

**FALL &
SUMMER
2021**

English Department

Undergraduate Course Description Booklet



@UofMiamiEnglish

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

See an advisor every semester.

To make an advising appointment: 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.

REGISTRATION BEGINS:

Monday, April 12th

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

The following courses offered in **Fall 2021** satisfy the English literature major requirement for a course in literature before 1700: 319 O

The following courses offered in **Fall 2021** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 325 D, 450 B, 491 F

The following courses offered in **Fall 2021** satisfy the English literature major requirement for a course in literature since 1900: 388 J, 375 E, 388 R, 495 G, 466 P, 495 G, 495 P

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 213 C = (AMS 322), ENG 214 B = (AMS 322 B), ENG 214 E = (AMS 322), ENG 214 F = (AMS 322), ENG 215 D = (GSS 320 D), ENG 241 P = (AMS 322), ENG 388 J = (AMS 327), ENG 388 R = (AAS 390), ENG 495 G = (AMS 327), ENG 495 P = (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.

CREATIVE WRITING CONCENTRATION
(New requirements, 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	3 credits
	ENG 390	3 credits

ENG 404 (to be taken twice) or	
ENG 404 (taken once) plus ENG 407 or	
ENG 404 (taken once) plus ENG 408	6 credits

Poetry track:	ENG 292	3 credits
	ENG 392	3 credits

ENG 406 (to be taken twice) or	
ENG 406 (taken once) plus ENG 407 or	
ENG 406 (taken once) plus ENG 408	6 credits

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

Requirements listed at: 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 17th-June 25th)

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

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

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 *Titus Andronicus*, 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.

INTRODUCTION TO CREATIVE WRITING

ENG 209
Jarrett Moseley

Section B, MTWRF 10:05-11:30 AM

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." English 209 encourages bilingual students to draw from their 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.

SUMMER SESSION A
(May 17th-June 25th)
(continued)

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 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.

SPECIAL TOPIC
Gangsters and Femme Fatales: Classic Film Noir 1940-1965

ENG 395
Catherine Judd

Section Y and Y1, Online

This course will serve as an introduction to the Hollywood film genre of "film noir." We will look at 8 films over the course of the 15-week semester and ask questions about race, class, gender, film-making, WW2, the Cold War, Mexico, and "Weimar on the Pacific" (among other topics). We will go where the films lead us.

Requirements: Regular attendance and participation. Completion of Assignments. Final 5-7 page term paper.

*ENG 395 Y and Y1 is an online course. Continuing Studies students ONLY during Fall/Spring Term. All others MUST obtain Advisor and Dean Approval. This course will pay a separate tuition charge IN ADDITION to regular Fall/Spring semester charges (because it is not included in the 12-20 credit flat rate).

Section Y1 is for BGS students only.

SUMMER SESSION A
(May 17th-June 25th)
(continued)

CREATIVE WRITING SPECIAL TOPICS

ENG 407
Evelina Galang

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

This workshop is a study in flash fiction, in the minisaga, and in the six-word-story. Call it "twitterature" or "twiction," students will learn to read, write, and workshop fiction of extreme brevity. We'll analyze shorts from writers like Margaret Atwood, Eduardo Galeano, Ernest Hemingway, Roxanne Gay, and Italo Calvino. By the end of the course, students will have written a chapbook of very short prose.

SUMMER SESSION B
(June 28th-August 6th)

INTRODUCTION TO CREATIVE WRITING

ENG 209
Nia Dickens

Section Q, MTWRF 10:05-11:30 AM

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." English 209 encourages bilingual students to draw from their 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.

ENGLISH LITERATURE II

ENG 212
Peter Schmitt

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

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/AMS 322 (combined)
Peter Schmitt

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

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.

