

# *Graduate Courses*

*Fall 2009*



*Department of English*

*University of Miami*

**ENG 504**

**Form in Poetry**

**Walter K. Lew**

**Section KY, Wed., 6:25-8:55**

This semester we shall explore some of the many ways in which poetry and light-projected imagery have been inter-related by poets, storytellers, visual artists (especially filmmakers), theoreticians, curators, and stage directors at vastly different historical, cultural, and political junctures. There will be a special emphasis on sites of such cross-modal coordinations that occurred outside of the contemporary United States and often long before the current prevalence of digital formats. For philosophical background, we shall read from classical Chinese metaphysics of the luminous patterning (*wen*) immanent in poetry, the heavens, and the world, Plato's allegory of the Cave and subsequent writings it has influenced, and various French imaginings of *cinépoésie*. Literary examples we will consider include magic lantern shows, the "movie novel" genre of Korean and Japanese modern literature, and the worldwide emergence of live narration and versification of film (what I call "movietelling"). Our investigations will involve weekly readings, discussion, and creative writing exercises, and culminate in individual projects in which students refocus light and language in their own new, yet *unheimlich* ways.

**ENG 602**

**Creative Writing: Poetry II**

**Maureen Seaton**

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

We will workshop packets of student work while reading poetry that speaks to and of the inimitable "other": epistolary, instructional, and channeled texts. Poets to inspire us will include Yoko Ono, Richard Siken, Lisa Gill, M. NourbeSe Philip, and Holly Iglesias. New writing will be both solo and collaborative. There will be ample opportunity to discuss the work generated during the course as well as thesis poems. Students will continue to create a literary community that nurtures growth, exploration, and authenticity.

**ENG 505**

**Form in Fiction: Writer's Writers**

**Lester Goran**

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

The term 'writer's writer' is often applied at times as an endorsement, at other times somewhat apologetically, to writers of prose fiction who have influenced other writers but have or had not a particular commercial audience or a name recognition to a general reading public. But in many instances the authors under consideration in this course have outlasted very well known name brand writers of their period. It is easy to marvel at the sales of all but forgotten Lydia Sigourney, the author of sixty-seven books of poetry in the nineteenth century, as runaway as any pop writer today, and marvel that Clyde Fitch also wrote plays, more popular than anyone else, at the same time as Anton Chekhov who was rendered into English by Constance Garnett in 1911 (when Virginia Woolf said that modern society began with the Russian master's translation). Other writers in *Writer's Writers* have been important, if not vital, to fiction writers learning their art and craft, keys, pilots, inspirations in either literary philosophies, skills in style, language, character or methods of narration. This list of writers in the course is obviously selective. Another fifty or more over the past hundred years could have been added, equally important in this regard. But all of the included artists are first-rate in their gifts or the qualities to which writers aspire.

The course will concentrate on selections from Chekhov, Cather, Woolf, Ellison, Faulkner, Marquez and Nabokov. The major emphasis will be to examine what merits these writers have that invests them with reputations for serving as guides to other writers as well as artists seeking their own unique directions.

For reasons of time other writers can not be included who have traditionally been recognized as inspirational to people interested in prose fiction writing, but where appropriate, without digressing too widely in areas beyond the contributions of the course's writers, the work of others will be considered as important references to the discussion: Joyce, Henry James, Naipal, Morrison, Moravia, Welty, Pynchon, Allende, I.B. Singer, Isaac Babel, Dostoevsky, Tolstoi, Turgenev, Proust, Graham Greene, Evelyn Waugh, Hurston, Bellow, Cheever, O'Hara, Flannery O'Connor and William Trevor among others valuable in skill, craft and art to contemporary writers.

**ENG 601**

**Creative Writing: Fiction III**

**A. Manette Ansay**

**Section OY, Thurs., 9:30-12:00**

This is a graduate-level fiction workshop for students who have been formally admitted to the University of Miami MFA program. Classes will be conducted in workshop format with relevant discussion of outside texts.

**ENG 621**

**Elizabethan and Jacobean Drama**

**Mihoko Suzuki**

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

While Jürgen Habermas dates the origin of the public sphere to the late seventeenth- and early eighteenth-century and identifies coffeehouses and newspapers as the sites of the conversation about civil society outside the control of the state and church, this course will study the dramatic output of late sixteenth-century and early seventeenth-century England as interventions in a nascent public sphere. Just as the monarchs staged their power in carefully scripted theatrical progresses (Elizabeth) and court masque (James), middle-class playwrights wrote both for the court and the public theatre plays which commented on the political and social order of the day. Although this public sphere was not, as Habermas asserts public spheres to be, one that gave equal access to participants, the middle-class male playwrights nevertheless “represented” women and other subalterns for their own purposes; these representations were thus made available for rearticulation by the subordinate groups, especially in the plays’ restagings and republications during the seventeenth century, whereby they carried meanings unintended by their authors.

