

**Spring
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, December 7th

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

The following courses offered in **Spring 2021** satisfy the English literature major requirement for a course in literature before 1700: 319 Q, 373 D, 431 O

The following courses offered in **Spring 2021** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 452 P, 483 E

The following courses offered in **Spring 2021** satisfy the English literature major requirement for a course in literature since 1900: 341 P, 380 H, 388 J, 395 1S, 395 JK4, 396 O, 396 E, 472 R

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 Q = (AMS 322, AAS 290), ENG 210 H = (AMS 322, AAS 290), ENG 210 4K = (AAS 290, AMS 322), ENG 210 B = (GSS 350), ENG 210 F = (GSS 350), ENG 213 R = (AMS 322), ENG 214 D = (AMS 322), ENG 214 O, P, and S = (AMS 322), ENG 215 R = (GSS 350), ENG 373 D = (GSS 350), ENG 380 H = (AMS 322), ENG 388 J = (AMS 327), ENG 395 1S = (AAS 390), ENG 396 O = (AMS 322, AAS 390), ENG 396 E = (AAS 390), ENG 452 P = (GSS 350), ENG 483 E = (AMS 322)

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 | 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.

SPRING SESSION

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Casillo

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

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.

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

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

Section C, MWF 10:30-11:20 AM
Section E, MWF 1:00-1:50 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 *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.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Frank Stringfellow

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

This course will give you the chance to study some of the most important and memorable literary works written since 1660. Selections range from La Rochefoucauld's cynical maxims about human behavior to Akhmatova's poem cycle about the Soviet purges and Borowski's autobiographical story of the Nazi death camps; from Voltaire's satirical romp through the evils of the world (*Candide*) to Tolstoy's warning about a man dying a bad death (*The Death of Ivan Ilyich*); from Ibsen's portrayal of a woman trapped by a bad marriage bargain (*Hedda Gabler*) to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*); from Hoffmann's ghost story about the mines of Falun to Borges's mystery story about the nature of time ("The Garden of Forking Paths"). The course will focus on the Western literary tradition and its development over the last 350 years, but for comparison we will read one non-Western work: Soseki's novel *Kokoro*, from early-twentieth-century Japan, about a college student, his family, and the elusive mentor who shadows his life. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works.

Requirements: Weekly journal entries or short writing assignments; two essays of around 1500 words each; a required revision of the first essay; and an oral presentation of one of your essays. Class attendance and participation will be strongly encouraged. There will be no exams.

INTRODUCTION TO CREATIVE WRITING

ENG 209
James Dumais

Section C, MWF 10:30-11:20 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 10 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
Amanda Lamadrid

Section F, MWF 2:15-3:05 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
Susan Leary

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

INTRODUCTION TO CREATIVE WRITING

ENG 209
Mia Leonin

Section O, TR 9:40-10:55 AM
Section S, TR 4:20-5:35 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 contemporary stories and poems reading as models for our own work. We will, in effect, “imitate toward originality.” This section of English 209 is uniquely designed for bilingual and multilingual students. 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
Christell Roach

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

This course is designed to help students discover, develop, and deploy the voice as witness. From formal poems to flash fiction, students will engage the various methods of storytelling offered through poetry and fiction. Through an intimate introduction to craft and storytelling, students will begin the work of drafting stories by harnessing their own creative voice and lens. This class is entirely informed by our social moment and the importance of raising your voice in spite of silencing and erasure. Students taking this course will sharpen their storytelling as a utility to follow them for the years to come.

This is an introductory course where students will be introduced to all forms of texts and traditional & experimental forms, with an emphasis on process. A basic premise of this

course is that powerful stories and poems often emerge from attentive reading, fearless writing, rigorous revision, and performance. Writing is a spoken practice, a read art. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent training of a discipline. In English 209, readings, class discussions and in-class writing exercises will focus on elements of craft. We will pay special attention to readings as models for our own work, and the evolution of writing from the page to the eye and ear. We will, in effect, “imitate toward originality.” The in-class writing workshop will help students better understand the art of revision, delivery, and the skill of giving others constructive feedback.