FALL SESSION

WORLD LITERARY MASTERPIECES II

ENG 202
Patrick A. McCarthy

Section R, TR 2:40-3:55 PM

This course is designed as an introduction to four important styles or movements in the Western literary tradition during the past three and a half centuries: Neoclassicism, Romanticism, Realism, and Modernism. We will look both at individual qualities of selected works and at ways in which they are characteristic of their times. Writing requirements for this course are two exams (midterm and final) and a course paper of about 5 to 7 pages. Text: The Norton Anthology of Western Literature, 9th edition, volume 2

INTRODUCTION TO CREATIVE WRITING

ENG 209
Amanda Lamadrid

Section E, MWF 1:00-1:50 PM

Creative writing in three genres – poetry, fiction, and creative non-fiction. In this course, we will be learning about techniques used by poets and authors and attempt to form our own styles of creative writing. There will be an emphasis on surrealist elements in writing and students will be encouraged to read and write multilingual poetry and narratives. The first part of the semester will be spent reading and writing poetry, learning about different forms and craft elements and leading into fiction writing. We will read flash fiction as well as a couple of short stories and students will engage in both flash fiction writing and longer works. The class will end on creative non-fiction and students will be encouraged to look inward for inspiration. The final assignment will be a piece of creative non-fiction in whatever form best befits the piece, which displays elements learned in class.

INTRODUCTION TO CREATIVE WRITING

ENG 209
Nia Dickens
Patricia Garcia
Caroline Kurien
Jarrett Moseley
Christell Roach

Section C, MWF 10:30-11:20 AM
Section B, MWF 9:15-10:05 AM
Section S, TR 4:20-5:35 PM
Section G, MW 3:30-4:45 PM
Section F, MWF 2:15-3:05 PM

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." English 209 encourages bilingual students to draw from their 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:
Writing the War on Terror**

ENG 209
Bobuq Sayed

Section D, MWF 11:45-12:35 PM

This course is designed to introduce students to short literary works that speak to political contexts of the twenty-first century. Drawing on poetry, fiction, and theater, topics such as military intervention, migration, displacement, terrorism, surveillance, paranoia, whistleblowing, gender, and sexuality will be addressed using formal conventions of creative writing. Students will read and engage with relevant texts and experiment with writing and revising their own. Prerequisites: ENG 105 or equivalent. Cannot be taken for credit only.

LITERARY THEMES AND TOPICS

ENG 210 (da Vinci Seminar)
Maria Hernandez

Section S2, 4:20-5:35 PM

Animals are the objects of a growing interdisciplinary conversation under the umbrella-term “animal studies.” Animals in Human Society is an interdisciplinary class that merges philosophy, literature, cognitive ethology, comparative psychology, and primatology to foster cross-disciplinary conversations about the role animals play in our human societies. Over the course of the semester, we will read a variety of texts from across various disciplines which address the questions of whether animals have minds and consciousness, whether they communicate, have cultures, and if so, whether it is ethical to consume and experiment on them. This class is designed to give students the conceptual toolkit with which to generate not only their own responses to texts, but also to design their own research topic and present their findings in the form of a poster presentation.

Prerequisites: For Da Vinci program students only.

**LITERARY THEMES AND TOPICS:
SCIENCE, MAGIC, AND MEDICINE IN EARLY MODERN LITERATURE**

ENG 210
Elizabeth Oldman

Section O, TR 9:40-10:55 AM
Section R, TR 2:40-3:55 PM

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: RULERSHIP AND THE POLITICS OF RESISTANCE

