Graduate Courses

Spring 2016

Department of English

University of Miami

ENG 601 Creative Writing: Fiction III
Manette Ansay Section 41, Fri., 9:30-12:00

This graduate-level fiction workshop is a requirement for fiction candidates who have been admitted to our nationally recognized MFA program through a rigorous selection process. No other students will be admitted, either for credit or as auditors. The primary focus of the workshop will be on writing generated by its members. Supplemental readings of published works by contemporary writers may also be assigned. Additional requirements include punctuality, attendance, creative springboards, and technically-based descriptive critiques of peer work. A final portfolio of 50 revised pages, plus a self-evaluation, are also required.

No textbook required.

ENG 602 Creative Writing: Poetry II
Jaswinder Bolina Section 4K, Wed., 6:25-8:55

Our aim is to get all of you to write as much as possible, to write with abandon, to write without self-consciousness, to write poems more daring and sophisticated than any you've written before…and then revise them until they're as well-crafted as they are daring and sophisticated. In addition to writing your own poems, we'll read and discuss a sizeable list of required texts. The books in that list are all written by living poets and have all either received substantial critical praise or garnered a large readership, both, inside and outside of MFA-land. We'll study how these books are crafted and try to understand why they're so well-received. Finally, we'll work on your ability to think, speak, and write about poetry by taking a deliberate, analytic approach to the workshop of your poems. I expect each of you to delve deeply into the consideration and critique of your classmates' work. In doing so, you'll not only help each other write more interesting and accomplished poems, you'll also improve your ability to critically appraise your own work en route to hopefully become your own best editor.

ENG 605 Forms in Fiction: The Parallel Novel
Chantel Acevedo Section 41, Mon., 9:30-12:00

This course will investigate the parallel novel (sometimes called the reimagined classic) in American fiction. The parallel novel is a book that takes its inspiration from another text. The novel's structure can mirror the original text, take place within that plot, offer a different perspective, or fill in a story. Quite often, authors of parallel novels are also engaging with a kind of narrative justice, offering up perspectives from marginalized characters.

We will study the techniques used in contemporary parallel novels that are written from within the framework of well known classics.

Students will give a 15 minute presentation on a parallel novel, and write a 15-20 page piece of short fiction that attempts this technique.

Required Texts: *Wide Sargasso Sea* by Jean Rhys, *Lavinia* by Ursula K. LeGuin, *The Songs of Kings* by Barry Unsworth, *The Penelopiad* by Margaret Atwood, *Grendel* by John Gardner, *March* by Geraldine Brooks, *Finn* by John Clinch

ENG 620 **Shakespeare and "Science"**
Jessica Rosenberg **Section 41, Wed., 9:30-12:00**

During Shakespeare's lifetime, the word "scientist" did not exist. Nonetheless, the plays and poems of Shakespeare and his contemporaries grapple in complex ways with what it means to understand and inhabit the natural world. In this course, we will explore the productive relation of literary art and early modern "science" through the examination of several of Shakespeare's works, the prose and drama of his contemporaries, and an immersion in their critical and historical context. Our challenge will be to bring together two archives derived, on the one hand, from our close readings of early modern texts that treat the natural and physical world, and, on the other, through theoretical and methodological questions raised by recent work in science studies and the history of science.

In the first part of the seminar, we will consider the political and aesthetic conditions shaping discussions of the physical world in early modern England – in particular, asking who had access to this kind of knowledge, and what were the forms and genres in which it was disseminated. To explore these questions, we will read a broad interdisciplinary range of materials, drawn from prose, poetry, and drama; classical sources; natural history; and popular works on astrology, magic, horticulture, husbandry, and medicine. Second, while interest in science and the environment has spurred much recent literary research, we will ask what it means to bring contemporary concerns (often of urgent modern-day import) to bear on a very different historical and cultural context. What does it mean to say our object of study is 'science'? Might the anachronism of the term give us any conceptual leverage on the literature of early modern England? Throughout the course, we will consider what particular purchase the literary offers onto the history of science and, in turn, how modern and early modern ecological thought might offer us fresh insight into Shakespeare's literary art.

By the end of the semester, members of the class will: develop their own research questions; give short presentations on those questions and their developing archive of literature and science; and write a final research paper.

ENG 645 **Victorian Poetry and Prose**
Robert Casillo **Section 5O, Thur., 9:30-12:00**

Description: This course introduces the student to most of the major Victorian poets and prose writers: among the former, Tennyson, Browning, Arnold, Rossetti, Swinburne, and Hopkins; among the latter, Macaulay, Carlyle, Arnold, Mill, Ruskin, and Pater. In its treatment of poetry, the course will emphasize close textual analysis yet will not skirt the issue of the relation of each poet to his Romantic precursors and to the spirit of his own age. The rest of the course will concentrate chiefly on the Victorian prose writer as "sage" or "prophet," a literary role which emerged in the Victorian period as a direct response to the widespread awareness of the age as one of rapid "transition" and massive crisis. Discussion of the prose will examine not only such literary devices as satire, emblem, irony, and the grotesque, but the relationship between the sage and key issues in society, religion, history, and politics. The course will consist mainly of lectures but questions are always welcomed. A long paper is required in which the student is expected to combine skills in analysis and research.