In taking this approach, we will focus on such topics of public concern as the English nation and its (religious, ethnic, racial) Others; monarchical prerogative and rights of the subject; social hierarchy and social mobility; the *querelle des femmes*, marriage and the family; heterosexuality, homosociality, homosexuality, “queer” virginity. Another important aim of the course will be to introduce the student to the contemporary scholarly debate concerning early modern English culture in general, and the theatre of this period in particular: for example, the status of the early modern (political and psychological) subject; revisionism and anti-revisionism (concerning the English Revolution); colonialism and the nation-state; gender and the political subject; censorship and interpretation; religion and political culture; early modern understandings of “race” and of sexualities. Finally, we will consider the relationship between early modern studies and the question of theory: how contemporary theory informs and inflects our understanding of early modern culture and literature, and how the study of early modern texts can modify and revise contemporary theoretical arguments. The plays to be studied will include anonymous domestic tragedies as well as works by Kyd, Dekker, Marlowe, Jonson, Webster, Middleton, Cary, Beaumont and Fletcher, and others.

*Requirements:* Two conference-length papers (2500-3000 words) or one shorter paper and the second a revision and expansion of the first.

**ENG 651**

**Studies in Joyce**

**Pat McCarthy**

**Section BX, 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 (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

ENG 662

**Educating the Public:  
Mass Media and Public Discourse in 19<sup>th</sup> Century America**

**Margaret Marshall**

**Section BY, Wed., 9:30-12:00**

In this course we'll consider the role of popular magazines at the end of the nineteenth century as vehicles for educating Americans in several interconnected ways: by presenting a wide range of social, economic and political controversies; by forging a national "American" identity; by developing literary taste in an increasingly literate population; and by supplementing school-based learning for children. We'll also consider how popular magazines were shaping and being shaped by the commodification of literacy, adapting new technologies of production and distribution in the process. We'll read essays and literature that appeared in the magazines of this period, following several controversies involving race, class, gender and public policy and tracing literary forms. We'll spend some time following the careers of a few representative editors and publishers and the rise of the professional journalist, one of the few careers available to women at the time. And, we'll examine the magazines themselves for the forms, genres and features they employed, concentrating on *The Atlantic Monthly*, *The Forum*, *Scribner's Monthly*, *Harper's Monthly*, *The Arena*, *Dial*, *Ladies Home Journal*, *Munsey's Magazine*, *The Nineteenth Century*, *Outlook*, *Riverside Magazine for Young People*, *Godey's Ladies Book*, and *St Nicholas*. But we'll also turn to histories of magazines and popular culture, and to the scholarship that helps us consider the complex role of these cultural artifacts. Students can expect to present an overview and short analysis of one of the major magazines of this period or of one of the influential editors, publishers or journalists, and to write in discussion papers in response to the readings. Each student will develop a final research paper of 20-25 pages that arises from or engages with materials drawn from magazines of this period or that considers some aspect of the cultural positioning of popular discourse in this period.

**Possible Reading List** (students are encouraged to make suggestions for topics or specific works)

Primary Sources

Addams, Jane various essays especially from *The Forum* and *Ladies Home Journal* (1892-1926)

Dewey, John essays from *The Dial* (1895-1920)

Dodge, Mary Mapes *Hans Brinker, or The Silver Skates* (1865) & *St Nicholas* (1873-1905)

DuBois, W. E. B. "A Negro Schoolmaster in the New South" (*Forum* 1899) and *Souls of Black Folk* (1903)

Harris, Joel Chandler *Uncle Remus: His Songs and Sayings* (1881)

Kipling, Rudyard *Just So Stories* (1902)

Riis, Jacob "The Making of an American" (*Outlook* 1901)

Twain, Mark essays and stories from *The Century Illustrated*, *Harper's* and others (1881-1920)

Secondary Sources: (selections from these and others)

Calhoun, Craig ed. *Habermas and the Public Sphere*

Cremin, Lawrence *American Education: The Metropolitan Experience, 1876-1980*

Harris, Sharon and Ellen Garvey, eds. *Blue Pencils and Hidden Hands: Women Editing Periodicals 1830 - 1910*,

Kaestle, Carl *Literacy in the United States: Readers and Reading since 1880*

Mott, Frank Luther *A History of American Magazines: 1885-1906*

Price, Kenneth and Susan Smith, eds. *Periodical Literature in Nineteenth-Century America*

