds of aims is both a part of a larger satiric structure and almost an obsession for some writers.

John Wilmot, Earl of Rochester, *Selected Works* (Penguin)

Aphra Behn, *The Rover*

George Etherege, *The Man of Mode*

Jonathan Swift, poems, *Gulliver’s Travels*

Alexander Pope, *The Dunciad* and other poems

Samuel Johnson, poems and essays, including *The Life of Savage* and *The Life of Swift*

Hester Thrale Piozzi, *Thraliana* (excerpts)

James Boswell, excerpts from *The Life of Johnson*

Eliza Haywood, *Fantomina*

Anonymous, *The Juvenile Adventures of Miss Kitty Fisher*

Hannah Cowley, *The Belle’s Stratagem*

Excerpts from *Harris’s List of Covent Garden Ladies*

A few of the critics we will consult are Dror Wahrman, *The Making of the Modern Self*; Joseph Roach, *It*; Jenny Davidson, *Hypocrisy and the Politics of Politeness*; Terry Castle, *Masquerade and Civilization*.

**Requirements:** Students will be asked to participate in seminar discussions, to do short weekly assignments of various kinds, to prepare part of a class session, to perform pieces of the plays, and to write a 15-20 page seminar paper.

**For the first class session:** Students should read Rochester’s “Satire on Charles II” (also known as “On King Charles” or by its first line, “In the Isle of Great Britain long since famous grown”) and “To the Post-boy.” Both are available in the text ordered for class or at [http://www.druidic.org/roc\\_sat.htm#Postboy](http://www.druidic.org/roc_sat.htm#Postboy) (first and last poems).

**ENG 663**  
**Joel Nickels**

**Studies in American Literature: 1914-1950**

**Section 01, Mon., 9:30-12:00**

**Modernist Poetry**

This class will explore the relationship of modernist poetry to the social, political and intellectual currents of the early twentieth century. We will read back and forth between the formal innovations of modernist authors and the forms of displacement and potentiality grouped under the heading of “modernity.” We will track the forms of optimism and anxiety visible in modernist poets’ encounters with urbanization, industrialization, mass production and what Perry Anderson refers to as “the felt proximity of social revolution.” Students will learn how to approach difficult modernist texts with confidence and situate their arguments with respect to new methodologies in modernist studies.

Authors we will examine include Ezra Pound, H. D., T. S. Eliot, Langston Hughes, William Carlos Williams, Mina Loy and Gertrude Stein.

**ENG 665     Studies in African American Literature: Poverty, Protest and Cultural Identity**

**Anthony Barthelemy**

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

Is Herman Cain more “authentically black” than Barack Obama? Will Cain be the first black president of the US as talk-radio host Laura Ingraham suggests? Were Michigan’s fab five basketball players more “authentically black” than Duke’s black players? Since the beginning of African American literary enterprise the question of authenticity has plagued and compromised the effort to produce a united front against racist oppression. This semester we will look at the role poverty plays in shaping African American identity, and how escape from poverty can be seen as a double-edged sword which frees the individual and his/her family from suffering while raising questions about the person’s continued commitment to the struggle against racism. We will examine other issues that serve as catalyst to an inquisition of authenticity. Among those issues are mixed-raced origin and phenotype, gender, sexual identity, interracial marriage, regionalism, and politics. Texts will include *Incidents in the Life of a Slave Girl*, *The House behind the Cedars*, *Passing*, *Selected Poetry of Gwendolyn Brooks*, *10 Million Black Voices*, *Go Tell it on the Mountain*, *A Raisin in the Sun*, *The Bluest Eye*, *Of Love and Dust*, *Fences*, *Breath, Eyes, Memory*, and *Dreams of My Father*. Each student will make an oral presentation of 20 minutes and submit a research paper of 5000 words.

**ENG 678**  
**Ranen Omer-Sherman**

**Studies in Contemporary Literature**

**Section 5O, Thurs., 9:30-12:00**

**Orientalism, Memory, Erasure: Israeli & Palestinian Narrative & History**

This course encompasses some of the important and dynamic Israeli and Palestinian writers, essayists, and artists whose thoughts both reflect and shape Arab and Jewish images of self, homeland, nation, and the Jewish/Arab Other from before the critical war of 1948 (the founding of the state of Israel and the dispossession of the Palestinians) until the present moment. Our investigation will be organized around particular themes which, in spite of the conflicts between these two Semitic peoples, run through both Jewish and Arab historical experience and cultural production: Exile, territorial possession and loss, the idea of the Nation, resistance to Occupation, and coexistence with the Other. We will also focus on the relationship between the Zionist dream of Homeland and the marginal figure of the Arab, both as perceived external threat and as the “Other” within Israeli society. Of special consideration will be the artist’s response to Israeli politics and culture and creatively confronting issues such as human rights, Israel’s historical relations with its Arab neighbors, as well as its current struggle to accommodate a nascent Palestinian nation. Other issues to be examined will include the role of dissent and protest in Israeli society, the Jewish state’s ambivalence regarding its own Jewish citizens of Arab origin (internal Orientalism). We will see how narratives of literature (and some examples of cinema) often blur the rigid lines formed in ideological narratives to distinguish the “West” from the “East” and expose the contradictions in the dominant narrative. This course is appropriate for students who have little familiarity with the Middle East and its cultures, as well as those who have already delved into the complex social and cultural realities of the contemporary Middle East (but for the former, an introductory text such as David Shipler’s *Arab & Jew* is highly recommended).

**ENG 682**  
**Patricia Saunders**

**Contemporary Criticism and Theory**

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

**Cultural Studies: Ideology, Politics and Methodology**

Cultural studies emerged out of social and political upheavals in Britain during the 1960s and is, in part, concerned with ways to make the practice of criticism itself more self-reflexive through a deeper critical understanding of how cultural practices are produced, disseminated and contested through a complex system of relationships of power. These relationships occur in everyday life; are organized by a host of organizing concepts such as ideology, hegemony, race, language, subjectivity and class; and can be challenged and disrupted through intellectual, cultural and political practices. More specifically, some of the leading proponents of cultural studies (such as Stuart Hall and Lawrence Grossberg) have argued convincingly that the project of cultural studies involves a commitment to a particular practice of intellectual political work that matters both inside and outside the academy (Grossberg, 9). This course will ask students to consider these perspectives and approaches with the aim of providing students with firm understanding of the ideologies, debates, movements and methodologies that comprise what we think of and refer to as cultural studies. The course will also offer students the opportunity to carry out cultural studies analyses of an array of cultural practices throughout the semester. We will read works by Carolyn Steedman, Lawrence Grossberg, Stuart Hall, Cornel West, Rey Chow, Gayatri Chakravorty Spivak, Arjun Appadurai, and bell hooks (among others).

**Course Requirements:**

One in-class presentation, one seminar paper (15-20 pages), and three (2 page) position papers.

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, including 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 a major writing project of approximately 15-20 pages. Students may choose one of two options for the major writing project: they may either write 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; or they may compose two conference-length papers (i.e., 8-10 pages each) on two different topics.