

**SUMMER &  
FALL 2019**

English Department

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# **Undergraduate Course Description Booklet**



**@UofMiamiEnglish**

To make sure you take all the courses you need in order to graduate:

**See an advisor every semester.**

English Department faculty will be available for advising beginning Monday, March 25.

To make an advising appointment: [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising)

This website will list all English Department faculty members who are advising this semester. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR) on CaneLink and bring it to your advising appointment.

**REGISTRATION BEGINS:**

Monday, April 8th

**ALL ENGLISH DEPARTMENT COURSES AT THE 200-LEVEL AND ABOVE  
(EXCEPT ENG 208) ARE DESIGNATED AS "WRITING" ("W") COURSES.**

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The following courses offered in **Fall 2019** satisfy the English literature major requirement for a course in literature before 1700: 312 O, 319 E, 382 Q, 384 Q, 430 G

The following courses offered in **Fall 2019** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 450 O, 452 H, 483 D, 491 F

The following courses offered in **Fall 2019** satisfy the English literature major requirement for a course in literature since 1900: 341 C, 375 E, 383 G, 388 U, 495 C

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**ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM:** *Students must enroll in the ENG section for the course to count toward the English major or minor.*

ENG 210 47 = (AMS 339, AAS 290), ENG 210 H = (AMS 322, AAS 290), ENG 210 P and S = (WGS 350), ENG 210 F = (AAS 290), ENG 211 P = (WGS 350), ENG 213 E = (AMS 322), ENG 214 C, F, and G = (AMS 322), ENG 215 Q = (WGS 320), ENG 260 D = (AMS 322, AAS 290), ENG 388 U = (AMS 327), ENG 452 H = (WGS 350), ENG 483 D = (AMS 401), ENG 495 C = (AAS 390)

### **THE MAJOR IN ENGLISH**

Students majoring in English must earn 30 credits in English courses (36 credits for Departmental Honors) and must meet the requirements for one of the tracks described below:

The English Literature Major,  
The Creative Writing Concentration,  
The Concentration in British Literary History, or  
The Women's Literature Concentration.

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

## **ENGLISH LITERATURE MAJOR (*for students who entered UM in Fall 2014 or later*)**

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
2. Five **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be distributed as follows: two courses in literature before 1700; two courses in literature between 1700 and 1900; and one course in literature since 1900. **15 credits**
3. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, **excluding** ENG 208). **12 credits**

**Total: 30 credits**

## **ENGLISH LITERATURE MAJOR (*for students who entered UM between Fall 2012 and Summer 2014*)**

English Literature majors who entered UM between Fall 2012 and Summer 2014 may follow the requirements listed here, or they may follow the major requirements given above (i.e., the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
2. Four **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above. These four courses must be distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**
3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, **excluding** ENG 208). **15 credits**

**Total: 30 credits**

**CREATIVE WRITING CONCENTRATION**  
**(for students who entered UM before Fall 2016)**

Requirements for the Creative Writing Concentration are as follows:

1. **Students who declare a major in English with a Creative Writing Concentration should meet with the Director of Creative Writing.**
2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>
	ENG 404 (to be taken twice) <b>or</b>	
	ENG 404 (taken once) plus ENG 408	<b>6 credits</b>
Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>
	ENG 406 (to be taken twice) <b>or</b>	
	ENG 406 (taken once) plus ENG 408	<b>6 credits</b>
3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
4. Four more **literature** courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
5. One more **literature** course numbered 200 or higher. **3 credits**

**Total: 30 credits**

**ENGLISH MINOR**

The student minoring in English completes, with a grade of C- or better in each course and an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition. The 15 credits must be distributed as follows:

1. One **literature** course at the 200-level;
2. A second **literature** course, at either the 200- level or the 300-level;
3. A third **literature** course, at the 400-level;
4. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, *excluding* ENG 208).

**ENGLISH MINOR IN CREATIVE WRITING (*New requirements, for students who enter UM in Fall 2016 or later.*** All other students may choose to follow these requirements for the Creative Writing minor, or they may follow the old requirements listed below.)

Students may declare the minor in English with a Concentration in Creative Writing through their College. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. Two additional creative writing courses, to be taken after ENG 209 and chosen from one of the following three tracks:
  - ENG 290, followed by ENG 390 (fiction track)
  - ENG 292, followed by ENG 392 (poetry track)
  - ENG 290 and ENG 292, taken in either order (mixed-genre track)
3. One ***literature*** course at the 200-level;
4. One ***literature*** course at the 300-level or above.

**ENGLISH MINOR IN CREATIVE WRITING (*Old requirements, for students who entered UM before Fall 2016.*** These students may also choose to follow the new requirements for the Creative Writing minor listed above.)

Students may declare an English minor in Creative Writing through their school or college. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. One literature course at the 200-level, excluding ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One literature course at the 300-level or above.

## CONCENTRATION IN BRITISH LITERARY HISTORY

Requirements for the Concentration in British Literary History are as follows:

1. ENG 211 and 212. **6 credits**
2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:  
  
One course on Shakespeare;  
One course on the history of criticism or literary theory;  
Two additional courses in British literature (or a combination of British and other literatures) before 1800;  
Two additional courses in British literature (or a combination of British and other literatures) after 1800;  
Two electives.  
**24 credits**
3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with a departmental advisor.

**Total:**

**30 credits**

## WOMEN'S LITERATURE CONCENTRATION

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. Students considering this concentration may want to take a special Women's Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. ENG 215. **3 credits**
2. Four **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**
3. Five additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**

4. Three of the courses in 2 and 3, above, must be chosen from the following: ENG 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) that is combined with a course in Women's and Gender Studies (WGS).

**5. Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser.

**Total:            30 credits**

### **DEPARTMENTAL HONORS IN LITERATURE**

Students interested in seeking Departmental Honors in English should consult the Director of Undergraduate Studies in English, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses and a 3.3 average overall. In addition to fulfilling the requirements for the English Literature Major, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

**Total:            36 credits**

### **DEPARTMENTAL HONORS IN CREATIVE WRITING**

Students interested in seeking Departmental Honors in Creative Writing should consult the Director of Creative Writing, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses (including courses in creative writing) and a 3.3 average overall. In addition to meeting the requirements for the Creative Writing Concentration, the candidate for Departmental Honors must:



1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. Receive for the thesis a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.
4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

**Total:            36 credits**

### **DEPARTMENT HONORS IN WOMEN'S LITERATURE**

Please see the requirements listed at the English Department Web site:  
[www.as.miami.edu/English/undergraduate](http://www.as.miami.edu/English/undergraduate).

### **THINKING OF WRITING A SENIOR THESIS IN LITERATURE OR A SENIOR CREATIVE WRITING PROJECT?**

If so, see the Director of Undergraduate Studies (or the Director of Creative Writing, if appropriate) before the end of your junior year. Do not sign up for independent study or for senior thesis without the approval of the faculty member who will be supervising your work.

### **THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS**

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is ordinarily devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

## **GETTING STARTED**

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for ENG 497.