INTRODUCTION TO CREATIVE WRITING

ENG 209
Bobuq Sayed

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

LITERARY THEMES AND TOPICS: Cinematic Expressions of a Black Miami Aesthetics

ENG 210/AMS 322/AAS 290 (combined course)
Donette Francis

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

Some of the most dynamic black creative artists working today hail from Miami. Yet, this city has only recently begun to register in national and scholarly theorizations of Black aesthetics. This semester we will think about what constitutes a Black Miami aesthetics—in film. Watching films about Black Miami, and from Black Miami filmmakers, we will ask how Miami is cinematically rendered? Does Miami shape the filmmaker’s aesthetic vision, and how so? Are there dominant stories, neighborhoods and tropes that represent Black Miami? Why? (Here we want to explicitly think about sights, sounds and spirits). To supplement the cinematographic eye, students will conduct their own sight and sound projects of a Black Miami neighborhood and produce a 5-minute (at least) film short.

THE HARLEM RENAISSANCE

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

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

The constellation of publications, performances, and encounters from the 1920s and 1930s labeled as the “Harlem Renaissance,” was not just a historical time period. 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 and through independence movements in Africa and the Caribbean, and into the music of the twenty-first century. Far

from being the sole legacy of writers and intellectuals like Langston Hughes and Alain Locke, this tumultuous period in African American history was also crafted by a vibrant cast of chorus girls, blues singers, students, heiresses, teachers, dancers, cooks, and nurses.

BLACK GIRL MAGIC

ENG 210/AMS 322/AAS 290 (combined course)

Marina Magloire

Section 4JK, MW 6:00-7:15 PM

People have long thought that black girls were magic, sometimes literally. From the magical practices of hoodoo and rootwork in the American South, to obeah, Santería, and *vodou* in the Caribbean, African-based religions in the Americas have long been places where women can ascend to the highest levels of leadership and draw from the example of powerful female spirits. Through literature, music, and film, this class will ask students to learn the history of these various traditions of “black girlmagic.” By pairing with a Miami-area community organization that centers on black women’s empowerment, students will engage directly with the dynamic practices of African Diasporic spirituality throughout the course.

LITERARY THEMES AND TOPICS: WAR AND THE FASHIONING OF GENDER

ENG 210/GSS 350 (combined course)

Elizabeth Oldman

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

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

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.

ENGLISH LITERATURE I

ENG 211
Eugene Clasby

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

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

ENG 211
Jessica Rosenberg

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

This course introduces students to English literature from the Middle Ages through the Eighteenth Century. We will take a diverse and varied view of the period often dominated by the names of Chaucer, Shakespeare, and Milton, and will consider a wide range of poetry, prose, and drama in its social and literary context. Our readings will take a special focus on travel, discovery, conquest, and displacement, as we tackle these expansive themes to ask how the realm of England relates to the realm of the imagination. Our itineraries will follow the pilgrimage of Chaucer's *The Canterbury Tales*; More's *Utopia*; the possible worlds charted in short poetry by Wyatt, Surrey, Lock, Sidney, Shakespeare, Donne, and Wroth; the unnamed island of Shakespeare's *The Tempest*; Spenser's imagination of a Fairy Kingdom; Milton's Eden in *Paradise Lost*; and the transoceanic geographies of Behn's *Oronooko* and the *Interesting Life* of Equiano. Throughout the course, we will ask not just why these texts might have been written, by why and how they have been read, and what they meant to readers at the time and in the centuries since.

English Literature II

ENG 212
Patrick A. McCarthy

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

English 212, the second half of the English literature survey, focuses on selected authors of the 19th and 20th centuries, from William Blake to Samuel Beckett. We will discuss representative works from the Romantic, Victorian, and Modern periods, looking both at individual qualities of the works and at ways in which they are characteristic of their times. Writing requirements: two critical essays of about 5-7 pages and a final exam.

Texts:

The Norton Anthology of English Literature, 10 ed., Volumes D (The Romantic Period), E (The Victorian Age), and F (The Twentieth Century and After), ISBN: 978-0-393-60313-2
Jane Austen, *Pride and Prejudice* (Norton Critical Edition, 4th ed.) ISBN: 978-0-393-26488-

AMERICAN LITERATURE I

ENG 213/AMS 322 (combined course)

Peter Schmitt

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

This course is a survey of American literature from its beginnings to 1865. We will start with narratives of contact and cultural exchange in early colonial settlement, and will examine genres such as oral literature, diaries, poetry, essays, short stories, and novels. The material covered in the course should enhance your enjoyment and comprehension of American literature by improving your critical reading and writing skills, as well as help us develop an understanding of how American identity has evolved since its earliest articulations.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Joel Nickels

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

Modernism; the Lost Generation; the Harlem Renaissance; the Beat Movement; Confessional Poetry; immigrant literatures—these are some of the hallmarks of American literature since 1865. But where do these literary movements and approaches come from? And how can they help us make sense of our lives here and now? In this class, you'll learn all about the worldviews expressed in modern American literature. And you'll also learn to love thinking about how these worldviews relate to our lives in the 2020s.

