Description: This course has two basic goals: to prepare those who plan to teach antebellum U.S. literature and culture; and to provide background for research by considering important critical approaches to the literature.

Although we will focus on the nineteenth century, we also will spend a week on literature from Puritan New England as well as one on eighteenth-century works that were important in framing cultural conflicts. Thus, for example, we will look at James Fenimore Cooper’s *The Last of the Mohicans* alongside Catharine Maria Sedgwick’s *Hope Leslie*; in conjunction with these novels, we will turn to earlier depictions of relationships between colonial New England residents and Native Americans, such as Mary Rowlandson’s captivity narrative. In addition, the relatively cosmopolitan attitudes of Herman Melville’s and Margaret Fuller’s travel writings will be discussed in relation to colonial era literature establishing U.S. national identity, such as Crèvecoeur’s *Letters from an American Farmer*. We also will look at excerpts from early autobiographies, such as those of Benjamin Franklin and Elizabeth Ashbridge, and juxtapose against these two key works drawn from the experiences of slavery, *Narrative of the Life of Frederick Douglass, an American Slave* and Harriet Jacobs’ *Incidents in the Life of a Slave Girl*.

The period before the Civil War was identified by F. O. Matthiessen in 1941 as the *American Renaissance*, a title whose influence has obscured its polemical claim that there was literature produced in the United States that could compare to important works from the British literary tradition. Accordingly, we also will read works that have continued to engage readers on aesthetic as well as cultural grounds, such as Nathaniel Hawthorne’s *The Blithedale Romance*, essays by Ralph Waldo Emerson, and Henry David Thoreau’s *Walden*. The course will conclude with a brief exploration of Civil War literature, most notably Louisa May Alcott’s “Hospital Sketches,” Hawthorne’s essay “Chiefly about War Matters,” and poetry by Melville and Walt Whitman.

During the past decade, there have been an increasing number of calls to reexamine the way scholars conceive of the field. For example, are we to understand Emerson as someone who established an imperialistic discourse or as one who opened up possibilities for transnational resistance? In this seminar, we will explore the ongoing evolution of scholarly attitudes since Matthiessen’s time. My hope is that by seeing and discussing a range of scholarship you will emerge better equipped to pursue and define your own interests and analytic methodology.

Requirements: Seminar participants will be expected to offer one brief oral presentation about the readings along with a short (5 pages) prospectus during the semester in preparation for the seminar paper (20 pages). Students are free to pursue research projects from among the many possible topics that will not be focused on in seminar work. If you have any questions about the course, you are welcome to contact me (jalkana@miami.edu).
The Age of Discovery and the flourishing of Merchant Capitalism all coincided with what used to be known as the Golden Age of English Drama. England, long on the peripheries of Christendom with a limited sphere of influence, was beginning to glance west, as was the rest of Europe. The public theater, however, provided Englishmen an opportunity to see and understand the quickly-changing world and to contemplate their place in it. Marlowe famously followed the map in *Tamburlaine the Great* and thrilled his audience by merely naming places in the mysterious east. The stage opened the world to sixteenth-century Englishmen and women, and plays helped create a sense of national identity and nationalism that reflected the striving for empire that shaped the final decades of Elizabeth’s reign. We will look at how playwrights like Marlowe and Shakespeare and their contemporaries understood England in a global context; how they understood distance and culture as a function of geography. Did representing others do more than justify xenophobia and nationalism? How aware were the English that economic and cultural shifts to the West and the Atlantic were also resituating England toward a new concept of place and center? Were the playwrights actively involved in a project of centering England in an evolving sense of the growing world and a global community? What did it mean to them to force their audiences to recognize things about themselves in others? Did nostalgia for an earlier period of geographic isolation impact a notion of national identity that was unique to place? While most of the plays we will read are set to the East, most acknowledge the economic possibilities of the West. We welcome students from other disciplines who can expand our understanding of the period and other geographies. Students with special interests in cartography, mercantilism, nascent capitalism, race and race theory, the encounter between Christianity and Islam, and/or travel literature are encouraged to design an oral presentation and/or final project that explores any of those areas.

Plays will include Peele’s *The Battle of Alcazar*, Marlowe’s *Tamburlaine the Great*, *The Jew of Malta* and *Massacre at Paris*, Shakespeare’s *Richard II*, *Hamlet*, *The Merchant of Venice*, *Antony and Cleopatra* and *The Tempest*, Fletcher’s *The Knight of Malta*, Heywood’s *Fair Maid of the West*, Webster’s *The Duchess of Malfi*.