## **THE THESIS**

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

**SUMMER SESSION A**  
**(May 20<sup>th</sup>-June 28<sup>th</sup>)**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Elizabeth Oldman**

**Section C, MTWRF 11:40-1:05**

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English Poetry, Shakespeare's *Othello*, Milton's *Paradise Lost*, and a selection of poetry by Marvell. This course encourages students to become careful, critical readers of the literary past, and to consider to what extent, and in what ways, works of various origin and genre can be seen to be in conversation with each other across centuries and across cultures. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness. Requirements: Class attendance and participation; informal take-home writing assignments; two essays; a midterm and final examination.

**CREATIVE WRITING**

**ENG 209**  
**Maeve Holler**

**Section E, MTWRF 2:50-4:15**

This is an introductory course in creative writing that will explore the depths of poetry, fiction, and hybrid genres. In essence, the course will interrogate the differences between genres, conceptualizations of craft, and the social importance of writing. Our readings will examine creative writing as a tool of necessity in our current moment, as well as its power to endure across generations. The writing we will do in English 209 will help us foster our own voices in comparison to other more established authors.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

**ENGLISH LITERATURE I**

**ENG 211**  
**Elizabeth Oldman**

**Section D, MTWRF 1:15-2:40**

This course offers a study of poetry, prose, and drama from the early medieval period through the eighteenth century in England, with an emphasis on literary expression and socio-political context. We begin by reading Old English verse, including Caedmon's Hymn, *Dream of the Rood*, and *The Wanderer*, as well as the medieval epic *Beowulf*. We then turn

**SUMMER SESSION A**  
**(May 20<sup>th</sup>-June 28<sup>th</sup>)**  
**(continued)**

our attention to Renaissance England, a place of rapid advancement and expansion. Propelled by the humanist belief that his rational consciousness empowered him to shape his world and make of it what he wished, sixteenth and seventeenth-century man established an effective central government, discovered and explored uncharted territories, invented a printing press, and engaged in various forms of scientific experimentation. We analyze how the literature of this period reflects this spirit of innovation, and simultaneously reveals a sense of dislocation brought on by momentous change. We explore More's *Utopia*, Shakespeare's *Othello*, poetry by Donne, Herbert, and Jonson, Milton's *Areopagitica* and *Paradise Lost*, and finally Pope's *Rape of the Lock*, in the context of popular philosophical and political tracts of the period, including Machiavelli's *The Prince* and Hobbes' *Leviathan*, and in conjunction with works which seek to evidence cosmological advancement, such as Galileo's *Discoveries and Opinions*.

**Requirements:** Class attendance and participation; informal take-home writing assignments; two essays; a midterm and final examination.

**WRITING AUTOBIOGRAPHY**

**ENG 408**  
**Mia Leonin**

**Section F, MTWRF 4:25-5:50**

This is an advanced creative writing workshop. Students will read and discuss contemporary memoir and personal essays with an emphasis on US-based writers of color. Students will delve into memory, personal history, and cultural identity while making meaningful connections to the world at large. We will pay special attention to form, exploring the personal, segmented, lyric, and collage essay forms. Students will also gain hands-on experience conducting archival research in the Richter Library's Special Collections and Cuban Heritage Collections. The course will culminate in a bookmaking workshop and a reading of original student work.

## **SUMMER SESSION B (July 1<sup>st</sup>-August 9<sup>th</sup>)**

### **CREATIVE WRITING**

**ENG 209**  
**Christina Drill**

**Section S, MTWRF 1:15-2:40**

What makes a story or a poem "good"? Why do some poems make you shiver while others do not? Why do you walk around thinking about the ending of a certain short story for years, but forget about another story the moment you're done reading it? In this class we will read canon and contemporary short stories and poetry to figure out the foundations supporting an effective piece of creative writing, learn to speak in terms of form and craft, and write and workshop our own poems and stories.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

### **ENGLISH LITERATURE II**

**ENG 212**  
**Peter Schmitt**

**Section T, MTWRF 2:50-4:15**

A survey course in poetry and fiction through the Romantic, Victorian, and later (20th – 21st C.) periods. Writers to be considered include Blake, Wordsworth, Coleridge, Keats, Robert Browning, Mary Shelley, Hardy, Eliot, Joyce, Yeats, Auden, Larkin, Trevor, Heaney, and Walcott.

**Requirement:** Three essays, equally weighted.

### **AMERICAN LITERATURE II**

**ENG 214**  
**Peter Schmitt**

**Section R, MTWRF 11:40-1:05**

A survey course in the development of American literature from the mid-19th C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems "work" on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Chesnutt, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, and Wolff. Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

**SUMMER SESSION C**  
**(May 20<sup>th</sup>-August 9<sup>th</sup>)**

**BLACK FILM MATTERS:**  
**Race and Representation in American Cinema**

**ENG 395**  
**Patricia Saunders**

**Section G, MW 6:00-7:50**

This course will examine the representation of race in American cinema.

## FALL SESSION

### WORLD LITERARY MASTERPIECES I

**ENG 201**  
**Robert Casillo**

**Section B, MWF 9:05-9:55**

This course introduces the student to some of the great works of Western literature from the age of Homer to the later Renaissance in England. Among the authors treated will be Homer, Sophocles, Euripides, Virgil, Dante, Shakespeare, Cervantes, and Milton. The approach ranges from textual analysis to historical, sociological, and anthropological criticism. The student will be invited to view each work both as a specifically literary artifact, and thus as an object of purely literary investigation, and also as the product of historical and social forces. Although a good portion of each class will consist of lectures, questions and class discussions are encouraged. Students will be expected to write a long paper in which they will have the option of emphasizing either literary analysis or research or some combination of the two methods.

**Text:** *The Norton Anthology of World Masterpieces*, Vol. I., 7th Edition

### INTRODUCTION TO CREATIVE WRITING

**ENG 209**  
**Caitlin Andrews**

**Section S, TR 3:30PM - 4:45PM**

*"There is something delicious about writing the first words of a story. You never quite know where they'll take you."* - Beatrix Potter

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality." A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, musicians are) through the deliberate and persistent practice of discipline. The in-class writing workshop will help students better understand the art of revision and the skill of giving others constructive feedback. This section of English 209 is uniquely designed to be the inclusive of students from multi-lingual and multi-cultural backgrounds, to foster a community of writers interested in learning more about others and themselves. Students are encouraged to dip deeper into the linguistic well of their unique culture, history, and interests to produce innovative and meaningful work.

### INTRODUCTION TO CREATIVE WRITING

**ENG 209**  
**Clayre Benzadón**

**Section B, MWF 9:05-9:55**

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading for inspiration and points of entrance into our own work. We

will, in effect, “imitate toward originality.” This section of English 209 is uniquely designed for bilingual and multilingual students. In addition to English, the multilingual creative writing model encourages students to draw from a second language as well as other linguistic registers such as regional dialects, slang, and subject-specific terminology. Students are encouraged to dip deeper into the linguistic well of their unique culture, history, and interests to produce innovative and meaningful work.

