

Habermas's account of the rise of the public sphere to the revolutionary period of mid-seventeenth-century England by situating Civil War-era works by Milton and his contemporaries within the shift, as Habermas defines it, from the "monarchical sphere of courtly publicity" – in which an elite few lay exclusive claim to public "representativeness" – to the development of various autonomous zones – in which a plurality of voices claimed the right to display themselves and their opinions. We will begin by examining the literary and rhetorical strategies that Stuart masques used to argue that only members of the court possessed the "perspective" needed to "see" divine truth. We will then look at a series of autonomous and critical "public spheres" within which non-elites used writing to claim their own visionary forms of religious and political authority: The Separatist church, the Leveller "party," the New Model Army, the godly republican household, and the "republic of letters." Finally, we will look at the way in which Oliver Cromwell's revolutionary Commonwealth used literary culture to establish new, more democratic forms of representative publicity even as it was accused of becoming just another exclusive and tyrannical regime.

ENG 650 *Graduate Fiction Workshop* (4)
T 4:00 - 6:40 Eric Goodman

ENG 651 *Graduate Poetry Workshop* (4)
R 1:00 - 3:40 Annie Finch

ENG 680 *The Politics of Sentimentality in 19th-Century U.S. Women's Writing* (4)
W 1:00 - 3:40 Whitney Womack

The year 2003 marks the 25th anniversary of Nina Baym's groundbreaking work *Woman's Fiction: A Guide to Novels by and about Women in America, 1820-1870*. Although women writers authored three of the five best-selling books in the U.S. during the nineteenth century, twentieth-century literary scholars long embraced Hawthorne's view of the "scribbling women" and dismissed women's writing as sentimental trash. Baym's critical study was among the first to examine nineteenth-century U.S. women's writing seriously, and as a result gave the study of women's writing greater academic respectability. In the last two decades, literary scholars have recovered many forgotten and neglected women's texts, created journals (*Legacy*) and organizations (the Society for the Study of American Women Writers) devoted to the field, and challenged the canon of American literature.

This course will focus specifically on sentimentality in novels, short stories, and narratives by nineteenth-century Anglo- and African-American women writers. The term "sentimental" has often been used pejoratively, a damning label to devalue women's writing. We will attempt to reclaim and redefine sentimentality and to examine the political power of women's sentimental writing. We will pay particular attention to how women's sentimental writing reflected, shaped, and challenged nineteenth-century debates over gender (especially the construction of separate spheres and the cult of True Womanhood), slavery, race, and national identity.

We will read 8-10 primary texts by such writers as Susanna Rowson, Rebecca Rush, Catherine Maria Sedgwick, Susan Warner, Fanny Fern, Susannah Maria Cummins, Harriet Beecher Stowe, Harriet Wilson, Elizabeth Stoddard, Elizabeth Stuart Phelps, Frances Harper, and Pauline Hopkins. In addition, we will read Nina Baym's *Woman's Fiction: A Guide to Novels by and about Women in America, 1820-1870* and Susan K. Harris' *19th-Century American Women's Fiction: Interpretative Strategies*, as well as a packet of critical essays and book chapters.

I expect everyone to participate actively in class discussion and to lead the discussion of one class meeting. You will write two essays: 1) a summary, critique, and annotated bibliography of secondary sources for one of the primary texts on the supplemental reading list, to be copied and distributed to everyone in the class, and 2) a conference-length critical paper. You will also prepare an abstract of your paper and submit it for consideration to an academic conference.

Semester II
January 12 – May 7, 2004

ENG 605
W 11:00 - 11:50

Issues of the Profession

(2)
Morris Young

A weekly forum on issues of the profession, including the fields of literature, composition, and rhetoric, and creative writing. The focus will be on English as an academic profession, but non-academic applications of graduate study will be considered as well. This is a credit/no-credit course, with topics for discussion to be generated by both faculty and students.