ENG 210
Elizabeth Oldman

Section P, 11:20-12:35 PM
Section S1, 4:20-5:35 PM

In sixteenth and seventeenth-century England, there was no clear-cut legal precedent for deposing rulers who misused their authority. Little legitimate ground existed for challenging kingly will. The spiritual consecration of monarchs, and incontestability of sovereign power, remained largely viable according to widely-accepted political theory advocated by absolutists. At the same time, the possibility of resisting and removing tyrannical leaders was in the process of acquiring precedence in political writings and modernizing the study of international law to such a degree that it served to entirely transform the discipline. In this course, we examine the extent to which early modern plays, poetry, and prose inform and are informed by ideas of monarchical legitimacy and illegitimacy, and explore the role of early modern natural law doctrines in establishing relations between moral right and civil authority. We investigate a range of Renaissance cultural products--processions, portraits, coronations--and their relationship to political life, and analyze rituals, ceremonies, and public performances designed to sustain and enhance reverence for authority. Themes include the invalidity of a usurped kingdom, "the king deceived", the popular image of the despot as "beast", tyranny's association with both effeminacy and lust, and the theater of the scaffold--attempts to preserve royal authority even after death. Texts include works by Shakespeare, Donne, Jonson, Behn, Marvell, and Milton, in the context of popular philosophical and political tracts by Machiavelli, Grotius, Hobbes, Locke, and Rousseau.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213/AMS 322 (combined course)

Peter Schmitt

Section C, MWF 10:30-11:20 AM

A survey course in early American literature ranging from approximately 1650 to 1865. Writers under consideration will include Bradstreet, Taylor, Edwards, Wheatley, Irving, Emerson, Hawthorne, Poe, Whitman, Melville, and Dickinson. Three essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Peter Schmitt

Section B, MWF 9:15-10:05 AM

Section E, MWF 1:00-1:50 PM

Section F, MWF 2:15-3:05 PM

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.

Requirements: Three take-home essays, equally weighted.

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215/GSS 320 (combined course)

Kathryn Freeman

Section D, MWF 11:45-12:35 PM

Description: 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.

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

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

LITERATURE AND MEDICINE

English 240
Tassie Gwilliam

Section G, MW 3:30-4:45 PM

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 and medical institutions as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts, including a graphic memoir. We will begin by looking at some of the writing that has come out of the coronavirus pandemic. Over the course of the semester we will look at doctors who run up against social crises, at psychiatrists and their patients, at the world of the institutionalized disabled, 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*

Susan Nussbaum, *Good Kings Bad Kings*

Atul Gawande, *Complications: A Surgeon’s Notes on an Imperfect Science*

Poetry by Sylvia Plath, Dannie Abse, Jo Shapcott, Jane Kirwan, John Keats

Requirements: Regular attendance, diligent preparation, and informed participation in class discussion; a number of short papers and in-class exercises; two 5-page papers with one required revision.

CON ARTISTS AND TRICKSTERS US LITERATURE & CULTURE

ENG 241/AMS 322 (combined course)
John Funchion

Section P, TR 11:20-12:35 PM

In an era of rife with financial fraud, identity theft, social media manipulation, and political graft, why do we celebrate the exploits of scam artists in recent films and TV series such Mr. Robot, Black Monday, House of Lies, the Oceans movies, I Care A Lot, or The Wolf of Wall Street? Why are we so afraid of getting “fleeced” and yet so enchanted by those who do the fleecing? How do cons work? Why have con artists and tricksters always played such central roles in American literature and culture? Why does the word “confidence” seem to bear so many contradictory positive and negative meanings? What is the relationship between confidence and trust, confidence and faith, or confidence and success? To address these questions and others in this course, we will explore the concept of confidence in literary texts, works of literary and cultural theory and films that deal with economics, gender,

ethnicity, aesthetics, and “Americanness” in American literature. As we consider some of these important questions, you will work at refining your reading practices, perfecting your prose, and crafting your critical responses to complicated cultural and literary problems. We will study depictions of con artists and tricksters in a variety of short stories, novels, films, and TV serials. We will also learn about the narrative and formal features confidence games.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Chantel Acevedo

Section P, TR 11:20-12:35 PM

This class will help you develop skills in writing fiction, focusing on the short story. We will do some close reading of recently published short stories in order to learn how each piece “ticks.” The course asks you to present your work in a workshop format in order to develop a community of writers, to consider audience as we write, and to engage in critical thinking with regards to the craft of Creative Writing.