### **INTRODUCTORY CREATIVE WRITING THROUGH A POLITICAL LENS**

**ENG 209**  
**Maria Esquinca**

**Section G, MWF 2:30-3:20**

This is an introductory course in writing poetry and fiction with a focus on political poetry and fiction. In this class you will develop an understanding of craft through readings that tackle topics like class, racism, and immigration. We will use analysis and critique to understand the devices writers use to create their work. You will spend a considerable amount of time writing, revising, and developing your own voice. A central component of this class will require peer collaboration through group discussions and in-class workshops. Through this process you will learn what it’s like to have a writing community, and how essential it is to develop your own work.

### **INTRODUCTION TO CREATIVE WRITING**

**English 209**  
**Mia Leonin**

**Section 41, W 9:30-12:00**  
**Section H1, MW 3:35-4:50**

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.” This section of English 209 is uniquely designed for bilingual and multilingual students. In addition to English, the multilingual creative writing model encourages students to draw from a second language as well as other linguistic registers such as regional dialects, slang, and subject-specific terminology. Students are encouraged to dip deeper into the linguistic well of their unique culture, history, and interests to produce innovative and meaningful work.

### **INTRODUCTION TO CREATIVE WRITING**

**ENG 209**  
**Paula Miranda**

**Section 1Q, T 12:30-3:00**

This is an introductory course in writing, poetry, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will study existing works as models for our own writing. This section of English 209 will emphasize drawing from our own interests, experiences, narratives, histories, and mythologies as potential starting points for our work. In addition to turning inward for inspiration, this course encourages students to take note of the world around them, reflecting on what it means to



write at this particular place and time in history. Finally, students will be asked to consider what it means to “create dangerously.”

## **INTRODUCTION TO CREATIVE WRITING**

**ENG 209**  
**David Sanchez**

**Section O, TR 9:30-10:45**

Analysis and writing of short stories and poems. Cannot be taken for credit only.

## **HOUSING IN THE BLACK LITERARY IMAGINATION**

**ENG 210/AMS 339/AAS 290 (combined course)**  
**Donette Francis**

**Section 47, W 3:15-5:45**

*How (does) a dispossessed people, a disenfranchised people, a people without orthodox power, view the cities it inhabits but does not have claim to? - Toni Morrison*

Where one lives determines quality of life conditions such as schools, employment, healthcare, services and food, hence homeownership has been a defining feature of the American Dream. Given the legacy of slavery, the politics of homeownership has been central to imaginings of Black freedom in the Americas. This course examines classic African American & Caribbean-American narratives that address issues of Black housing (sharecropping, farming, urban tenements and suburban houses) for what they suggest about Black mobility or immobility, security and surveillance as well as the perils and promises of the quest for home. Key themes: vulnerable cities, racial segregation, redlining, subprime lending, gentrification, the black middle-class, inheritance and intergenerational memory. While the classic black housing narratives are set in Pittsburgh, Chicago and New York, this semester we will use the city of Miami as our lab to think about how course themes materialize in the neighborhoods of Coconut Grove, Overtown, Little Haiti, and Liberty City. In addition to weekly assigned readings and unannounced quizzes, students will do a debate presentation, follow stories of one Miami neighborhood for a sight and sight project, write midterm and final essays. We will also have guest lecturers from local intellectual communities.

## **THE HARLEM RENAISSANCE AND ITS AFTERPARTIES**

**ENG 210/AMS 322/AAS 290 (combined course)**  
**Marina Magloire**

**Section H, MW 3:35-4:50**

When Harlem was in vogue during the 1920s and 1930s, millions of dreamers, thrill-seekers, and wanderers flocked to the same few blocks of New York City. Following the blare of jazz bands and the shuffle and stomp of dancer's feet, Americans of all races came to Harlem in order to experiment in living more freely and joyfully. The constellation of publications, performances, and encounters labeled the “Harlem Renaissance” as not just a historical time period, however. In this class, we will approach the Harlem Renaissance as an artistic movement unbounded in space and time, echoing beyond 1920s Harlem into the dancehalls of Paris, into late-night/early-morning restaurants serving chicken and waffles,

and into the aesthetic visions of musicians like of Donald Glover and Janelle Monáe. Far from being the sole legacy of writers and intellectuals like W.E.B. Dubois and Alain Locke, this tumultuous period in African American history was also crafted by a vibrant cast of poets, chorus girls, blues singers, students, heiresses, teachers, dancers, cooks, and nurses.

**Requirements:** Class attendance and participation; presentation; two 3-5 page essays (revision is mandatory for first essay); final project.

**LITERARY THEMES AND TOPICS:  
Science, Magic, and Medicine in Early Modern Literature**

**ENG 210**  
**Elizabeth Oldman**

**Section O, TR 9:30-10:45**  
**Section R, TR 2:00-3:15**

This course examines war and retreat from war as gendering activities which serves to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of "manhood." More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of [Dalí](#), [Tanguy](#), [Ernst](#), [Magritte](#), [Miró](#), Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

**Prerequisite:** ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:  
War and The Fashioning of Gender**

**ENG 210/WGS 350 (combined course)**  
**Elizabeth Oldman**

**Section P, TR 11:00-12:15**  
**Section S, TR 3:30-4:45**

British historian Herbert Butterfield has argued that the emergence of modern science between 1450 and 1700 "outshines everything since the rise of Christianity and reduces the Renaissance and Reformation to the rank of mere episodes, mere internal displacements within the system of medieval Christendom" (*The Origins of Modern Science*). This course seeks to investigate some of the ways in which this momentous shift informs early modern literature and looks at some of the ways in which literary and rhetorical practices shape the presentation of science. Our aim is to understand what is frequently called "the Scientific Revolution" in the context of other forms of belief, such as religion and magic, and transformations in Renaissance society at large. What was "revolutionary" about early modern innovations in the sciences? How did the sciences become a central aspect of public life? How can we define the correlation--intellectual, cultural, and social-- between "magical" forms of thinking and "modern science"? How might we gain a more comprehensive

understanding of the historical situation that produced witches, witchcraft, and the occult sciences? Studying works by Bacon, Burton, Drayton, Donne, Erasmus, Galileo, Herrick, Milton, and Shakespeare, as well as medical illustrations and anatomical drawings by da Vinci, Michelangelo, and Vesalius, we explore literary representations of replacement of Ptolemy's geocentric cosmology with the Copernicus's heliocentric system; the invention and first use of gunpowder and related technology; the management and treatment of bubonic plague, leprosy, syphilis, and melancholia; revenge and retaliation in the form of poisoning and torture; alchemical solutions and herbal healing, as well as various supernatural manifestations--pacts with demons, accusations and persecutions of witches, hauntings by ghosts and apparitions.

**Requirements:** Class attendance and participation; informal take-home writing assignments; two essays; a midterm and final examination.

### **LITERARY THEMES AND TOPICS: Introduction to Caribbean Literature**

**ENG 210/AAS 290 (combined course)**  
**Patricia Saunders**

**Section F, MWF 1:25-2:15**

Literary analysis and practice in critical writing through the study of selected works; themes and topics vary by semester.

