

Graduate Courses

Spring 2008



Department of English

University of Miami

ENG 504 Poetic Forms: Literary Collage and Collaboration

Maureen Seaton

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

Collage has been called the single most revolutionary innovation in artistic representation to occur in our century. We'll seek its beginnings ("As I remember it, Apollinaire suggested the idea to me after having spoken of it to Picasso, who immediately painted a small still-life onto which he applied a piece of waxed paper" ...--Gino Severini) and participate in the creation of its future. We'll study the evolution of Literary Collage through reading and hands-on techniques (in both visual and literary models). We'll examine its nonlinear route (montage, construction, and assemblage) through Sei Shonagon to Kimiko Hahn, Robert Duncan to David Trinidad. Then we'll join poetic forces in collaboration, find out if it is truly more fun to write than read (as some critics would predict!), and check into its long colorful history (Renga, *Cadavre Exquise*, and the Wiki). Students will write creatively and critically.

Prerequisites: Permission of instructor. Six credits in literature or graduate standing.

ENG 505 Form in Fiction: The Meaning of Good Fiction

Lester Goran

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

For students of writing, with aspirations toward becoming effective fiction writers themselves, coming to a convincing reconciliation on what might constitute good fiction is a valuable undertaking. No one wants to write bad fiction, or is this too easy a judgement and bad fiction is necessary for one to find a certain audience? Obviously, appreciations of good fiction will be different based on class, educational, social, geographic, racial, ethnic and sexual attitudes. A work satisfying a certain fictional relevance may have contradictory responses when viewed from another perspective. For the beginning fiction writer it would seem an examination of overviews of what fiction is or should be, if such an idealization is possible in the arts, and what is narrative non-fiction, is a valuable start to creating fiction that will be an accurate response to what the writer wants to do as a fiction writer.

In assessing good fiction, there is the part that non-language elements play in the conceptual creation of a fiction. Words are used mostly to a purpose in fiction. They are often in fiction a component of drama or narrative, anti-drama, or the deliberate avoidance of drama and narrative in support of a philosophical or literary stance of the writer. What if non mellifluous language, not always lyrical but persuasive, serves a certain writer's interest in a certain kind of good fiction? What to do?

PARTIAL LIST of TEXTS:

The Revolt of the Masses: Ortega y Gasset

"Pride and Prejudice": Jane Austen

"Light in August": William Faulkner

ENG 592 Teaching Practicum: Sophomore Literature Surveys

Frank Palmeri

Section C, Mon. and Fri., 10:10-11:00

The aim of the second semester of the teaching practicum is to introduce students to the pedagogy of the sophomore-level literature courses, i.e., surveys of national, world, ethnic, and women's literatures, as well as thematically or generically-based courses. We will discuss the challenges and opportunities offered by the different sequences and by the thematic as opposed to the historical approach.

The goals of the sophomore-level courses include developing critical thought; practice in interpretive analysis; increased knowledge of the literature of a period, culture, or form; writing effective analytical prose, and using quotations and examples to develop a persuasive argument.

We will discuss different syllabi, with particular attention to how canons are established and transformed especially through the teaching of historical surveys. We will then explore ways of integrating canonical and previously non-canonical, emerging texts. To this end, we will examine and compare anthologies, and consider supplementing the anthologies with other published and unpublished materials. We will discuss ways of incorporating films, as well as visual and popular materials.

Another focus of the seminar will be the effectiveness of such teaching strategies as using discussion questions, quizzes, and Blackboard discussions. We will also consider ways of combining lecture with discussion to provide information and historical context. In addition, we will explore different frameworks for formulating writing assignments: e.g., reading journals; a sequence of papers leading from short to long; research papers. We will also discuss ways of constructing suggested paper topics that encourage comparative analysis and discourage plagiarism, as well as strategies of grading and providing commentary on papers. Finally, we will explore different ways in which the examinations can be constructed.