Together, we'll be exploring the work of authors such as Walt Whitman, Henry James, Ernest Hemingway, F. Scott Fitzgerald, T. S. Eliot, Katherine Anne Porter, Jean Toomer, Allen Ginsberg, Gwendolyn Brooks, Tobias Wolff, Kate Braverman, Shann Ray, Jhumpa Lahiri, and Mary Karr.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Peter Schmitt

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

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

Section S, TR 4:20-5:35 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.

Requirement: Three take-home essays, equally weighted.

ENG 214 is combined with AMS 322. Must be taken as ENG 214 for credit in English.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215/GSS 350 (combined course)
Dr. Tassie Gwilliam

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

This course will trace an alternative literary history—that of women writing in English—from the middle ages to the twenty-first century. Across this expanse of time, we will look at women's writing not simply to see reflections of women's lives in different eras, but to experience the work of a number of unique imaginations looking inwards and outwards. Beginning with *Bisclavret*, the medieval werewolf tale by Marie de France, and continuing with poets of the Renaissance, we will consider women's contributions to major genres and debates in a period of literary experimentation. We will go on to read poems and a short novel by Aphra Behn, the first professional woman writer in English; novellas by Eliza Haywood and Jane Austen; Charlotte Bronte's *Jane Eyre*; poems by Emily Dickinson, Elizabeth Barrett Browning, and Christina Rossetti; Octavia Butler's sci-fi *Bloodchild* and a wide range of poetry and stories from the late twentieth and early twenty-first centuries.

Writing for the course will include short papers, worksheets and other daily work, a longer paper that will be revised, and a final paper.

ADVANCED PROFESSIONAL COMMUNICATION

ENG 230
Danielle Houck

Section P, TR 11:20-12:35 PM
Section R, TR 2:40-3:55 PM
Section S, TR 4:20-5:35 PM

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 O, TR 9:40-10:55 AM

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.

INTRODUCTION TO FICTION

ENG 290/219
Caitlin Andrews

Section B, MWF 9:15-10:05 AM
Section E, MWF 1:00-1:50 PM

This course will begin with a weeks-long consideration of selected works of fiction where discussion will aim to distinguish the basic techniques and devices of effective storytelling. Weekly topics will range from subjects as broad as point of view and plot arrangement to more highly focused lessons on scene design, dialogue, and word choice. Throughout the term, the writing process will be broken down into stages where written work will focus on discrete story parts such first pages, character introductions, and dialog-driven scenes before students are asked to compose full-length narratives. Along the way, students will chart their processes of conceptualizing, drafting, and revising their narratives. Finally, in the latter weeks of the quarter, emphasis will shift to the workshopping of students' full stories. Thematically, students will have the opportunity to think in-depth about race, class, nationality, sexuality, and gender and the ways in which these aspects can affect the story and the storyteller. The class will look at work by writers such as Edwidge Danticat, Lorrie Moore, Ray Isle, Rebecca Roanhorse, Jennine Capó Crucet, Jaquira Díaz, Caitlin Horrocks, and many more.

Requirements: Class attendance and participation; occasional short writing assignments, including in-class writing; a final portfolio comprised of several stories (flash, short fic, short story) due at the end of the semester. Re-requisite: ENG209.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)
Paula Miranda

Section S, TR 4:20-5:35 PM

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 (combined course)

Mia Leonin

Section Q, TR 1:00-2:15 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

Eugene Clasby

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

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.