### **ENGLISH LITERATURE I**

**ENG 211**  
**Eugene Clasby**

**Section C, MWF 10:10-11:00**

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

**Requirements:** There will be two essay examinations and three short papers.

### **ENGLISH LITERATURE I: Gender and Sexuality in Medieval and Renaissance Literature**

**ENG 211/WGS 350 (combined course)**  
**Pamela Hammons**

**Section P, TR 11:00-12:15**

Many well-known medieval and Renaissance literary texts foreground matters of love, desire, and sexuality. Chivalric romances intertwine stories of combat with tales of courtly love; medieval mysticism theorizes desire between human believers and the divine; Petrarchan sonnets dissect the intense, vacillating emotions and turbulent psychological

states associated with unrequited love; Renaissance comedy stages the eroticism of mistaken identities and crossed purposes. As we will see in this course, the diversity and complexity of early English representations of love, desire, and sexuality deeply challenge today's assumptions about past literatures. For example, what does it mean when two medieval knights merrily (and repeatedly) kiss one another? How are we best to understand a medieval housewife and mother who is publicly scorned and threatened by Church leaders for her conversion to earthly celibacy and her erotically charged relationship with Christ; does her manner of loving Christ make her queer? Perhaps most famously, what are we to make of Shakespeare's frequent portrayal of homoerotic desire to increase the emotional intensity of his verse and the delightful complications of his plots? Does it make sense to refer to straights, gays, lesbians, bisexuals, homosexuals, heterosexuals, or queers in medieval and Renaissance England?

This course will survey medieval and Renaissance literature by male and female writers, including the anonymous "Gawain" poet, Geoffrey Chaucer, Margery Kempe, William Shakespeare, John Donne, Margaret Cavendish, and Katherine Philips. We will become familiar with specific genres such as the spiritual autobiography, chivalric romance, fabliau, erotic epyllion, Petrarchan sonnet, Shakespearean comedy, metaphysical verse, seventeenth-century prose romance, and closet drama.

## **ENGLISH LITERATURE II**

**ENG 212**  
**Peter Schmitt**

**Section D, MWF 11:15-12:05**

A survey course in poetry and fiction through the Romantic, Victorian, and later (20th – 21st C.) periods. Writers to be considered include Blake, Wordsworth, Coleridge, Keats, Robert Browning, Mary Shelley, Hardy, Eliot, Joyce, Yeats, Auden, Larkin, Trevor, Heaney, and Walcott.

**Requirement:** Three essays, equally weighted.

## **ENGLISH LITERATURE II**

**ENG 212**  
**Catherine Judd**

**Section R, TR 2:00-3:15**

This course is a survey of British and Irish literature from the 1790s to the present day. We will look at a variety of creative genres including novels, poetry, nonfiction prose, screenplays, and plays. Writers we will consider may include Jane Austen; Charles Dickens; the Romantic poets; Alfred, Lord Tennyson; James Joyce; Oscar Wilde; and Charles Algernon Swinburne. We will also be viewing several British and Irish films including Danny Boyle's "Trainspotting"; Mike Hodges' "Get Carter" (1971); and Nicholas Roeg's "The Man Who Fell to Earth" (1976).

**Requirements:** The equivalent of three 5-7 page essays. Mandatory attendance and participation.

## AMERICAN LITERATURE I

**ENG 213/AMS 322 (combined course)**  
**Joseph Alkana**

**Section E, MWF 12:20-1:20**

This course is designed to help you understand pre-Civil War U.S. literature and its relationships to cultural, social, and intellectual developments. The readings should enhance your enjoyment and comprehension of literature by improving your analytic skills. We will read fiction, non-fiction, and poetry by such writers as Anne Bradstreet, Benjamin Franklin, Ralph Waldo Emerson, Edgar Allan Poe, Rebecca Harding Davis, and Walt Whitman. In addition, we will read Nathaniel Hawthorne's The Scarlet Letter, Frederick Douglass's classic slave narrative, Harriet Beecher Stowe's Uncle Tom's Cabin, and short fiction by Herman Melville. Throughout the semester, we will discuss concepts arising in the literature that remain important today, such as visions of the ideal American society. You will have the opportunity to develop your thoughts about the literature in several short writing assignments, a pair of essays, and a final examination.

**Texts:** Giles Gunn, ed., Early American Writing; Nathaniel Hawthorne, The Scarlet Letter; Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave; Harriet Beecher Stowe, Uncle Tom's Cabin, and Herman Melville, Billy Budd, Bartleby, and Other Stories; additional works will be available on Blackboard.

## AMERICAN LITERATURE II

**ENG 214/AMS 322 (combined course)**  
**Peter Schmitt**

**Section C, MWF 10:10-11:00**  
**Section F, MWF 1:25-2:15**  
**Section G, MWF 2:30-3:20**

A survey course in the development of American literature from the mid-19th C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems “work” on their own, and how they speak to us today.

Writers studied include Whitman, Dickinson, Chesnutt, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, and Wolff.

**Requirement:** Three take-home essays, equally weighted.

## ENGLISH & AMERICAN LITERATURE BY WOMEN

**ENG 215/WGS 320 (combined course)**  
**Kathryn Freeman**

**Section Q, TR 12:30-1:45**

This course surveys women writers from the twelfth century to the present. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will trace a female literary legacy that contributes to and challenges established historical categories. We will study their representations of identity vis-à-vis the changing expectations for women,

including such influences as the developing relationship of women's writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

**Requirements:** Three short papers, participation in discussions, midterm, and final exam.

**Texts:** *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3<sup>rd</sup> Edition. *The Wide Sargasso Sea*. Jean Rhys (Norton; "bundled" with the anthology). Supplementary materials (through Blackboard)

## **ADVANCED PROFESSIONAL COMMUNICATION**

### **ENG 230**

**Danielle Houck**

**Section F, MWF 1:25-2:15**

**Section H, MW 3:35-4:50**

**Section J, MW 5:00-6:15**

**Section P, TR 11:00-12:15**

**Kimberly McGrath Moreira**

Students learn appropriate rhetorical strategies to produce all forms of professional and technical writing (e.g. employment documents, internal and external communication, formal and informal proposals), as well as professional use of social media and communication in the digital environment. Through real-world examples, the course underscores the value of clear, correct, and visually-appealing professional writing in a variety of contexts. With an eye to their own professional development and employment, students analyze, evaluate, and synthesize information from a variety of sources and perspectives. This course emphasizes the use of technology for planning, composing, and editing documents with attention to effective design and presentation, both written and oral. By examining and evaluating ethical issues inherent to professional communication, students also act as critics and editors, developing a sense of professionalism to be continued throughout their careers.