The seminar will invite participation by faculty and senior lecturers with particular expertise in the different courses, as well as those who have developed distinctive and effective pedagogical strategies. Students will be required to construct a syllabus for one course, justifying the readings, the choice of the anthology, and any supplementary material. They will observe two sections of a 200-level course, and will write assessments of the pedagogical approaches. Finally, they will grade and write evaluations of sample papers to be discussed by the seminar.

ENG 601

Creative Writing: Fiction III

Edwidge Danticat

Section RY, Thurs., 2:00-4:30

This is a graduate-level fiction workshop for fiction writers admitted to the English Department's nationally-competitive MFA program. Students will continue work on book-length manuscripts (short story collections or novels) and discuss these works-in-progress in workshop format. Outside reading and reading responses may also be required. No auditors.

Prerequisites: Formal admission to the English Department's MFA program and permission of the Director of Creative Writing.

ENG 602

Creative Writing: Poetry II

Walter Lew

Section KX, Mon., 6:25-8:55

The aim of this workshop is to find ways to expand and enrich the scope and functions of one's writing. In-class discussions will be largely devoted to discussion of each others' work, about which students will also write brief, but detailed comments. In consultation with the instructor, each student will develop and present a final project. There will be many opportunities in the course to collaborate with other writers, integrate other arts and schemata of knowledge into one's poetry, both critique and use basic presentation software, and to incorporate philosophical, historical, and archival research into one's praxis. A special focus of this semester's reading and exercises will be documentary poetry, various East Asian poetics and Modernist appropriations of them, and poetry's relationships to cinema.

ENG 620

Studies in Shakespeare: Politics and Resolution

Anthony Barthelemy

Section QY, Thurs., 12:30-3:00

This semester we will look at how the constraints of genre shape the outcome of several plays and Shakespeare's narrative and lyrical poetry. We will pay particular attention to problems that are unresolved at the works' conclusion. Do these unresolved issues reflect self-imposed censorship, political expedience, or the limits of genre? Texts will include *Venus and Adonis*, *The Rape of Lucrece*, the sonnets, *Hamlet*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*, *King Lear*, *Othello*, *The Winter's Tale*, *The Tempest* and either *Coriolanus* or *Timon of Athens*. Some criticism and theory will also be assigned. Each student will make an oral presentation and submit a research paper.

ENG 648 Studies in the Novel: Fiction and the Social Sciences in Victorian England

Frank Palmeri

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

The second two-thirds of the nineteenth century saw the nearly simultaneous development of new forms of knowledge in fields that came to be considered the social sciences and the emerging into dominance of novelistic forms in fiction. This seminar will investigate parallels, intersections, influences, and divergences that characterize relations between the social sciences and novels during this time. Readings among foundational texts in sociology, anthropology, political economy, and psychology include a focus on the history and psychology of religion. Readings in novelistic forms, among them historical novels, *Bildungsromane*, novels of adventure, and detective novels, examine the ways these forms and their exemplars participate in, reflect on, help shape, and at times critique the constructions of knowledge in the emerging human sciences.

Readings:

Conjectural histories (selections): Hume, Ferguson, Condorcet, Smith, Malthus

Novels: Scott, *Rob Roy*; Balzac, *Lost Illusions*; Trollope, *The Warden* and *Barchester Towers*; Eliot, *Middlemarch*; Haggard, *King Solomon's Mines*; Doyle, *The Sign of the Four*; Gissing, *New Grub Street*; Wells, *Tono Bungay*

Social sciences (selections):

Sociology: A. Comte, H. Spencer

Anthropology: E. B. Tylor, J. B. McLennan, L. H. Morgan, F. Engels, J. Fraser

Philosophy, sociology, and psychology of religion: W. James, E. Durkheim, S. Freud

Political economy: J. S. Mill, H. George

Critical and theoretical works: Trumpener, *Bardic Nationalism*; Stocking, *Victorian Anthropology*; Buzard, *Disorienting Fictions*; Brantlinger, *Dark Vanishings*; Chakravorty, *Provincializing Europe*; Poovey, *Origins of the Modern Fact*; Gallagher, *Bodies Politic*; Foucault, *Order of Things*; Kuhn, *Structure of Scientific Revolutions*

Participants should read *Middlemarch* before the semester begins. Readings from the conjectural histories will be assigned for the first meeting of the seminar.

