

Graduate Courses

Fall 2007



Department of English

University of Miami

ENG 504

The Forms of Poetry

Walter K. Lew

Section UX, Tues., 6:25-9:05

In this course, we will explore many facets of the structure, writing for performance or publication, cognitive effects, and theoretical grounding of poetic practices chosen from diverse historical times. Intensive readings and film screenings will draw upon philosophical, critical, and aesthetic traditions from around the world. Bi-weekly exercises, some of which utilize multimedia formats, are designed to extend the lessons of the readings. In consultation with the instructor, each student will also develop an extensive final project.

ENG 505

Form in Fiction

Faculty

Section QX, Tues., 12:30-3:00

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

ENG 601

Graduate Fiction Workshop

M. Evelina Galang

Section UY, Thurs., 6:25-9:05

This workshop will look at the construction of effective stories, chapters and parts of novels. In addition to workshopping student works, we will ground our discussions in the text of novels and story collections. This seminar will encourage writers to explore, risk and refine their craft through reading published and peer narratives; writing creative and critical text; workshopping their own stories/chapters; and feeding off of published works.

ENG 602

Creative Writing: Poetry II

Maureen Seaton

Section SX, Tues., 3:30-6:00

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

ENG 624

Seventeenth-Century Poetry and Prose

Mihoko Suzuki

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

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, 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

Sexuality, Theatricality, and Disguise in Restoration and Eighteenth-Century Literature

Tassie Gwilliam

Section EX, Monday 12:30-3:00

This course will map the literary construction of sexuality and the fierce contests over sexuality's social meaning in a variety of poems, plays, and novels from the Restoration through the eighteenth century. We will focus in particular on the use by playwrights and novelists of disguise and self-referential theatricality to display and examine bodies. We will also look at the assemblage and dismantling of sexual bodies in a range of satiric and lyric poems. Among the works we will read are: a trio of plays that examine the rake (Behn's acerbic *The Rover*; Shadwell's dark retelling of the Don Juan story, *The Libertine*; and Etherege's glittering comedy, *The Man of Mode*); poetry by the quintessential libertine himself, John Wilmot, the Earl of Rochester; Otway's political-erotic drama, *Venice Preserv'd*; Swift's visceral poems on women; and Defoe and Richardson's contrasting novels of women under pressure, *Roxana* and *Pamela*.

Reading for course:

John Wilmot, Earl of Rochester, *Poems* (selections)

Aphra Behn, *The Rover*, selected poems

Deborah Payne Fisk, ed., *Four Restoration Libertine Plays* (Shadwell, *The Libertine*;
Etherege, *The Man of Mode*)

Thomas Otway, *Venice Preserv'd*

Susannah Centlivre, *The Wonder: A Woman Keeps a Secret*

Selections from *Poems on Affairs of State: Augustan Satirical Verse, 1660-1714*

Jonathan Swift, *Poems* (selections)

Alexander Pope, *Poems* (selections)

Daniel Defoe, *Roxana*

Samuel Richardson, *Pamela* (Oxford ed.) / Henry Fielding, *Shamela*

Hannah Cowley, *The Belle's Stratagem*

(In addition we will read theoretical and critical articles by Michel Foucault, James Turner, Laura Rosenthal, Joseph Roach, Elin Diamond, and others.)

Requirements: Students will be asked to participate in class discussions, to write weekly assignments of various kinds, to report on research, to prepare part of a class, and to report on and write a 15-20 page seminar paper.

Note: If students are able to read *Pamela* in the Oxford or Riverside editions (based on 1740 text) before the semester starts the end of the semester will be less pressured.

ENG 640

Studies in Romanticism

Gender and the Formation of Romanticism

Kathryn Freeman

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

Of the many upheavals in British literature associated with the French Revolution, the representation of gender, including marriage, education, literacy, women in the public sphere, homosocial alliances, and gendered aesthetic categories, has had repercussions in current scholarship that have forced a rethinking of how the period is defined. This seminar explores a range of prose polemicists, poets, novelists, and diarists as a means to engage in the current scholarly redefinition of the literary period. Through weekly discussions, presentations, and the semester-long work on the term paper, students will be encouraged to find their own voices among the variety of critical perspectives we will engage.