## **ADVANCED WRITING FOR PEOPLE AND SOCIETY**

### **ENG 232**

**Susan Leary**

**Section S, TR 3:30-4:45**

ENG 232 is an advanced writing course designed to fit broadly into the People & Society area of knowledge and to provide instruction in communication and critical thought that is relevant and beneficial for students of any major or minor. While all disciplines maintain specific methods to classify identity, culture, behavior, change, and emotion, we will seek to be intellectually egalitarian, exploring such matters in ways that preserve the integrity of both English and the Humanities as well as the Social Sciences. To do so, we will re-imagine what constitutes the context and content our lives by thinking about experience in terms of its lived reality—the real, on-the-ground, visceral, messy, challenging, transcendent, moving, joyous, spontaneous, wowing, often small "stuff" of life. What moments of everyday existence, for example, have we perhaps ignored as worthy of consideration of how people, society, and self are structured? What emotions might be experienced, even co-experienced, in such moments? In understanding the subtleties of interaction, how can we then begin to capture what is essentially human, daily, or universal? Such an approach

is significant because it favors highly nuanced, personalized versions of social schemas, providing students with opportunities for deep reflection on how people work, both individually and collectively, in ways that extend beyond traditional academic discourse.

## **ADVANCED WRITING FOR STEM**

**ENG 233**  
**April Mann**

**Section G, MWF 2:30-3:20**

This course demonstrates that writing is an integral part of the scientific process, and STEM students and researchers should be adept in communicating their ideas. Students will learn how to effectively and persuasively present scientific and technical knowledge to both specialist and non-specialist audiences. They will examine and practice the discourse conventions of writing used in science, technology, engineering, and mathematics, and why specific genres are used to meet appropriate purposes, contexts, and audiences. In this course, students will analyze and produce a variety of texts to develop a stronger understanding of the rhetorical work scientific texts perform.

## **LITERATURE AND MEDICINE**

**ENG 240**  
**Tassie Gwilliam**

**Section E**  
**MWF 12:20-1:10**

Even in eras when doctors were more likely to kill than cure, physicians' knowledge of the secrets of life and death made them appealing heroes—and villains—for writers. Patients, too, and even disease itself have offered writers an avenue to explore ultimate questions. In this course we will examine medicine as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts, including a graphic memoir. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, at patients facing death, and at the conflict between different forms of medicine. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

### **Texts (tentative):**

Lisa Sanders, *Every Patient Tells a Story*; Leo Tolstoy, *The Death of Ivan Ilyich*; Henrik Ibsen, *An Enemy of the People*; Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan); Pat Barker, *Regeneration*; David Small, *Stitches: A Memoir*; Jean-Dominique Bauby, *The Diving Bell and the Butterfly*; Atul Gawande, *Complications: A Surgeon's Notes on an Imperfect Science*; and poetry by Sylvia Plath, Dannie Abse, Jo Shapcott, Jane Kirwan, John Keats

**Requirements:** Regular attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with one required revision; and final essay exam.

## INTRODUCTION TO AFRICAN AMERICAN LITERATURE

**ENG 260/AMS 322/AAS 290 (combined course)**  
**Anthony Barthelemy**

**Section D, MWF 11:15-12:05**

We will explore all the major genres of literary output by African American authors. Our focus will be on the aesthetic ambitions of each work and how the authors accommodate important political questions within the confines and conventions of the artistic endeavor. We will examine how the authors explore gender, sexuality, race and racial identity among other relevant topics that shape their engagement with their audiences.

**Texts:** *12 Million Black Voices* by Richard Wright; *The Bluest Eye* by Toni Morrison; *Of Love and Dust* by Ernest Gaines; *Passing* by Nella Larsen; *A Raisin in the Sun* by Lorraine Hansberry; *Fences* by August Wilson. We will also read selected poetry most of which is available on the internet.

**Requirements:** Each student will write two 750-1000-word papers, and a longer research paper of 1250-1750 words. There will also be a final examination.

## BEGINNING FICTION WORKSHOP

**ENG 290/219 (combined course)**  
**Amina Gautier**  
**Christina Drill**

**Section P, TR 11:00-12:15**  
**Section H, MW 3:35-4:50**

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

This writing-intensive course meets requirements for creative writing majors and minors. ENG 290/219 may not be taken concurrently with another creative writing workshop.

## BEGINNING POETRY WORKSHOP

**ENG 292/219**  
**Maeve Holler**

**Section B, MWF 9:05-9:55**

**This writing-intensive course meets requirements for creative writing majors and minors. ENG 292/219 may not be taken concurrently with another creative writing workshop.**

In this course, students will refine their craft in poetry through frequent workshops, collaborations, writing exercises, and a diverse cast of contemporary readings. In essence, this course will guide students through generating new work, revising carefully, and placing themselves in conversation with more established authors. We will examine different genres, forms, and techniques for writing poetry. A goal of this course is providing students



with the opportunity to produce new work and to help them interrogate how their work operates within the literary community.

**Requirements:** Class attendance and participation; regular writing assignments, including in-class writing; frequent poetic and critical readings; final portfolio.

### **THE EUROPEAN MIDDLE AGES: Viking Myth and Saga**

**ENG 312**  
**Thomas Goodmann**

**Section P, TR 11:00-12:15**

**Satisfies the English literature major requirement for a course in literature before 1700, and these cognates: Studies of the European Middle Ages; World Literature in Translation.**

In this course we'll survey Old Icelandic/Old Norse mythology and sagas, comprising one of the largest surviving vernacular literatures of premodern Europe. We'll take up an overview of Scandinavian peoples and cultures from about 800 to 1500, including Viking exploration, predation, and settlement in Iceland, Ireland, Greenland, Labrador, Iberia, Rus, Constantinople, and Baghdad, among other places. Our focus will be the study in translation of mainly Icelandic sources, as Iceland was (and is) one of the most intensely literate cultures in history.

We'll study the *Poetic Edda*, the body of mythological poems offering stories of Yggdrasil (the World-Tree), one-eyed Odin, Freyja, Thor and Mjöltnir (his hammer), the trouble-making Loki, the tragic figure of Baldur, and the other supernaturals of Norse/Icelandic mythos, including Valkyries, elves, dwarves, and the world-changing events of Ragnarök. Then we'll survey some of the shorter sagas, such as "Audun's Tale," and two of the longer ones, including *The Saga of the People of Laxardal* and *Njal's Saga*, written when saga writing reaches its fullest development in the 13<sup>th</sup> and 14<sup>th</sup> centuries. We'll study the style, structure, and thematic concerns of these understated masterpieces, noting the remarkable number that survive in a variety of thematic groups. Along the way, we'll include a very short introduction to the language of this rich literature, and discuss recent productions such as *Vikings* on the History Channel.

Besides regular preparation for and participation in class meetings, you'll prepare and present a two-page topical handout incorporating visual sources. There will be two essays, one of which you'll revise to engage scholarship, criticism, and cultural sources, and a final examination or a summative project. Please be aware that the course is part of UM's pilot program in the Harkness method, promoting student-led, discussion-based learning. Please contact me with any questions and expressions of interest, including suggestions for sources: [tgoodmann@miami.edu](mailto:tgoodmann@miami.edu).