Required: A short (6-7 page) paper, a seminar paper (of approx. 15 pages), and thoughtful participation in seminar discussions and weekly discussion board

Joseph Alkana

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

Description: During the era before the Civil War, a time when Ralph Waldo Emerson exhorted his contemporaries to awaken "the sluggard intellect of this continent," American writers made distinctive demands of their readers while working to shape their culture and create a national literature. In this seminar, we will discuss the nature of these demands as we consider the ways antebellum writers imaginatively reconceived American political and social ideals. We also will explore the Gothic literary forms so often relied on by American writers of this era. To this end, we will examine theoretical essays by Edmund Burke, Sigmund Freud, and Julia Kristeva. In addition to the books listed below, we will read short pieces by Edgar Allan Poe, Rebecca Harding Davis, and George Lippard.

Texts:

Charles Brockden Brown, Wieland
James Fenimore Cooper, The Deerslayer
Ralph Waldo Emerson, Selected Essays
Nathaniel Hawthorne, The Scarlet Letter
Henry David Thoreau, Walden
Harriet Jacobs, Incidents in the Life of a Slave Girl
Herman Melville, The Piazza Tales
Harriet Beecher Stowe, Uncle Tom's Cabin
Walt Whitman, Leaves of Grass

Requirements: An annotated bibliography; a 20-page seminar paper (preceded by a 5-page working draft during the semester). If you have any questions about the course, you are welcome to contact me (jalkana@miami.edu).

ENG 666

**Caribbean Women Writers:
Displacement, Diaspora and Geographies of Identity**

Sandra Paquet

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

Description: This course explores issues of displacement, diaspora, and geographies of identity in relation to slavery and indenture, colonialism, nationalism, transnationalism, migration, race and ethnicity in the literature of the Caribbean and the Caribbean Diaspora. We will focus on hybrid cosmopolitan experiences in tension with rooted ones, and the cultural complexities of race and ethnicity, gender and sexuality in the differing contexts of colonialism, postcolonialism or neocolonialism, and independence. Primary texts include Anglophone, Francophone, and Hispanic Caribbean women's writing, with particular attention to the Chinese and Indian experience in the Caribbean. Prior to the first class meeting, students should have read *The History of Mary Prince a West Indian Slave Related by Herself*.

Requirements: Oral presentations on assigned texts complete with bibliography and literature review for distribution to the class, and a research paper (20 pages) due at the end of term.

Primary Texts will be selected from among the following depending on availability:

Dionne Brand, *At the Full and Change of the Moon*

Maryse Condé, *Crossing the Mangrove*

Ramabai Espinet, *The Swinging Bridge*

Cristina Garcia, *Monkey Hunting*

Jamaica Kincaid, *The Autobiography of My Mother*

Lelawatee Manoo-Rahming, *Curry Flavour*

Pauline Melville, *The Ventriloquist's Tale*

Mayra Montero, *The Messenger*

Shani Mootoo, *Cereus Blooms at Night*

Elizabeth Nunez, *Bruised Hibiscus*

Patricia Powell, *The Pagoda*

The History of Mary Prince a West Indian Slave as Related by Herself

Jean Rhys, *Wide Sargasso Sea* and *Smile Please*

Mary Seacole, *Wonderful Adventures of Mary Seacole*

Olive Senior, *Gardening in the Tropics*

Ryaan Shah, *A Silent Life*

Verene A. Shepherd, *Maharini's Misery: Narratives of a Passage from India to the Caribbean*.