By reading, discussing, and studying stories by professional writers, and by writing roughly 30 pages of short fiction (as well as multiple exercises and drafts), the student will achieve a thorough understanding of the process and value of writing short fiction, critiquing not only their work but the work of others. Finally, students will demonstrate via revision an understanding of the techniques discussed and practiced in class.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Patricia Engel

Section Q, TR 1:00-2:15 PM

This course will build on your foundation for writing, workshopping, editing, and revising short fiction. You will read numerous literary works, expand your critical vocabulary, share, and critique each other’s work. You will develop a deeper understanding of the elements of fiction such as character, narrative voice, plot, scene, structure, and conflict. You will also be introduced to various craft techniques and generate new writing through readings, exercises and writing prompts, experimenting with different styles and points of view. We will focus on all aspects of the writing process, from idea to draft, developing critical faculties for workshop and engaging in productive revision. Assigned readings will focus on work that can be broadly described as “multilingual, as expressed through transnationalism, hyphenated identities, dialect, slang, and/or various modes of code-switching.

THE VERSE IN THE UNIVERSE: Poetry, Science, and Cognition

ENG 292 (da Vinci Seminar)

Jaswinder Bolina

Section G, MW 3:30-4:45 PM

Our lives are a mess of understanding and misunderstanding, of rationality and absurdity, of the mundane and of the sublime. There are things that happen to us that can’t be fully

accounted for by biology or chemistry, by physics and mathematics. Even where the sciences offer profound insight, those insights aren't always readily apprehensible. But where there are no easy answers, wherever the explanations seem too complex to express, wherever things get messy, there is poetry. And so, this course will study how the poetic mode of inquiry intersects with and compliments more empirical modes of understanding. In

it, we will read, both, poetry and scientific writing to understand how seemingly disparate fields elucidate each other: how poets deploy the scientific in their work and how scientists deploy the artistic in theirs. In addition to reading the work of others, you'll be asked to produce your own original writing. Whether you're trying to express your gladness with the world or your frustration with it, whether you're troubled by the ineffable or wowed by it, this course will teach you to express whatever confounds you with vivid imagery, original language, and artistic intelligence. Just as importantly, you will learn to read, understand, and discuss the work of a diverse and dynamic array of contemporary poets and scientists. Our course reading will complicate your notions of what's possible in poetry and in science and, I hope, inspire you to think in ways you've never thought before.

Prerequisites: For Da Vinci program students only.

BEGINNING POETRY WORKSHOP

ENG 292/219 (combined course)
Mia Leonin

Section O, TR 9:40-10:55 AM
Section S, TR 4:20-5:35 PM

In ENG 292/219, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own.

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.

SHAKESPEARE

ENG 319
Jessica Rosenberg

Section O, TR 9:40-10:55 AM

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

This course introduces students to the drama and poetry of William Shakespeare through a broad survey of his works, including a close attention to the language in which he wrote and the historical context from which he emerged. We will begin with selections from Shakespeare's Sonnets, and then move into plays from the three major genres as described in the 1623 Folio of Shakespeare's works – comedy, history, and tragedy – as well as the

so-called "late romances." Working together to analyze these complex works, the class will supplement our close readings of the texts themselves with images and videos of performances, exploring how actors and directors have approached the plays in their own provocative ways. While learning in depth about the social and literary world in which Shakespeare wrote, our readings will be enriched by particular attention to his interest in

language and linguistic diversity, globalization and empire, gender and sexuality, and nature and the natural world. Students will also gain a rich understanding of how Shakespeare's contemporaries might have encountered his work, whether on the stage or on the page: how, we will ask, was he understood as a playwright and poet in his own time and what were the unlikely circumstances that made him the great figure we take him to be today?

MAJOR EUROPEAN NOVELISTS

ENG 325

Tassie Gwilliam

Section D, MWF 11:45-12:35 PM

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

In this discussion-based course, beginning with a deeply cynical portrayal of aristocratic machinations just before the French Revolution and ending with Dostoevsky's great crime novel, we will look at novels (and some stories) from across Europe that respond to the social, economic, political, and moral upheavals of the era from 1782 to 1866. We will focus in particular on the representation of individual psychology in the context of historical change and we will highlight the various strategies and disparate forms of the works.