Julian D. Richards. *The Vikings: A Very Short Introduction* (Oxford, 2005) \$11.95  
Carolynne Larrington, trans. *The Poetic Edda* (Oxford, 2009). \$14.95  
Thorsson, ed. *The Sagas of the Icelanders: A Selection* (Viking, 2000) \$26.00

## SHAKESPEARE

**ENG 319**  
**Eugene Clasby**

**Section E, MWF 12:20-1:10**

**Satisfies the English literature major requirement for a course in literature before 1700.**

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

**Requirements:** There will be two essay examinations and three short papers.

**Text:** Blakemore Evans, ed., *The Riverside Shakespeare*

## LEGAL WRITING

**ENG 331**  
**Charlotte Rogers**

**Section O, TR 9:30-10:45**  
**Section P, TR 11:00-12:15**

What do Chief Justice John G. Roberts, Jr., Justices Antonio Scalia and Ruth Bader Ginsburg, Attorney Gerry Spence and other lawyers, Editor and Entrepreneur Bryan A. Garner, law students, and English 331 students share in common? Each can—and does—write and win arguments. In English 331, Legal Writing, students critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in "moving" the audience, and apply principles they discover. Sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, role playing, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, students then apply skills to develop their writing and reading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

## WRITING FOR AND ABOUT COMMUNITY SERVICE

**ENG 332**  
**Joshua Schriftman**

**Section R, TR 2:00-3:15**

This course is designed to create a platform where topics of community impact and social justice can be addressed in a sustained and meaningful way. Through a series of self-reflective essays and community engagement projects, we will learn to question our assumptions and rethink the fundamental models that have shaped our concepts of civic duty, democracy, and justice. We aim not only for eloquence, clarity, and style in our writing, but for a new understanding of ourselves, each other, and society. Specifically, we will deeply and critically engage with a variety of texts that focus on the value of the freedom of expression and freedom of the press. At the same time, the course will feature a prison-writing exchange facilitated by the prison-education nonprofit Exchange for Change. Our work with the prisoners involved in the program will be a study in the importance of the freedom of expression. We will read texts that engage with the ideas of criminal justice reform, the roles of free speech and the press in American society, and the value of giving a voice to silenced populations. Our end product will be the third edition of *Perspectives*, a literary journal showcasing the work of UM students enrolled

in advanced composition classes alongside work from the community—including the work of our incarcerated writing partners. Other community partners featured in the journal might include farm workers from Homestead's WeCount! or the women residing at Halle Place, a reentry facility in West Palm Beach. Student editors will control aesthetics, curation, and production of the journal. The course will be Civic Engagement-tagged and worth a writing credit.

## **MODERN BRITISH AND AMERICAN POETRY**

### **ENG 341**

**Robert Casillo**

**Section C, MWF 10:10-11:00**

**This course satisfies the English literature major requirement for a course in literature since 1900.**

This course introduces the student to some major modern poets and traditions. Rather than being confined to the twentieth century, it will show the relation of modern poetry to a number of poetic themes, ideas, values, and tendencies already evident in the Romantic and Victorian periods in England as well as in America and on the Continent. These will include the cult of Nature and its gradual neutralization (Wordsworth, Hopkins, Hardy, Frost); the rejection of Nature for the primacy of the imagination (Yeats, Stevens); metrical and rhythmic innovation away from the iambic pentameter (Hopkins, Hardy, Pound); the search for a sophisticated, technical, and truly modern as opposed to "poetic" diction (Hopkins, Hardy, Eliot, Pound); the reliance on common speech to introduce texture, tonal complexity, and metrical tension into poetry (Frost, Pound); the turn towards mythologies personal or extrapersonal (Hardy, Yeats, Pound, Eliot); the centrality of the dramatic monologue and its formal permutations from Browning onward (Eliot, Pound); the increasing reliance, beginning with Tennyson, on external objects and landscape in order to objectify inward states (Hardy, Yeats, Eliot, and Pound); the overall drive toward a poetry of sensations and images rather than abstraction, of verbs rather than nouns.

**Requirements:** Midterm examination, final examination, and a ten-page term paper

**Text:** *The Norton Anthology of Modern Poetry Volume I*

## **MODERN DRAMA**

### **ENG 375**

**Frank Stringfellow**

**Section E, MWF 12:20-1:10**

**Satisfies the English literature major requirement for a course in literature since 1900.**

The modern theatre, dating from the 1870's to the 1940's, produced dramas of stunning originality and depth that continue to hold the stage—and readers' attention—up to the present day. English 375 will focus on major dramatists of this era, from Henrik Ibsen to Eugene O'Neill, and will also serve as an introduction to the drama, helping you to experience the unique pleasures of reading plays and imagining/seeing them in performance. We will examine the ways in which Ibsen and his successors attempted to

expand the scope and possibilities of the drama, both through a more courageous and unflinching realism, and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social, ethical, and psychological problems of middle-class life—problems such as the oppression of



Meryl Streep as Mother Courage

women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*, the source of the musical *My Fair Lady*; Brecht's *Mother Courage*, perhaps the greatest of all antiwar plays; and O'Neill's harrowing family drama, *Long Day's Journey into Night*.

**Requirements:** Class attendance and participation; occasional short writing assignments, including in-class writing; two essays, with a minimum range of 1300–1750 words each, and a required revision of the first essay; and a final exam.

## STUDIES IN MEDIEVALISM: J. R. R. TOLKIEN & GEORGE R. R. MARTIN

ENG 382  
Dr. Thomas Goodmann

Section Q, TR 12:30-1:45

**This course may be used to fulfill the English major requirement as a course in literature before 1700.**

"One Ring to rule them all, One Ring to find them . . ."

"When you play the game of thrones, you win or you die."

In this course we will examine medievalism in two globally popular fantasy fictions, J. R. R. Tolkien's *The Lord of the Rings* and George R. R. Martin's *A Game of Thrones*, the first volume in *A Song of Ice and Fire*. Our objectives include learning about some of the premodern sources and themes that contribute to the respective "world-making" of each novelist and their respective quasi-medieval settings. We'll explore the ways in which each writer uses such sources, as well as conceptions of fictitious "history" to lend depth to a foreground narrative, and to suggest the pressure of the past on the fictive present. We'll draw significantly and selectively on film adaptations of each, including Peter Jackson's three films of *LOTR* and the first season (and more) of the HBO production of *GOT*, which will have concluded in Spring 2019. We will analyze modes of narrative and levels of style;

representations of cultures and languages; ethos and ethics of power; ethnicities and races; gender and sexualities; class identities and social organization; environments and climate change, as well as technology and teratology. We will draw on excerpts from a variety of premodern sources—from *Beowulf* to Norse myth, Holinshed to Shakespeare—for comparison with the novelistic techniques of Tolkien and Martin, respectively.

We'll read critical work on medievalism to ask, as Richard Utz has recently offered: "why do our societies continually seek to connect with their premodern roots, consciously or unconsciously? What imagined aspects of premodern culture continually attract reinvention, recreation, re-enactment and re-present-ation, and why?"