Jan Lowe Shinebourne, *The Last Plantation*

Recommended Reading (a work in progress)

Christine Barrow, *Caribbean Portraits: Essays on Gender Ideologies and Identities*

Beckles, Hilary McD. *Centering Woman: Gender Discourses in Caribbean Slavery*

Carole Boyce Davies, *Black Women Writing and Identity*

Barbara Bush, *Slave Women in Caribbean Society*

Myriam Chancy, *Searching for Safe-Spaces: Afro-Caribbean Women Writers in Exile*

Carolyn Cooper, *Noises in the Blood: Orality, Gender and the 'Vulgar' Body of Jamaican Popular Culture*

David Dabydeen and Brinsley Samaroo, *India in the Caribbean*

Joan Dayan, *Haiti History and the Gods*

Belinda Edmondson, ed. *Caribbean Romances: The Politics of Regional Representation*

Moirá Ferguson, *Colonialism and Gender Relations from Marv Wollstonecraft to Jamaica Kincaid*

Roseanne Kanhai, *Matikor*

Kamala Kempadoo (Editor), *Sexing the Caribbean: Gender, Race, and Sexual Labor*

---. *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*

Aisha Khan, *Callaloo Nation: Metaphors of Race and Religious Identity among South Asians in Trinidad*
Marie Helene LaForest, *Diasporic Encounters*
Walton Look Lai, *The Chinese in the West Indies 1806-1995: A Documentary History*
Anne-Marie Lee-Loy, *Reading Mr: Chin: Images of the Chinese in the West Indies*
Brinda Mehta, *Diasporic (Dis)locations: Indo-Caribbean Women Writers Negotiate the Kala Pani*
Marietta Morrissey, *Slave Women in the New World*
Marlene NourbeSe Philip, *A Genealogy of Resistance and other essays*
Evelyn O'Callaghan, *Woman Version*
---. *Women Writing the West Indies, 1804-1939 "A Hot Place Belonging to Us"*
Sandra Pouchet Paquet, *Caribbean Autobiography*
Shalini Puri, *Caribbean Postcolonial: Post-Nationalism and Cultural Hybridity*
Helen Pyne-Timothy, *The Woman, the Writer and Society: Essays on Literature and Culture*
Rhoda E. Reddock, *Women, Labour & Politics in Trinidad & Tobago*
Kathleen J. Renk, *Caribbean Shadows and Victorian Ghosts*
Verene Shepherd, et al., *Engendering History*
Andrew Wilson, ed., *The Chinese in the Caribbean*

ENG 680

The History of Criticism

John Paul Russo

Section EZ, Friday, 12:30-3:00

The course treats the major periods and forms of criticism from ancient classicism and its Renaissance restatement in neoclassicism, to romanticism, High Modernism, and New Criticism. Historical, social, and biographical factors will be considered. Special attention will be given to the transitions between neoclassicism and romanticism, and between late nineteenth-century aestheticism and Modernism. Also, the course examines the history and significance of the terminology by which periods and movements are named and represented, e. g. romanticism, Modernism. Authors to be studied include Aristotle, Horace, Longinus, Sidney, Dryden, Pope, Johnson, Goethe, Schiller, the Schlegels, Coleridge, Shelley, Arnold, Sainte-Beuve, Taine, Nietzsche, Pater, and Eliot.

The texts used in the course are W. Jackson Bate, ed., Criticism: the Major Texts, third ed. (Wolf Den Press, 2002); F. Nietzsche, The Birth of Tragedy (Vintage)

ENG 681**Introduction to Literary Theory****Brenna Munro****Section EX, Mon., 12:30-3:00**