**ENG 682**

**Contemporary Criticism and Theory  
Bodies of Theory: Biopolitics, Coloniality And Hybridity**

**David Luis-Brown**

**Section OY, Thurs., 9:30-12:00**

Some thirty years ago, frustrated with conventional discussions of democracy, law, and sovereignty, Michel Foucault developed his theory of biopower, a new theory of the workings of power. Biopower enlists institutions and practices like the family, the police, the military, schools, and workplaces in the formation of subjects' world views and expectations, and thus is a theory that readily lends itself to literary and cultural analysis. Biopower consists of two modes of power: 1) disciplinary power, which subjects people to social norms, and 2) biopolitics, which controls populations through the regulation of aggregate life processes like birth and mortality and social hierarchies and segregation. The first half of this course will explore how Foucault's theory of biopower has proved to be an enormously influential theory, engaging celebrated philosophers such as Giorgio Agamben, Judith Butler, and Michael Hardt and Antonio Negri as well as the lesser-known Roberto Esposito. The second half of the course will consider a range of theoretical work on race, gender, and sexuality that more indirectly addresses the issues posed by Foucault's theory of biopower. This work includes the theory of the coloniality of power (Dussel and Quijano), analyses of *mestizaje*, or racial mixing (Anzaldúa, Arrizón, and Pérez-Torres), Caribbean discourses of creolization and hybridity (Glissant and Puri), queer theories of Latinidad (Arrizón, Muñoz and Rodríguez), and theories of desire (Butler, De Lauretis, Love). These bodies of theory, diverse in their perspectives and methodologies, are nevertheless all theories of the body.

The written work for this course will consist of a prospectus (3-4 pages), a midterm conference-length paper or draft of the final essay (9-11 pages), and a final essay, which will either be another conference-length paper (9-11 pages) on a different topic, or a revision and extension of the first essay (20 pages).

**ENG 695**

**Homes & Homelands  
in Contemporary North African & Middle-Eastern Literature**

**Ranen Omer-Sherman**

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

We will begin with examining works that explore the stresses that modernity placed on traditional Middle-Eastern societies, from the Bedouin of the Gulf emirates to urban Egyptian society. As the course title suggests, we will consider the myriad ways that politics, violence, and the claims of collective identity intrude on Middle-Eastern domiciles, often underscoring the ephemeral meaning of "Home." An equally crucial emphasis in this course will encompass some of the important and dynamic Israeli and Palestinian writers, essayists, and artists whose thought both reflects and shapes 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 Oriental 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 as well as the Jewish state's ambivalence regarding its own Jewish citizens of Arab origin. We will see how the art forms of literature and 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 Shipler's Arab & Jew is highly recommended).

## ENG 695 Enlightenment Origins of Modernity: Literature, Social Science, Secularization

Frank Palmeri

Section BZ, Fri., 9:30-12:00

This seminar will investigate continuities and ruptures between late eighteenth-century Enlightenment thought and forms and the idea of modernity. Many of the early readings are philosophical and historical, although Diderot's philosophical dialogue is also a fiction; many of the later texts are fictional, although Nietzsche, Frazer, and Freud theorize the role of religion in society. We will examine the degree to which the early social sciences, especially anthropology and sociology, constituted themselves on the idea of progress and modernization, and will trace features, forms, and fates of Enlightenment anti-clerical thought in relation to the secularization thesis. We will consider fictional narratives as ways of thinking through related issues of modernization, progress, and secularization. Recurring questions include: Is there more than one Enlightenment? To what extent are modernization and secularization inevitable? What are the costs of secularism and modernity? What are the relations between intellectual disciplines and literary forms?

**Readings:** La Mettrie, *Man a Machine* (1747); Rousseau, *Discourse on Inequality* (1755); Hume, *Natural History of Religion* (1757)  
Diderot, *D'Alembert's Dream* (1771)  
Herder, *This, Too, A Philosophy of History of Mankind* (1774); Condorcet, *Sketch for Historical Picture of the Progress of Human Mind* (1795)  
Comte, *Course of Positive Philosophy* (1832 and later) sels.; Feuerbach, *The Essence of Christianity* (1841), trans. Eliot, sels.  
Mayhew, *London Labour & the London Poor* (1848-62), sels.; Mill, *On Liberty* (1859) sels.  
Gaskell, *North and South* (1854-55); Eliot, *Middlemarch* (1871-72)  
Butler, *Erewhon* (1871); Flaubert, *Bouvard and Pécuchet* (1881)  
Nietzsche, *The Anti-Christ* (1888); Gissing, *New Grub Street* (1891)  
Frazer, *The Golden Bough* (1890 and later), sels.  
Wells, *The Island of Doctor Moreau* (1895), & *Tono Bungay* (1907)  
James, *Varieties of Religious Experience* (1900); Freud, *The Future of an Illusion* (1927)

Critical and theoretical readings include: Kant, "What is Enlightenment?" Foucault's three late essays on Enlightenment; Adorno & Horkheimer, "Dialectic of Enlightenment"; Habermas, *The Philosophical Discourse of Modernity*, Latour, *We Have Never Been Modern*; Tylor, *Our Secular Age*; Stocking, *After Tylor*; Pecora, *Secularism & Cultural Critique*; Schmidt, ed., *What is Enlightenment?*; Chakrabarty, *Provincializing Europe*; Muthu, *Enlightenment and Empire*; Hegel, *Philosophy of History*; Löwith, *From Hegel to Nietzsche*; Weber, *The Protestant Ethic and the "Spirit" of Capitalism*; Buzard, *Disorienting Fictions*.

**Required:** One short, conference-length paper, and a semester paper of approx. 15 pp.; posting of a comment or questions before each week's meeting. Members of the seminar should read *Middlemarch* before our first meeting (it's a treat).