Along with analytical essays, including revision, class members will present film excerpts for analysis. Please be aware that the course is part of a UM pilot program in the Harkness method, promoting student-led, discussion-based learning. You are welcome to contact me with questions and suggestions: [tgoodmann@miami.edu](mailto:tgoodmann@miami.edu)

**Required texts:** *The Lord of the Rings* (Mariner Books; 50 Anv edition, 2012) **ISBN-13:** 978-0544003415; *A Game of Thrones*, Volume One of *A Song of Ice and Fire* You will need online access to film & TV adaptations of these materials (DVDs will also be available); Lee and Solopova. *The Keys of Middle-earth*. (Palgrave Macmillan, 2005); Larrington. *Winter is Coming: The Medieval World of "Game of Thrones."* (I. B. Tauris, 2016).

## LITERATURE OF SCIENCE FICTION

**ENG 383**  
**Patrick A. McCarthy**

**Section G, MWF 2:30-3:20**

**This course satisfies the English literature requirement for a course in literature since 1900.**

This survey of science fiction emphasizes influential or innovative novels that respond to a crucial question: what does it mean to be human? We will consider the works from a variety of angles, paying attention, among other things, to their literary, social, political, and broadly imaginative qualities.

**Requirements:** midterm and final exams and two critical papers (6-8 pages apiece).

**Tentative readings:** H.G. Wells, *The Time Machine* (1895) and *The War of the Worlds* (1898); Yevgeny Zamyatin, *We* (1924); Olaf Stapledon, *Last and First Men* (1930); Ray Bradbury, *The Martian Chronicles* (1950); Robert A. Heinlein, *The Puppet Masters* (1951); Arthur C. Clarke, *Childhood's End* (1953); Jack Finney, *Invasion of the Body Snatchers* (1955); Stanislaw Lem, *Solaris* (1961); Pierre Boulle, *Planet of the Apes* (1963); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968); Ursula K. LeGuin, *The Left Hand of Darkness* (1969); Octavia Butler, *Dawn* (1987).

## THE BIBLE AS LITERATURE

**ENG 384**  
**Pamela Hammons**

**Section Q, TR 12:30-1:45**

**Satisfies the English major requirement for a course in literature before 1700.**

A serpent, a rainbow, a star, a stone—these are among the key figures in famous stories from the Bible. As an immensely influential collection of texts in diverse genres, *the Bible is simply essential reading*, regardless of one's personal beliefs. In this class, we will examine a selection of biblical works through a literary interpretive lens. In doing so, we will encounter some of the richest narratives and most moving lyrics of all time.

All are welcome.

## LITERATURE AND POPULAR CULTURE Classic Hollywood Film Noir 1940-1960: Noir's Geographies

**ENG 388/AMS 327 (combined course)**  
**Catherine Judd**

**Section U, TR 6:25-7:40**

**Satisfies the English Literature major requirement for a course in literature since 1900.**

In this course we will study that important and far-reaching genre of Hollywood films, Film Noir. we will focus on Noir's use of place by viewing classic Films Noir set in the cities of Los Angeles, San Francisco, and NYC. We will be watching films by Alfred Hitchcock, Fritz Lang, Billy Wilder, and Jacques Tourneur among others. Some of the viewings will include Niagara with Marilyn Monroe, Hitchcock's Vertigo, Orson Welles' The Lady from Shanghai (starring his soon-to-be ex-wife Rita Hayworth), and the bizarre and popular retelling of the Medea legend, Leave Her to Heaven, starring Gene Tierney. Requirements will include mandatory attendance, short commentaries on each film upon which we will base our class discussions, as well as a final 5-7 page paper. All English Department courses at the 200-level and above (except ENG 208) are designated as "Writing" or "W" courses. This course satisfies the English literature major requirement for a course in literature since 1900. If you have any questions, please do not hesitate to email me at [c.judd@miami.edu](mailto:c.judd@miami.edu).

**Requirements:** The equivalent of three 5-7 page essays. Mandatory attendance and participation.

## INTERMEDIATE FICTION WORKSHOP

**ENG 390/391**  
**TBA**

**Section Q, TR 12:30-1:45**

Review of craft issues presented in 290, with emphasis on development of structure and contemporary use of point of view.

## **INTERMEDIATE POETRY WORKSHOP**

**ENG 391/392**  
**Jaswinder Bolina**

**Section Q, TR 12:30-1:45**

Our lives are an operatic mess of joy and sadness, of desire and nostalgia, of pathos and absurdity. There are things that happen to us that can't be expressed by biology or mathematics or engineering, that have nothing to do with career track or earning potential. Where there are no practical or easy answers, there is poetry. Whether you're trying to express your gladness with the world or your frustration with it, whether you are troubled by the political or the personal, this course will teach you to express who you are with vivid imagery, original language, and artistic intelligence. Just as important, you will learn to read, understand, and discuss the work of a diverse and dynamic array of contemporary, free-verse poets. Our course reading will complicate your notions of what's possible in poetry and, I hope, inspire you to write poems unlike any you've written before.

## **CREATIVE WRITING (PROSE FICTION)**

**ENG 404**  
**Amina Gautier**

**Section R, TR 2:00-3:15**

Work toward professional standards primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of class by instructor.

**Prerequisite:** ENG 390 or permission of the Creative Writing Director. May not be taken concurrently with another creative writing workshop.

## **ADVANCED POETRY WORKSHOP**

**ENG 406**  
**Mia Leonin**

**Section J, MW 5:00-6:15**

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic crafts—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore culture and linguistic inventions, while enjoying the work of a diverse array of contemporary and canonical poets. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop the skills necessary to advance their craft. A final portfolio of creative and critical work is due at the semester's end.

This writing-intensive course meets requirements for creative writing majors and minors. ENG 392 is a prerequisite for ENG 406. ENG 406 may not be taken concurrently with another creative writing workshop.

**SPECIAL TOPICS ADVANCED WORKSHOP IN CREATIVE WRITING:  
The Lyric Essay**

**ENG 407**  
**Maureen Seaton**

**Section T, TR 5:00-6:15**

*The lyric essay partakes of the poem in its density and shapeliness, its distillation of ideas and musicality of language. It partakes of the essay in its weight, in its overt desire to engage with facts, melding its allegiance to the actual with its passion for imaginative form.*  
~Deborah Tall and John D'Agata, *Seneca Review*

In this poetic forms course for creative writing majors and minors we will look at what recent decades have given us in the exciting hybrid realm of the lyric essay. We'll explore the fruits of this contemporary genre and then we'll write our own. We'll work in prose and line-breaks, solo and collaboratively, from history, culture, and imagination, using the works of Natalie Diaz, Kimiko Hahn, Sandra Lim, Gregory Pardlo, and Holly Iglesias, among other poets, as our inspiration. Portfolios at semester's end will, naturally, be groundbreaking.