In this course, we will try to get a sense of several important currents in contemporary theory. We will primarily be reading essays and excerpts from longer pieces, and will start with Marx and go on to theories of ideology, discourse and culture including Lukacs, Adorno, Althusser, Jameson, Raymond Williams, and Foucault, with some forays into Walter Benjamin and Carolyn Steedman. We'll tackle post-structuralism, probably including Saussure, Derrida, Barbara Johnson, and Barthes. We'll look at the differences between the new criticism of Leavis, the new historicism of Greenblatt, and the cultural studies of Bourdieu. We'll read some Freud and try and make sense of Lacan alongside Juliet Mitchell, leading us into feminist and queer theory, which will likely include Butler, Anzaldúa, Haraway, Sedgwick, Cixous and Halberstam. We'll finally look at a cluster of thinkers in the fields of postcolonial theory, critical race studies, and theories of transnationalism and the global, all of whom draw from and transform the other critical currents we will have been looking at. These might include Said, Spivak, Stoler, Gilroy, Saidiya Hartman, Hardt and Negri, Appadurai, Bhabha, Ella Shohat, and John and Jean Comaroff. There will be regular online postings, a small research project into emerging critical fields, and a 20 page final paper.

ENG 687**Studies in Literature and Culture since 1950: States of Emergency****Lindsey Tucker****Section OX, Tues., 9:30-12:00**

This course will explore the works of contemporary authors whose interests have turned to the fictional re-casting of a number of historical events of the late twentieth and early twenty-first centuries. Drawing on more recent theoretical debates that have challenged the conventional constructions of historical discourses with their insistence on objectivity and authority, a number of these writers have deployed narrative strategies that attempt to underscore historical, political, and social issues in all their complexity and indeterminacy, thereby challenging myths of national identity, American global politics and the pervasiveness of media culture. In order to better address political and social issues that now appear to mark the beginnings of postmodernism, the writers we will study have focused on particular moments, states of emergency with their accompanying cultures of paranoia and conspiracy. These events are international, national, and even local: the Kennedy assassination, the Vietnam war, the years of the Nixonian repression, the AIM movement, the AIDS crisis, and, finally, the attack on the World Trade Center. Theoretical readings will include work by such authors as Benjamin, Lyotard, Jameson, Baudrillard, Said, Foucault, and others.

Requirements: one oral presentation, one short (7-8 page paper) and one longer essay of about 15 pages.

Texts (tentative):Mary Crow Dog, *Lakota Woman* (1991)deLillo, *Libra* (1988)Doctorow, *The Book of Daniel* (1971)Hagedorn, *Dogeaters* (1990)Herr, *Dispatches* (1977)Kushner, *Angels in America: Part I and Part II* (1993-94)Pynchon, *Vineland* (1990)Roth, *American Pastoral* (1997)Spiegelman, *In the Shadow of No Towers* (2004)Wideman *Philadelphia Fire* (1990)

ENG 695

**Fictions of Conversion:
Community, Identity, and Instability in Early Modern England**

Jeffrey Shoulson

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

Description:

This interdisciplinary course will explore the idea of conversion as it functions within a diverse range of early modern discourses. Conversion plays a prominent role not only in religious texts, but also in writings on alchemy and science, mercantilism, colonialism, politics, and language, revealing the strikingly transitional qualities of the early modern period. Especially rich in their depictions of transition and liminality, fictions of conversion reveal particular cultural anxieties about permanence and change, the possibilities and impossibilities of coordinating and containing an increasingly protean world. Through an analysis of the ways in which conversion works, we shall integrate the study of seventeenth-century literature and culture with the study of religion, science, and politics in early modern England.

Tentative Reading List (listed alphabetically, *not* in order of readings):

Francis Bacon, selected essays
The Bible, King James (Authorized) Version, selections
Thomas Browne, from *Pseudodoxia Epidemica* and *Religio Medici*
John Bunyan, *The Pilgrim's Progress*
Elizabeth Cary, *The Tragedy of Mariam*
Margaret Cavendish, selected prose
George Chapman, *The Iliad* and *The Odyssey*, selections
John Donne, selected poetry and sermons
George Herbert, selected poetry
Ben Jonson, *The Alchemist*
Aemelia Lanyer, *Salve Deus Rex Iudaeorum*
John Milton, selected prose
William Shakespeare, *The Merchant of Venice*
Selected sermons and travel narratives

Requirements:

Seminar presentation focusing on pedagogical issues, to be accompanied by annotated bibliography; 15-25 pp. paper due at the end of the semester.