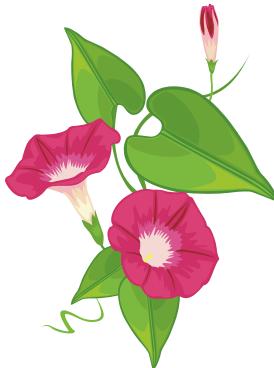


Graduate Courses

Spring 2015



Department of English

University of Miami

ENG 505
Amina Gautier

FORM IN FICTION

Section 44, Wed., 12:15-2:45

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

ENG 601
Patricia Engel

Creative Writing: Fiction III

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

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

Prerequisite: Graduate standing and permission of instructor.

ENG 602
Mia Leonin

Creative Writing: Poetry II

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

This is a graduate course in poetry writing. The primary goals are to produce new poems and revise works-in-progress. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we will make artist's books. The course will run on a workshop format.

ENG 592 Graduate Practicum II: Teaching College Literature

Brenna Munro

Section 47, Wed., 3:00-5:30

In this informal, noncredit seminar we will work to develop your skills as literature teachers and prepare you to teach one of the 200-level literature courses. We will draw upon your experiences and observations as students and, for some of you, as teachers, to explore some of what works, and what doesn't, in twenty-first century literature classrooms.

Some of the many questions we'll take up include: How do you design a syllabus? How might one "teach" a literary text? What kinds of classroom policies are most helpful? What are the most common mistakes that beginning literature teachers make? How can you work on your classroom persona? How do you prevent plagiarism and what should you do if you encounter it? What are some strategies for writing exams and essay prompts? How might one make use of anthologies?

The course will include opportunities for visiting other people's classes, role-playing, and self-reflection. We will also practice grading student essays, and you will write up a sample syllabus, including all of your rules and policies; this will be something you can use regardless of which 200-level course you are assigned to teach. We'll study current position advertisements, too, and discuss the teaching portfolio, including a statement of teaching philosophy, sample syllabi, and evidence of your effectiveness as an instructor, such as class observations and student evaluations. 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 620

Studies in Shakespeare

Anthony Barthelemy

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

“Governing Others’ Bodies, Governing Ourselves: Marlowe and Shakespeare”

The unruly and the ruled body are central to Christopher Marlowe’s plays, from the cruel homicidal Tamburlaine to the homosexual Edward, Marlowe’s theater is the theater of the aggrieved body. Unfortunately, Marlowe’s work has slipped from the curriculum although it remains singularly important to scholars of early modern drama. This semester we will read Marlowe’s work from the Ovidian *Hero and Leander*, and *Dido Queen of Carthage* to the historical *Edward II*, and *Massacre at Paris*. We will examine how Marlowe set the political and poetic agenda for his contemporaries, most notably William Shakespeare. Where Marlowe was poetically inventive and politically iconoclastic (one critic called him-- anachronistically-- an epater la bourgeoisie) Shakespeare found ways to reassert the prerogatives of state and ecclesiastical authority while pushing Marlowe’s mighty line to new technical heights. Our purpose is not to see how Marlowe influenced his contemporary but rather how Shakespeare reinvented the conversation and refocused the drama of the body to be one of self control rather than physical dominance and gratuitous pain. With that in mind we will read *Venus and Adonis*, *Richard II*, *Richard III*, *Merchant of Venus*, *Julius Caesar*, *Macbeth*, *Othello*, and *Antony and Cleopatra*. There were many unique historical factors that elevated the body to a site of religious and political contentiousness during the later years of Elizabeth’s reign and the early years of James’s. The Queen’s female body, the torture and execution of heretics, the plague, the invention of race, humoral medicine, physical performance in the public theater are among several of many issues that promoted theorizing about the body during the period.

Requirements: Each student will submit a final research paper. We will also have three in class forums through the semester. The topics will be “The Reformation and the body,” “The female body,” and a third to be determined by the students. Each student must participate in one forum but will be free to participate in all three if he or she wishes. The final paper could be an expansion of your forum presentation.

ENG 640 Gender, Miscegenation, and the Literature of British India (1780-1835)

Kathryn Freeman

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

This seminar focuses on the diverse engagement of British writers to the contemporaneous productions of the Asiatic Society of Bengal, a fifty-year phenomenon of Sanskrit scholarship, translation, and original poetry inspired by the *Vedas*. This movement known as Orientalism marked the early phase of British colonialism in India, ending abruptly with the advent of Anglicism, whose objective was “supplanting indigenous learning with British scholarship imparted through the English language” (Macaulay, 1835). Exploring the Orientalists’ often ambivalent projection of the western philosophical, social, and legal rhetoric of the turn of the century onto their translations and essays, we will address the ways British writers in a spectrum of genres reflect or critique this Orientalist ambivalence. Because the seminar will participate in the current disciplinary examination of the “Romanticism” label’s exclusivity that dominated twentieth-century criticism, students with a spotty background in the literature of this period should avail themselves of the anthology below: our focus on recently recovered novels, travel memoirs, drama, and poetry will often presuppose students’ knowledge of these writers’ literary context. Students will be encouraged to hone their own critical perspective among a range of theoretical approaches. Some texts will be available electronically while others are in print.