I am asking all students to make a 20 to 30 minute oral presentation; the presentation could be the germ for final research paper of at least 4000 words; however, I am open to students designing other ways to meet the requirements of the course.
This graduate seminar will focus on reading/analyzing contemporary popular culture in order to consider how (and why) some of the critical terms that inform our analyses of literary, performance and visual cultures in the Caribbean diaspora are shifting. Our considerations will take into account the extent to which South/South cultural dialogues (between U.S. Southern states and Caribbean countries) are still grappling with their “posts” (postcolonial, post-Jim Crow, post-Black Power) in contemporary cultural moments and marketplaces. We will map these shifts with an eye (and ear) towards examining what they can tell us about how Caribbean and African American culture circulates in cultural industries on the whole, and within Afro-diasporic cultural industries more specifically. Some of the questions we will consider include: to what extent does Black diaspora art and culture reflect not only artistic visions, but also changes in critical discourses on race, gender and sexuality? Similarly, how do performance and visual cultures reflect a turn in perceptions about materiality and material culture in the Black diaspora? What are the some of the implications that attend artistic productions that emerge out of specific political and social movements and later become highly sought after aesthetic objects (and experiences) in the global marketplace?

Students will also have an opportunity to reflect on these questions in/through conversations with local and international curators, museum administrators, arts organization founders and philanthropic foundations dedicated to art as a vital tool for social change. These discussions will include considerations of emerging non-academic careers in the areas of arts and culture, particularly opportunities for supplemental training and development. Our readings will include texts from a number of different disciplines including: art history, cultural studies, media studies, literary studies and may also include catalogs from exhibits in the United States, Britain and the Caribbean region.

In this class, we will read a range of modern African literary texts, with an emphasis on formal innovation—the “visionary realism” of Ben Okri, the folk Marxism of Ngugi wa Thiong’o, the lyrical modernism of Yvonne Vera, Yvette Christianse’s epic poetic fragments, Shailja Patel’s hybrid theatre-texts, and Teju Cole’s use of digital technologies to create new forms, for example. While the extensive archive of African literature can be organized through national formations, political themes, and specific cultural traditions, we will also be considering how the story of African literature has always been a global one, shaped by the inheritances of imperialism, and itself shaping literary modernity at large.
ENG 692  Graduate Practicum II: Teaching College Literature  
Tassie Gwilliam  
Section 1S, Tues., 3:30-6:00

In this informal, non-credit seminar we will work to develop your skills as literature teachers, building on the experiences you have had as students and as readers, and on any teaching or tutoring you have done. On the one hand, the course will help you articulate what kind of teacher you want to be and what you perceive as the purposes and values of teaching literature. On the other hand, the course has a more defined, practical goal: preparing you to plan and teach a sophomore-level literature course by writing a syllabus. We will approach these related objectives through eclectic reading, classroom observations, role playing, exercises, a little informal writing, some sample paper grading, and a lot of discussion. We will also think through ways to deal with the problems that arise in a class, especially a literature class that employs discussion. For example, how do you prevent plagiarism—but treat it if it happens? How do you make sure students are doing the reading—without creating a punitive atmosphere? How do you defuse antagonisms or respond to student apathy? What do you do on the first day of class? How do you create a classroom environment that allows everyone to speak? How do you present literary texts that raise sensitivities concerning gender, race, ethnicity, taboo language, or sexuality? How do you maintain flexibility while pursuing your plan in a discussion-based class? Our answers to even the most practical questions can help us understand our aims and desires as teachers.

ENG 695/MLL 621  Digital Humanities: Theory, Method, Critique  
Lindsay Thomas / Allison Schifani  
Section 1J, Mon., 5:00-7:30 (Merrick Bldg.)

Description: This class will provide an introduction to the theory and practice of the digital humanities from a literary and cultural studies perspective. It will introduce major types of digital humanities work and central debates and concerns in the field. It will also focus on methodology, asking not only how digital technologies and techniques are changing research methods in literary studies and the humanities more broadly, but also on what the value of such changes is (or isn’t). Students will have significant input into the materials we read and discuss in the last half of the semester, but major topics for discussion will include: points of intersection between the digital humanities, digital media studies, and science and technology studies; the relationship of the digital humanities to “theory;” what constitutes “data” in the humanities; the logic of quantification; methods of text analysis; and the digital humanities and academic labor.

While the first half of the semester will follow a more traditional seminar format, the second half will center on project development and hands-on work. Students will form small groups and develop a draft grant proposal for a digital humanities project (students can also work individually on this if they prefer). Readings in this half of the semester will be determined by individual student interest and the needs of the project.

The course is open to students across the humanities. No experience in the digital humanities or with digital tools or methods is required. Students with experience in the digital humanities, including previous graduate-level course work, are also welcome in the course. In this case, should they have a project underway, they may continue to develop it in consultation with the instructors. Additional changes to their assigned reading may also be done under the advisement of instructors.

Requirements: Assignments for this course will include an annotated bibliography of digital humanities research related to each student’s interests/project; a mini-lecture to the class on one work from that bibliography; a draft grant proposal for a digital humanities project (8-10 pages, done individually or in a small group); and a short research paper that provides a critical analysis of a specific tool or method in the digital humanities (8-10 pages).