Prerequisites: ENG 392, 391, 390 or Permission of Creative Writing Director

**SHAKESPEARE: THE EARLY PLAYS**

**ENG 430**  
**Anthony Barthelemy**

**Section G, MWF 2:30-3:20**

**Satisfies the English literature major requirement for a course in literature before 1700.**

William Shakespeare is viewed by many as England's greatest poet and England's greatest playwright. This semester we will explore seven plays by Shakespeare; our focus will be his poetic mastery and his skill in stagecraft and characterization. How does the playwright's poetic skill convenience his audiences of the "reality" of his characters? But Shakespeare's impact on contemporary culture extends beyond his artistic achievements. We will discuss his exploration of gender and sexual identity, political ideology, patriarchy, racial formation and basic human and humane aspirations and development. To enliven our conversation, I will show in class scenes from film adaptations of several of the plays. We will read *Richard III*, *Titus Andronicus*, *Taming of the Shrew*, *Richard II*, *Romeo and Juliet*, *The Merchant of Venice*, *Twelfth Night*. Each student will write a critical analysis of 1250-1750 words and a longer research paper of 2000 words. There will be a final examination.

**THE EARLY ROMANTIC PERIOD**

**ENG 450**  
**Kathryn Freeman**

**Section O, TR 9:30-10:45**

**This course satisfies the English literature major requirement for a course in literature between 1700 and 1900.**

Far from the cohesive movement the label "Romantic" has come to suggest, the writers of this course represent multiple perspectives on their revolutionary era. To explore the ways early nineteenth-century British writers engaged with upheavals that redefined nation, race,



gender, selfhood, genre, and creativity, we will study the polemical prose of Mary Wollstonecraft, the diary of Dorothy Wordsworth, Joanna Baillie's drama, and a range of poetry by William Blake, Charlotte Smith, Anna Barbauld, William Wordsworth, S.T. Coleridge, and Mary Robinson.

**Requirements:** three papers, midterm, final exam, regular attendance and participation.

**Texts:** *Blake's Poetry and Designs* (Norton); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton); William Wordsworth, *Selected Poems and Prefaces* (Riverside); Dorothy Wordsworth, *Grasmere Journals* (Oxford); *Selected Poetry and Prose of Coleridge* (Modern Library); Joanna Baillie, *Plays on the Passions* (Broadview); *Romantic Women Poets* (Blackboard); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, and Helen Maria Williams (Blackboard).

### JANE AUSTEN AND LITERARY CRITICISM

**ENG 452/WGS 350 (combined course)**  
**Tassie Gwilliam**

**Section H, MW 3:35-4:50**

**Satisfies the English literature major requirement for a course in literature between 1700 and 1900.**

Jane Austen has an important and unusual place in literary studies. She is, on the one hand, a profoundly popular writer with ardent fans and imitators and, on the other, the object of intense scholarly investigation. She has exerted a peculiarly generative influence over her readers; her books have spawned films, repeated television adaptations, updatings (*Clueless*), revisions (*Pride and Prejudice and Zombies*), an on-line community (The Republic of Pemberley), and numerous sequels. Her fans even have a name: Janeites. Literary critical discussions of Austen's work have ranged from the controversial Eve Sedgwick article "Jane Austen and the Masturbating Girl" to reports on fan fiction to highly technical linguistic analyses, and from inquiries into feminism, race, and colonialism to explorations of shopping in the novels.

In this discussion course we will read five of Austen's six novels (and watch parts of *Clueless*), employing some of the most illuminating criticism and responses to open up our understanding of Austen's work and her place in literature. We will also consider the assumptions and purposes of the criticism and theory we read. Part of our class time at the end of the semester will be devoted to preparation of the 10-15 page research paper.

**Texts:** *Sense and Sensibility* (Oxford), *Pride and Prejudice* (Oxford), *Mansfield Park* (Oxford), *Emma* (Oxford), and *Persuasion* (Oxford). Critical articles will be available on Blackboard and through the new website *Jane Austen in Context*.

**Requirements:** Class attendance and informed participation in class discussion; frequent short writing assignments, including in-class writing; a midterm exam; and a 10-15 page research paper.

## AMERICAN LITERATURE: 1865-1914

**ENG 483/AMS 401 (combined course)**

**Joseph Alkana**

**Section D, MWF 11:15-12:05**

**Satisfies the English major requirement for a course in literature between 1700 and 1900.**

The years following the Civil War are associated with considerable social and cultural transformation. We will concentrate on the major literary development of the era: the rise of American Realism. A number of the novels we will read show how Realist writers portrayed experiences of younger people encountering the conventions of an adult world. Some of these stories allowed Realist writers to describe different social settings often overlooked by writers from earlier eras, such as those inhabited by the poor, ignored, or despised. Moreover, we will see how Realist writers balanced representations of individual consciousness against regional, national, and international perspectives.

**Requirements:** There will be several short writing assignments, one paper of 10-15 pages, and a final examination.

**Texts:** Mark Twain, Adventures of Huckleberry Finn; Henry James, Washington Square; James Weldon Johnson, The Autobiography of an Ex-Colored Man; Sarah Orne Jewett, A Country Doctor; Willa Cather, O Pioneers!; Edith Wharton, The Age of Innocence; Robert Frost, North of Boston.

## RUSSIAN AND SOVIET CLASSICS IN ENGLISH: TOLSTOY AND DOSTOYEVSKY

**ENG 491**

**Frank Stringfellow**

**Section F, MWF 1:25-2:15**

**Satisfies the English literature major requirement for a course in literature between 1700 and 1900.**

*Anna Karenina* (1875–77), the second of Tolstoy's two great realist novels, and *The Brothers Karamazov* (1879–80), Dostoyevsky's final novel, appeared at almost the same time, serialized in the same literary journal, and stand today as two of the landmarks of world literature. *Anna Karenina*, a double helix of a novel, focuses on stories of family happiness and unhappiness, and raises, as always with Tolstoy, the philosophical and practical question of how to live. *The Brothers Karamazov* concerns a murder, a criminal investigation, and a trial in a Russian backwater town, but its realism includes a possible saint, a long conversation with the devil, and the story of the Grand Inquisitor. Indeed, it seems to portray a different plane of reality, especially of psychological reality, then we see in the brilliantly familiar world of *Anna Karenina*.

We will spend the entire semester reading, studying, and absorbing these two novels, and along the way we will think comparatively about Tolstoy and Dostoyevsky as writers. In average editions, the novels each take up about 800 pages—that is part of the unforgettable experience of reading them. But you must be committed to keeping up, especially since the class will be conducted as a discussion.

**Texts:** For *Anna Karenina*, we will use the Penguin Classics edition, with a translation by Richard Pevear and Larissa Volokhonsky (ISBN: 978-0143035008). For *The Brothers Karamazov*, we will use the Norton Critical, second edition, edited and with a revised translation by Susan McReynolds Oddo (ISBN: 978-0393926330). *Please plan on buying these editions.*

**Requirements:** Class attendance and participation; occasional short writing assignments, mostly done in class; an essay on *Anna Karenina* (minimum range: 1800–2300 words), with a required revision; an essay of the same length on *The Brothers Karamazov*; and a final exam.

**RE-IMAGINING HAITI:  
From Revolution to Reconstruction**

**ENG 495/AAS 390 (combined course)  
Patricia Saunders**

**Section C, MWF 10:10-11:00**

**Satisfies the English literature major requirement for a course in literature since 1900.**

This course focuses on Haiti from revolution to reconstruction.

# Questions?

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