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

Texts (tentative list):

Edmund Burke, *Reflections on the Revolution in France*. (Hackett)

Blake's *Poetry and Designs* (Norton)

Mary Wollstonecraft, *Vindication of the Rights of Woman* (Norton)

William Wordsworth, *The Complete Poems* (Oxford)

Dorothy Wordsworth, *Grasmere Journals* (Oxford)

Romantic Women Poets (Ashfield)

Joanna Baillie, *Plays on the Passions* (Broadview)

The Poems of Charlotte Smith (Oxford)

ENG 651

Studies in Joyce

Pat McCarthy

Section OX, Tuesday, 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 (12-15 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 (edition to be chosen)

Joyce, Ulysses: The Corrected Text (Random House, ed. Hans Walter Gabler)

Morris Beja, James Joyce: A Literary Life

Don Gifford, "Ulysses" Annotated

Wallace Stevens, William Carlos Williams and the Poetics of Immediacy

In his 1923 work *Spring and All*, William Carlos Williams suggests that individuals are constantly barred from “consciousness of immediate contact with the world.” He therefore suggests that only a thoroughgoing annihilation of standardized forms of thinking will facilitate “sense” in its “agonized approaches to the moment.” In this respect, Wallace Stevens is quite similar to Williams. In “The Irrational Element in Poetry,” he indicates that poets “purge themselves before reality” in order to detach themselves from the “surrounding myths” of their culture and perceive things as they are.

To contemporary readers, such ambitions may seem wildly unrealistic. With our sensitivity to the subtle operations of ideological conditioning and the ways that worldviews are shaped by a host of socio-economic factors, we might be tempted to regard the kind of immediacy Williams and Stevens endorse as a philosophical illusion. Indeed, anxieties to this effect are omnipresent in Williams’ and Stevens’ own poetics. In their poetry and prose, these modernists continually ask themselves what the content of this immediacy is supposed to be. Does it have to do with poet’s ability to intuit emerging historical trends? Or is it a purely individual, psychological form of immediacy?

In this class, we will work our way through much of Williams’ and Stevens’ poetic work, looking for the ways it represents the poets’ quests for immediate contact with reality. We will look to the poems for an account of how consciousness became so divorced from actuality in the first place, and we will ask whether the models of immediacy they propose present plausible alternatives to the alienations they document. Additionally, we will read works of poetics from Williams’ *Collected Essays* and Stevens’ *The Necessary Angel* alongside several key texts in twentieth-century political philosophy and theories of consciousness. Selections from Henri Bergson’s *Matter and Memory*, Maurice Merleau-Ponty’s *The Visible and the Invisible*, Theodor Adorno’s *Aesthetic Theory*, Raymond Williams’ *Marxism and Literature* and Julia Kristeva’s *Revolution in Poetic Language* will help us regard the modernists’ concern with immediacy as a central problem of twentieth-century thought. Additionally, it will allow us to construct a dialogue between poetry, poetics and recent philosophy that will lend itself to innovative, interdisciplinary approaches to major modernist authors.

This course introduces students to the complex relationship between politics, popular culture and literature in the Caribbean region through examinations and discussions of narratives of national identity and popular culture the Caribbean region and its Diasporas. We will analyze texts from a variety of disciplines including cultural studies, literature, political science, international relations, gender and development studies, creative and festival arts, and music. Readings will explore the relationships between “popular,” and “national” conceptualizations of culture as mediating forces between the nation-state and its citizens. Texts will include Earl Lovelace’s The Dragon Can’t Dance, Laurie Gunst’s Born Fi Dead, George Lipsitz’s Dangerous Crossroads, Gerard Aching’s Masking and Power: Carnival and Popular Culture in the Caribbean, Michael Thelwell’s The Harder They Come, Colin Channer’s Waiting in Vain, Mimi Sheller’s Consuming the Caribbean and other reserved readings and recordings. Some of the questions we will consider include: When culture travels, what are some of the values that accompany it? How does “national culture” function as a form of social and political currency in the Caribbean and in the global market place? What has globalization meant for how we conceptualize and understand culture and cultural identity in the Caribbean and in the African Diaspora? When writers, painters, filmmakers, musicians and other artists represent their notions of culture and identity, do market values shape their perspective more so than cultural values or, are these now inseparable? What are the implications of this in the Caribbean region? And finally, as students and faculty engaged in producing knowledge about the Caribbean region, how are we implicated in the growing consumer market for products, bodies, and ideas from the Caribbean?