ENG 630
R 4:00 - 6:40

Women, Circulation and the Eighteenth-Century Novel

(4)
Allison Hurley

In this course we will trace the various patterns of female circulation—textual, social, geographical, physiological, and imaginative—that permeate the prose fictions of the “long” eighteenth century. Not only did the eighteenth century witness the rise of the first professional female authors, but the circulation of women’s letters, bodies, sentiments, and property also took up an impressive amount of space in the fictions of the day. It will be our task to determine the significance of this intense cultural focus on women’s “motions” within the interpenetrating social and literary histories of the period while paying special attention to that process which has been called “the rise of the novel.” We will approach this task by reading both canonical and lesser-known prose fictions by both male and female authors. We will be complementing our central texts with selections from a variety of contemporary genres (including conduct guides, medical treatises, political debates, and women’s epistolary correspondence) as well as with representative voices from within modern literary criticism and theory.

ENG 640
T 1:00 - 3:40

Teaching the Nineteenth-Century Novelistic Canon with Film

(4)
Dianne Sadoff

In this course we will learn how to think about “the canon,” theorize literary film adaptation, read canonical Victorian fiction, and consider the kinds of pedagogies these texts require a teacher to use. We will read novels, film theory, narrative theory, cultural theory, and practical criticism; we will screen films and discuss modes of close reading and pedagogy appropriate to the Victorian novel, that “loose and baggy monster.” We will focus on reading film as cultural ideology and as situated in particular historical moments, particular local and national settings. We’ll discover that the criticism on literary film adaptation has become sophisticated and highly theoretical; issues in literary film adaptation that we’ll discuss may include fidelity aesthetics, heritage culture, sex and censorship, classic Hollywood narrative, nationalism and national cinema. We’ll also explore modes of identification in reading and spectatorship, notions of Englishness, and gender representation in our two media. Our theoretical readings will help us address questions about, for example, the transformation of public/private spheres through early forms and viewing spaces of cinema; the creation and deployment of gendered spectatorship; the “male gaze” and the narrative image of woman; the intersection of high and “popular” culture; commodity/consumer culture; the economics of cultural production (book publishing and early cinema); homoeroticism and the production of the heterosexual couple in Hollywood film. Our focus throughout this seminar will be the cultural work performed by popular novels and films in two historical moments and national settings, and in two narrative media. Required: one seminar presentation; one long paper; an annotated bibliography of teaching materials for a related undergraduate course; a tentative syllabus and explanation of its pedagogies and principles.

ENG 650 *Graduate Fiction Workshop* (4)
T 4:00 - 6:40 Constance Pierce

ENG 651 *Graduate Poetry Workshop* (4)
W 1:00 - 3:40 David Schloss

ENG 652 *Issues in Creative Writing: Imaginative Writing* (4)
M 4:00 - 6:40 Brian Roley

In this course we will discuss what Gabriel Garcia Marquez calls the “margin of the imagination.” A gap exists between what is dreamed by a writer and what is created within a reader’s mind; the reader must bring something to the creation, to fill the imaginative gap, far more than is the case for the viewer of a film. We will look at some poetry and fiction, as well as some writing in other genres, and investigate how it is that various writers go about provoking an imaginative event in a reader’s (or audience member’s) mind. By looking at how the process can differ between genres, and within them as well, we can become more adept at manipulating the perceptions and expectations and emotions of our readers.

ENG 690 *American Prose After Postmodernism* (4)
R 4:00 - 6:40 Barry Chabot

This will be a course in contemporary American prose. It will have three objectives: (1) to provide something like a survey of some of the more interesting prose written over the last twenty or so years; (2) to ask whether it continues making any sense (assuming, of course, it ever did) to term this work “postmodern”; and (3) to enable participants to develop some expertise in works or issues that engage them.

The seminar will begin by investigating what we mean when we use the term “postmodern.” Accordingly, we shall begin by reading criticism by Perry Anderson, Linda Hutcheon, Fredric Jameson and others to see how they define the term. We shall then read a series of works that seem representative of the current literary scene; finally, we shall read works chosen by participants as the topics of their presentations and final papers.