Texts: Note that all these books, with the exception of *Emma*, will be read in translation; I will send a message to students over the summer with information about editions I would like you to use. Warning: In many cases Kindle and other electronic editions will be from translations that are not satisfactory.

Laclos, *Dangerous Liaisons*

Austen, *Emma*

Sand, *The Marquise* (posted on Blackboard)

Balzac, *Old Goriot*

Dostoevsky, *Crime and Punishment*

Requirements: Attendance and informed participation in discussion; one 4-page essay with required revision; a 5-7 page final essay; several short (1 ½ page) essays; class preparation work; occasional in-class writing assignments. We will read, on average, 150 pages per week; the course will require a commitment to keeping up with the reading.

MODERN DRAMA

ENG 375
Frank Stringfellow

Section E, MWF 1:00-1:50 PM

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

A play ends with the most famous door-slam in literature; a character in a romance utters her signature sound: "Ah-ah-ah-ow-oo-o!"; a young man grabs his mother's arm to tell her he has tuberculosis; six masked characters walk down the aisles of a theatre, looking for an author to write the play they were born to be in; a governess crosses the stage with a leashed dog and delivers her first line: "My dog eats nuts even"; a character throws the only copy of a writer's brilliant manuscript into the fire. These and a succession of many moments like them make up the plays we will be reading in ENG 375, plays drawn from the period of the Modern Drama (1870's–1940's), one of the most significant in the history of the theatre.

The course will focus on major playwrights of this era, from Henrik Ibsen to Eugene O'Neill, and will also serve as an introduction to the drama—especially to the pleasures of reading plays and imagining them in performance.

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 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 stunning 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: Several journal entries and short writing assignments; two essays, with a minimum range of 1300–1750 words each; an oral presentation of the first essay and a required revision of that essay. Class attendance and participation will be strongly encouraged. There will be no exams.



Meryl Streep as Mother Courage

FILMS (Mostly) FROM THE YEAR 1970

ENG 388/AMS 327 (combined course)
Catherine Judd

Section J, MW 6:00-7:15 PM

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

The 1970s was an iconic decade when the cultural left and economic right came to the fore in American society and the world at large. While many have seen the 1970s as simply a period of failures epitomized by Watergate, inflation, the oil crisis, global unrest, and disillusionment with military efforts in Vietnam, there was optimism too. This class explores a variety of film genres, topics, and directors drawn mostly from the first year of the decade--1970.

Requirements: Regular attendance and participation, a series of short essays, a final 5-7 page paper.

READING CONTEMPORARY CARIBBEAN POPULAR CULTURE

ENG 388/AAS 390 (combined course)
Patricia Saunders

Section R, TR 2:40-3:55 PM

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

This course introduces students to a wide range of texts that represent the complex relationships between politics, aesthetics, popular culture, performance and literature in the Caribbean region and its diaspora locations. Understanding cultural production in a "glocal" context (global and local simultaneously) is essential for reading and interpreting modes of representation produced and consumed in Caribbean contexts. We will consider the following questions: When culture travels, what are some of the values that accompany it, and what do these values tell you about the way an artist sees his/her society? Because a cultural form is "popular," does this mean that its political power is lessened? In other words, can "popular culture" be a vehicle for social change? Does "popular culture" hold the same social and cultural value as the works we usually see in museums, art galleries, and other "high art" locations? How do we make these kinds of value judgments? Finally, can understanding popular culture make us better readers, writers, interpreters and citizens? We will consider texts from an array of disciplinary, cultural and historical perspectives to respond to these questions.