Required Texts (print):

Beckford, William *Vathek*

Owenson, Sydney. *The Missionary* (Broadview).

Hamilton, Elizabeth. *Translations of the Letters of a Hindoo Rajah* (Broadview).

Shelley, Mary. *Frankenstein* (Norton).

Required Readings (Blackboard and internet):

1. Orientalist literature:

William Jones essays, poetry, *Sakuntala* (trans); **Charles Wilkins**: the *Bhagavad Gita* (trans); **Warren Hastings** (essays, introductions); **Edmund Burke**: Philosophical Enquiry into... the Sublime and the Beautiful; “Articles of Charge in the High Crimes and Misdemeanors against Warren Hastings”; and others.

2. Fiction: Phebe Gibbes (*Hartly House, Calcutta*);

3. Travel writings: Anne Elwood; Eliza Fay; Marianne Postans; Emma Roberts.

4. Poetry: Maria Jewsbury (*The Oceanides*); Anna Jones

5. Drama: Mariana Starke (*The Sword of Peace; The Widow of Malabar: A Tragedy in Three Acts*).

6. Contemporary Scholarship: Homi Bhabha, John Drew, Michael Franklin, Indira Ghose, Wilhelm Halbfass, Nigel Leask, Saree Makdisi, Felicity Nussbaum, Edward Said, Gayatri Spivak, Sara Suleri, Gauri Viswanathan, and others.

Recommended Anthology (for Romantic-era context):

Mellor and Matlak, eds. *British Literature 1780-1830* (Harcourt Brace).

Course Requirements:

Two informal presentations; annotated bibliography; term paper (18-20 pp).

ENG 652
Renée Fox

The Irish Gothic

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

Although W.J. McCormack has called the Irish Gothic a notoriously difficult to define genre, the Gothic—and we do seem to recognize it when we see it, whatever it may be—is everywhere in Irish literature. In this graduate seminar, we will examine the Irish Gothic from its origins in the colonial condition of nineteenth-century Ireland through to contemporary novels and plays by Patrick McCabe, Emma Donoghue, Mark O’Rowe, and Martin McDonagh, among others, that reimagine the retrogressive perspective and xenophobic conventions of the Gothic in the face of changing ideas about gender, national history, and sectarian violence in Ireland over the past thirty years. While classic Irish Gothic novels like J. Sheridan Le Fanu’s *Uncle Silas* (1864) and Bram Stoker’s *Dracula* (1897) offer the supernatural horror and dark immortal villains that have become so much a part of the Gothic in popular culture, the Gothic is no less present in Irish texts like Sydney Owenson’s *The Wild Irish Girl* (1809) or William Carleton’s “Wildgoose Lodge” (1830), which locate their almost unspeakable horror in the wholly un-supernatural brutality of Irish sectarian strife. By reading canonical and lesser-known Gothic texts alongside postcolonial, feminist, and revisionist criticism, we will investigate how the Gothic, in all its forms, offered ways for nineteenth-century Irish writers to represent the instability of Ireland’s competing religious factions, colonial violence, and split national identity. Yet we will also explore how the Gothic has persisted and transformed in the twenty-first century: as the nature of Ireland’s population, class divisions, and position in the global economy has shifted, so too has the Gothic shifted to engage with changing definitions of Irish identity and the limitations of the Irish literary tradition that is so much a part of the nation’s cultural identity.

Possible texts may include:

Sydney Owenson, *The Wild Irish Girl* (1806)
William Carleton, “Wildgoose Lodge” (1830)
J. Sheridan Le Fanu, *Uncle Silas* (1864), “Carmilla” (1871)
Bram Stoker, *Under the Sunset* (1881), “The Dualitists” (1887), *Dracula* (1897)
Oscar Wilde, *The Picture of Dorian Gray* (1890)
Patrick McCabe, *The Butcher Boy* (1992)
Conor MacPherson, *The Weir* (1997)
Emma Donoghue, *Kissing the Witch* (1997), *Room* (2010)
Mark O’Rowe, *Terminus* (2007)
Martin McDonagh, *The Lieutenant of Inishmore* (2001), *The Pillowman* (2003)
Marina Carr, *Woman and Scarecrow* (2006)
Tana French, *The Likeness* (2008)
Claire Kilroy, *The Devil I Know* (2012)

Requirements: One 20-minute presentation to begin class discussion and either two conference-length papers (8-10 pages) or one 15-20 page seminar paper.

**ENG 665 Studies in the African-American Literary Tradition:
Lovable Racists, White Messiahs, and Magical Negroes**

David Ikard

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

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 as *Beloved* and *I Am Not Sidney Poitier*. 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

John Funchion

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

This course will provide students with a survey of literary and cultural theory and criticism. It will be organized around a series of keywords rather than chronologically. If you haven't had much experience with theory before, this course should introduce you to the way professional literary scholars think. While the era of "high theory" has passed, graduate students must be well-versed in contemporary theory and its history to be successful in this profession. This course will operate upon the assumption that learning how to read theory is a dialogical process, so discussion will be a key component of this class. Rather than writing a final seminar essay, students will write a total of four short précis papers on four of the assigned readings. Key topic areas may include: sign, text, history, culture, politics, body, race, affect, gender, taste, aesthetics, form, ethics, global, or digital.