All participants will be responsible for leading the discussion for about half of one seminar session, will contribute several postings to the seminar listserv, and will write a 15-20 page term paper that will be developed in several required stages over the course of the semester.

The syllabus is likely to include several of the following:

Nicholson Baker, *The Mezzanine* (1988).
John Barth, *The Sot-Weed Factor* (1960).
Judy Blunt, *Breaking Clean* (2002).
Greg Bottoms, *Angelhead* (2000).
Sylvia Brownrigg, *The Metaphysical Touch* (1998).
Don DeLillo, *Libra* (1988).
Percival Everett, *Erasure* (2001).
Denis Johnson, *Jesus’ Son* (1992).
Maxine Hong Kingston, *Tripmaster Monkey* (1989).
Chang-Rae Lee, *Native Speaker* (1995).
Julie Otsuka, *When the Emperor Was Divine* (2002).
George Saunders, *Pastoralia* (2000).
Danzy Senna, *Caucasia* (1998).
Colson Whitehead, *The Intuitionist* (1999).

ENG 694
M/W 4:00 - 6:40

Technical and Scientific Writing

(4)
Janel Bloch

In this course, you will practice specific skills for developing, evaluating, and delivering technical and scientific communications in print and online. A primary goal of the course is to further develop your writing skills through completing technical and scientific communication projects; a secondary goal is to provide you with the opportunity to create examples of your work suitable for your professional portfolio. The course is run partly as a seminar and partly as a workshop so that we can spend time both discussing and applying new knowledge.

ENG 697
T/R 4:00 - 6:40

Information Design

(4)
Michele Simmons

This course focuses on the theories, design principles, and production techniques of effective document design used by technical and scientific communicators in different genre and media. The course aims at helping you plan, design, and produce communications for particular situations and audiences by providing you with practice applying these professional design principles and techniques. Techniques and skills include understanding the principles of visual rhetoric, selecting and using appropriate typeface, choosing and editing appropriate visuals, working with color, and using professional desktop publishing tools for page layout, image editing, and pre-press production. Projects will include developing print and non-print communications.

ENG 699.A
W 10:00 - 10:50

Teaching Workshop for College Composition

(2)
Cynthia Lewiecki-Wilson and Lisa Suter

Required workshop for first-year Graduate Assistant instructors and Teaching Associates. Focus on the inquiry into the theories and practices of composition, with specific attention paid to Miami's own version of first-year composition. Attends also to the practical issues of teaching and the development of a syllabus for the second semester composition course.

ENG 699.B
TBA

Teaching Workshop for Technical and Business Writing

(2)
Jean Lutz

Required of new graduate assistants teaching 313/315. Readings, discussion, practice grading sessions, activities with current graduate (teaching) assistants and practical exercises form the basis of this 2-hour course.

ENG 730
M 4:00 - 6:40

***Composition at "Other" Sites: Basic Writing, Writing Centers,
Writing Across the Curriculum***

(4)
John Tassoni

In this course we will examine how notions of place influence composition pedagogy, and, likewise, how composition pedagogy might shape notions of place, whether the site be a research institution, an open admissions campus, an adult literacy program, a studio workshop, or a one-to-one tutorial. We will focus our attention on the theory and practice of composition in relation to basic writing courses, writing centers, and WAC programs, reading works such as Mina Shaughnessey's *Errors and Expectations*, Bruce Horner and Min-Zhan Lu's *Representing the "Other,"* Elizabeth Boquet's *Noise from the Writing Center*, and Anson and Walvoord's *WAC Casebook*, selections from anthologies like Kinkead and Harris's *Writing Centers in Context* and Bazerman and Russell's *Landmark Essays on Writing Across the Curriculum*, and Sapphire's novel *Push*. We will also read work of theorists like Edward Soja and Douglass Riechert