Required Texts

Selected Readings (Coursepack) – Available in the English Department Main Office

Gerard Aching – Masking and Power

Lloyd Bradley – Reggae: The Story of Jamaican Music

Colin Channer – Waiting in Vain

Laurie Gunst – Born Fi Dead

George Lipsitz – Dangerous Crossroads

Earl Lovelace – The Dragon Can’t Dance

Mimi Sheller – Consuming the Caribbean

Michael Thelwell – The Harder They Come

Recommended Texts

Richard Allsopp – Dictionary of Caribbean Usage

Arjun Appadurai – Modernity at Large

Carolyn Cooper – Noises in the Blood

Frantz Fanon – Wretched of the Earth

Kevin Yelvington – Trinidad Ethnicity (Chapters 8-12)

Assignments: The requirements for this course include: one seminar paper (20 pages, not including bibliography); five short position papers (3 pages long); one class presentation (details for presentations are located on Blackboard); and an annotated bibliography (at least five sources not included in the required readings for this course). Please be sure to hand in your assignments on time, as late papers will be severely penalized.

ENG 675

European Novel

Frank Stringfellow

Section QY, Thurs., 12:30–3:00

As a genre, the novel has been particularly adept at crossing linguistic borders, and many of the great Continental novelists of the last two centuries hold dual citizenship in the English-speaking literary world. This course will give you the chance to study and discuss selected works, from the late eighteenth to the early twentieth centuries, by French, German, and Russian novelists who have been of particular importance in our own literary context and even in the context of what, since Goethe, we call *Weltliteratur*/world literature. We will, in fact, begin with Goethe's enigmatic and influential *Bildungsroman*, *Wilhelm Meister's Apprenticeship*; read one volume—probably *Père Goriot*—from Balzac's *Human Comedy* (“without which European literature is inconceivable,” Kundera says), as well as *Nana* from Zola's *Rougon-Macquart* sequence; and study three novels indispensable for twentieth-century literature: Dostoevsky's *Crime and Punishment*, Kafka's *The Trial*, and Proust's *Swann's Way*, the first volume of *In Search of Lost Time*. Though one more short novel may be added, my hope is that we will go slowly enough to do these novels some justice. We will try to stay open to a variety of approaches in class discussion.

Requirements: Attendance at every class meeting; weekly exploratory writing (except for the first class); and a final research essay of 15–20 pages.

For the first class meeting: Please read the first half of *Wilhelm Meister's Apprenticeship* (through book 5, chapter 8), in the translation by Eric A. Blackall (Princeton University Press, 1995); ISBN13: 978-0-691-04344-9 for the paperback edition.

ENG 682

Contemporary Criticism and Theory

Tim Watson

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

In David Lodge's novel *Changing Places*, we learn of a charming game for literary academics called "Humiliation." In this game you score points by naming a famous literary work you have never read that the other players have. *Hamlet*, for example, would usually guarantee a high score. After taking ENG 682, however, you may be a poor player of the theory version of the game. We will read ten books that shook the academic world of literary studies, and which are referred to repeatedly in contemporary criticism and theory. These are ten (but of course not the only ten) key texts in the genealogy of the current state of the discipline, but the custom of actually reading them is more honoured in the breach than the observance, as a famous literary character once said. We will read them closely and analyze them carefully over the course of the semester in order to understand how and why they shifted the terms of the discussion. At the end of the semester, we will read a new key text that I think will turn out to have the same kind of discipline-changing influence, and its author, Ian Baucom, will be joining us for the discussion that week.

Requirements:

Weekly Blackboard posting on the readings. One in-class presentation. 20-page end-of-semester research paper.

Texts:

Gloria Anzaldúa, *Borderlands/La Frontera*

Ian Baucom, *Specters of the Atlantic*

Judith Butler, *Gender Trouble*

Paul de Man, *The Resistance to Theory*

Michael Hardt and Antonio Negri, *Empire*

Saidiya Hartman, *Scenes of Subjection*

Paul Gilroy, *The Black Atlantic*

Fredric Jameson, *The Political Unconscious*

Edward W. Said, *Orientalism*

Gayatri Chakravorty Spivak, *Death of a Discipline*

Raymond Williams, *Culture and Society, 1780-1950*