INTERMEDIATE FICTION WORKSHOP

ENG 390/391 (combined course)
Evelina Galang

Section Q, TR 1:00-2:15 PM

This workshop will look at the construction of effective contemporary stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. Students are expected to generate 20-30 pages of new writing and to complete and revise two short stories. In addition to workshopping each other's narratives, every week you will read essays on craft and published short stories. Plug in your laptops and let's go!

INTERMEDIATE POETRY WORKSHOP: Crafting and Queering the Contemporary Poem

ENG 391/392/GSS 350 (combined course)
Mia Leonin

Section P, TR 11:20-12:35 PM

This course is a poetry workshop that encourages students to write from an informed, expansive understanding of gender and sexuality. To lay the foundation for student writing and examine our personal and cultural assumptions about gender, we will discuss essays by feminist writers such as bell hooks, Audre Lorde, and Jackson Katz. Models for student

writing include poets of color such as Natalie Scenters-Zapico, Ocean Vuong, Patrick Rosal, and Analicia Sotelo, whose poems queer (or challenge) notions of gender and upend normative approaches to point of view, voice, and form in contemporary poetry. ENG 319/392 is a portfolio-based course that requires students to write and revise poems throughout the semester and actively participate in a peer review workshop.

ADVANCED FICTION WORKSHOP

ENG 404
Amina Gautier

Section G, MW 3:30-4:45 PM

This advanced fiction workshop will look at the construction of effective contemporary stories and chapters. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. Writers will have taken ENG 290 and 390 to enter course.

ADVANCED POETRY WORKSHOP

ENG 406
Kei Miller

Section O, TR 9:40-10:55 AM

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions. 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 skills necessary to advance in the craft.

Requirements: ENG 209, 292, & 392, or permission from the instructor

CREATIVE WRITING SPECIAL TOPICS

ENG 407
Evelina Galang

Section R, TR 2:40-3:55 PM

Everybody has a story to tell. This course will teach you how to write your story. Your personal experience as story. This workshop asks its members to read and write. And this is how you will learn how to express your story on the page. In addition to workshoping each other's personal essays, every module you will read published essays, watch videos, and conduct interviews through the StoryCorps app. These exercises, combined with online class discussions, creative responses, and class critiques will lead to the drafting of one complete essay, a workshop, and revision of that essay. Workshops will critique short pieces between 7-12 pages. This workshop is about reading, writing and revising so plug in your laptops and let's go!

THE EARLY ROMANTIC PERIOD

ENG 450
Kathryn Freeman

Section B, MWF 9:15-10:05 AM

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

Description: Far from forming a 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 British writers engaged with upheavals that redefined nation, race, gender, selfhood, genre, and creativity at the turn from the eighteenth into the early nineteenth century, we will study slave narratives and abolitionist texts by Equiano, Wheatley, Barbauld, and Cowper; polemical texts on women's rights by Mary Wollstonecraft

and Mary Hays; and a range of texts experimenting with genre, including William Blake's engraved poetry, prose, and designs; the diary of Dorothy Wordsworth; Joanna Baillie's drama; and poetry by Charlotte Smith, William Wordsworth, S.T. Coleridge, and Mary Robinson.

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

Texts: *Broadview Anthology of Literature of the Revolutionary Period:1770-1832.*

Blackboard: Supplementary Material

JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section P, TR 11:20-12:35 PM

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

This course focuses on three major works by James Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Throughout our readings we will pay close attention to themes, characterization, symbolism, structure, and narrative strategies in the works, as well as biographical, political, and cultural backgrounds to the fiction.

Writing requirements: two papers of about 7-10 pages apiece, the first on either *Dubliners* or *Portrait* and the second on *Ulysses*, and an open-book final exam.