Textbooks: Victorian Poetry and Poetics, ed. Walter Houghton and Robert Strange
(Houghton Mifflin)
Prose of the Victorian Period, ed. William Buckler
(Riverside Press)
Idylls of the King and Other Poems, Alfred Lord Tennyson
(Signet, New American Library)

ENG 661 The Early U.S. Novel: Revolution and Recovery
John Funchion Section 44, Fri., 12:30-3:00

Georg Lukács famously argued that the historical romance—one of the most popular genres in the United States—emerged out of the revolutionary climate of the late eighteenth-century Atlantic world. Literary critics have also long insisted that the novel played a crucial role in the formation of the liberal subject. In this seminar we will revisit these fundamental claims by exploring how revolution and other conflicts shaped and were shaped by nineteenth-century U.S. literature. This course addresses pressing questions within the field of U.S. literary and cultural studies concerning the relationship of sovereignty and constitutionalism to the ideas of the individual, the multitude, the people, and the state. We will, moreover, pay particular attention to past and recent efforts to recover what remains the relatively understudied archive of early U.S. novels. In doing so, we will consider whether a broader study of early U.S. novels might radically alter our understanding of U.S. literary history.

ENG 666 Panama Silver, Asian Gold:
Reimagining Diasporas, Archives, and the Humanities

Donette Francis Section 1Q, Tues., 12:45-3:15

This seminar engages graduate students in the use of digital humanities in conversation with traditional historical research methods in literary analysis by examining two often overlooked migrations: the immigration of indentured Chinese and Indians to the Caribbean to prop up the plantation economy after emancipation (1838-1917) and the emigration of people from the Caribbean to Panama to build the railroad and Canal between 1850 and 1914. The significance of these migrations as well as their interrelation has not been recognized. We, however, find ourselves at an exciting historical juncture in regard to understanding the experiences of immigrants and changing the dominant narratives about them. While contemporary Caribbean authors are writing about immigrants, Caribbean literature written during the Canal construction and close to the period of indenture is now becoming available online and through reprints. As importantly, a significant number of archival sources about the migrations-- photographs, newspapers, and first-person narratives— are being digitized and made available. Digital humanities has provided new tools of analysis capable of engaging new quantities of data, such as visualization and data-mining. In this course, we analyze the literary and historical texts in relation to one another, utilizing digital humanities tools. As we do so, we engage in postcolonial and feminist critiques of the colonial archive, the digital archive, and digital humanities, asking, for instance, if the gaps and biases of the colonial archive can be redressed as documents are migrated into digital archives and what role we as scholars might play.

The course makes extensive use of the Digital Library of the Caribbean (www.dloc.com), an open-access digital archive, whose technical hub is at UF, and is a pilot course for inter-collegiate instruction in the digital humanities. It will be taught in collaboration with Caribbean specialists: Leah Rosenberg at the University of Florida, Rhonda Cobham-Sander at Amherst College, and Evelyn O'Callaghan at the University of the West Indies, Cave Hill.

ENG 682 **Contemporary Theory**

Frank Palmeri **Section 1S, Tues., 3:30-6:00**

Animalities

This course will investigate ways in which recent challenges to understanding "animals" and "humans" as separate, fixed, and hierarchical categories are re-orienting current work in literary studies, philosophy, and visual culture. We will read major theoretical and philosophical statements such as: Mary Douglas, *Purity and Danger*; Jacques Derrida, *The Animal that Therefore I Am* and "Eating Well"; Gilles Deleuze and Félix Guattari, *1000 Plateaus* and *Toward a Minor Literature*; Peter Singer, *Animal Liberation*; Bruno Latour, *We Have Never Been Modern*; and Donna Haraway, *The Companion Species Manifesto*; as well as significant writings from before the twentieth century such as Plutarch, *Moralia*; Montaigne, *Apology for Raymond Sebond*; Descartes, *Letters* and *Man*; La Mettrie, *Man a Machine*; and Darwin, *The Origin of Species* and *The Descent of Man.*

We will also read literary works of signal importance in the conversations concerning animalities and humanity, including: Aesop, *Fables*; Ovid *Metamorphoses*; Swift, *Gulliver's Travels*, Book 4; Wells, *The Island of Dr. Moreau*; Kafka, "Report to an Academy"; Coetzee *The Lives of Animals*; and perhaps others; and we will examine issues raised by visual representations of animals in cave paintings (Chauvet and Lascaux), in natural history (Audubon's *Birds of America*), and in contemporary artists such as Walton Ford and Mark Dion, *The Academy of Things*.

Throughout the semester, we will be examining animal-human hybridity, intersection, and metamorphoses; the human use of animals as food, as companions or pets, and as objects of experimentation; the capacity for language, culture, and morality in nonhuman animals; and issues of adequacy and implication raised by any verbal or visual representation of other animals by humans.

There will be weekly 1-pg. responses, two presentations to the seminar, and two 7-8 pg. papers (or one of 7-8 and one of 16-20 pp.).

ENG 692 **Graduate Practicum II: Teaching College Literature**

Thomas Goodmann **Section 47, Mon., 3:15-5:45**

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.