Required books:

James Joyce, *Dubliners* (Norton Critical Edition, ed. Norris); *A Portrait of the Artist as a Young Man* (Norton Critical Edition, ed. Riquelme); and *Ulysses* (Vintage, ed. Gabler)

Recommended books:

Morris Beja, *James Joyce: A Literary Life*
Don Gifford, *"Ulysses" Annotated*

RUSSIAN AND SOVIET CLASSICS IN ENGLISH: Tolstoy and Dostoyevsky

ENG 491

Frank Stringfellow

Section F, MWF 2:15-3:05 PM

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 summits 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, than 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: Several journal entries and short writing assignments; an essay on *Anna Karenina* (minimum range: 1800–2300 words), with a required revision; an essay of the same length on *The Brothers Karamazov*, with an oral presentation of your essay. Class attendance and participation will be strongly encouraged. There will be no exams.

FILMS OF THE LATE 70s AND EARLY 80s

ENG 495/AMS 327 (combined course)

Catherine Judd

Section G, MW 3:30-4:45 PM

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

In this course, we will study films from the mid-1970s to the 1980s, with an emphasis on their cultural, political, and historic meanings. The mid-1970s to the 1980s were a time of tempestuous political culture, cinematic experimentation, and a variety of “liberations.” By viewing a collection of ‘70s and ‘80s films, we will come to a greater understanding of the irrevocable transformations performed on American and on global cultures—transformations that still resonate today.

Films may include: *Raging Bull* Martin Scorsese 1980; *Apocalypse Now* F.F. Coppola 1979; *Platoon* Oliver Stone 1986; *Ali: Fear Eats the Soul* Rainer Fassbinder 1974; *Chinatown* Roman Polanski 1974; *The Lost Honour of Katharina Blum* Volker Schöndorff & Margarethe von Trotta 1975; the documentary *Hearts and Minds* 1974; *Scarface* Brian de Palma 1983; and Oliver Stone’s *Born on the Fourth of July* 1989.

Requirements: A 7-10-page term-paper, midterm, final, short film commentaries and presentations, regular attendance and participation.

**ROUTES AND ROOTS:
Migration, Identity and Politics in African Diaspora Culture**

ENG 495/AAS 390 (combined course)
Patricia Saunders

Section P, TR 11:20-12:35 PM

Given the increasing focus and debate on immigration and its impacts on North America, the need to understand the integral nature of immigrant communities and their contributions to what we understand and refer to as America and American culture is more important now than it has ever been. Once more, the phenomenon of migration has such large implications on a global scale as natural disasters, political corruption, civil wars, and illicit transactions (of drugs, human trafficking, weapons, etc.) account for a larger share of income than any other sector of the GDP of many of the countries. There are also waves of intra-Caribbean migration also, from the town to the city in search of work, opportunity, even fame and fortune, not unlike those who migrate to the United States. However, we should not be fooled into believing that migration is a one-way street, or that Caribbean people are the only ones looking to capitalize on the opportunities and benefits that mobility affords them. Before tourists began to see the Caribbean region as a desirable location for vacationing, wealthy businessmen were traveling the Caribbean region to invest in cash crops such as "sugar, coffee, bauxite, bananas and, more recently, oil. Once the value in these investment areas decreased, some of these same businessmen traded in their business attire for swimming trunks and exotic foods, drinks and experiences. After the trend of the very wealthy people vacationing in the Caribbean waned, the strength of the American dollar in the Caribbean made it possible for middle and working classed people to visit these "enchanted," "laid back," countries where their worries would melt away amidst the sun, sand and the beach.

SENIOR THESIS I

ENG 497

This course is for students who are writing a senior thesis in either literature or creative writing under the direction of a faculty thesis advisor. Students may not register for this course unless a faculty thesis advisor has first agreed to supervise their thesis. With approval of the director of undergraduate studies, a section of ENG 497 will then be opened for the student. Students who are writing a six-credit thesis in partial fulfillment of the requirements for Departmental Honors in English will normally register for ENG 497 in the first semester of their senior year, followed by ENG 498 in the second semester.

Prerequisite: Senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.

SENIOR THESIS II

ENG 498

This course is the continuation of ENG 497 for students who are writing a six-credit senior thesis in literature or creative writing.

Prerequisite: ENG 497; senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.



Questions?

Visit the English Department in Ashe 321

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