Texts: Blakemore Evans, ed., The Riverside Shakespeare

LEGAL WRITING

ENG 331

Charlotte Rogers

Section O1, TR 9:40-10:55 AM

Section P1, TR 11:20-12:35 PM

What do Chief Justice John G. Roberts, Jr., Justice Elena Kagan, Justice Neil McGill Gorsuch, Gerry Spence (retired attorney) and other attorneys, 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, we critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in moving the audience, and apply principles we discover. Our sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, interviews, famous speeches, classic arguments and articles by selected legal scholars. In this critical reading and writing process, we then apply skills to develop our reading, thinking, writing, and persuading 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."

MODERN BRITISH AND AMERICAN POETRY

ENG 341
Robert Casillo

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

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 20 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

Texts: The Norton Anthology of Modern Poetry Volume I

LITERARY REPRESENTATIONS OF WOMEN: IMAGINING ELIZABETH I

ENG 373/GSS 350 (combined course)
Pamela Hammons

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

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

Elizabeth Tudor (1533-1603) reigned over England as Queen Elizabeth I for over forty years during a period of great cultural, religious, and political change. Because Renaissance England participated in a gender ideology that theoretically limited women's behavior and that asserted a strict hierarchy in which men were considered superior to women in many ways, the notion of a female monarch was paradoxical and unsettling to many of Elizabeth's contemporaries. Elizabeth's success depended upon her ability to navigate the gulf between early modern English notions of properly feminine behavior and contemporary theories of kingship: her strategic, prolific self-representations were central to this project.

In this course, we will examine a wide variety of representations of Elizabeth I. We will analyze Elizabeth's self-representations in her speeches, letters, and poetry, and we will explore how others have represented her, during (and a few decades after) her day and our own. In addition to reading Elizabeth's own writings, we will read sixteenth- and

seventeenth-century works by Walter Raleigh, Edmund Spenser, Anne Bradstreet, Margaret Cavendish, and others, and we will study a sample of recent novels and films depicting her.

**CONTEMPORARY LITERATURE:
U.S. LITERATURE AND CULTURE AFTER 9/11**

ENG 380/AMS 322 (combined course)
Lindsay Thomas

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

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

This course focuses on the legacy of the events of September 11, 2001 and how they have shaped American literature and culture since. We will consider a wide range of media, including literature, poetry, television, and film. Our focus throughout will be on the war on terror and its international and domestic ramifications, and we will begin by exploring media that take this as their topic, including the television shows *24* and *Homeland*, and texts such as Claire Messud's *The Emperor's Children* (2006) and Mohamedou Ould Slahi's *Guantánamo Diaries* (2015). We will also explore major literary and cultural forms that have reached prominence since, including films reckoning with the 2008 financial crisis such as *The Big Short* (2015) and *Hustlers* (2019); fiction about climate change such as Jesmyn Ward's *Salvage the Bones* (2011) and the 2004 film *The Day After Tomorrow*; and reality TV and "post-truth" media. What changed after 9/11 in the United States, and what does both popular and critically acclaimed media from the past two decades tell us about these changes? Throughout the course, we will seek to answer these questions by developing a history of now. How did we get here, and where do we go from here?

Assignments include short response papers, a close reading paper, an archive of the contemporary moment, and a research project about an historical event from the past two decades.

LITERATURE OF SCIENCE FICTION

ENG 383
Patrick A. McCarthy

Section G, MWF 3:30-4:20 PM

This course satisfies the English literature requirement for a course in literature after 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: two critical papers (6-8 pages apiece) and a final exam.

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).

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.

Films include: *Woodstock*, *Dirty Harry*, *Godfather* parts 1 & 2; *Romeo and Juliet*.

Requirements: A series of short essays, regular attendance, a final 5-7 page paper.

INTERMEDIATE FICTION

ENG 390/391
Patricia Engel

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

We will build on your foundation of narrative strategies through discussion of craft and form with particular attention to voice, plot, structure, language, revision, and the development of critical faculties with the goal of becoming better writers, readers, and editors of your own work. You will generate new writing generate in the form of short stories, and have your work critiqued in a supportive and focused workshop community.

Requirements: Students will write 20-30 pages of new prose and complete a revision of one full-length story. Other assignments will consist of critical and creative responses to assigned texts. Students will also be asked to write a paper (10-12 pages) exploring a craft element through a book of their choosing.

DATA AND SOCIETY

ENG 395
Lindsay Thomas

Section JK4, W 6:00-7:15 PM

Data is often considered the domain of scientists and statisticians. But the proliferation of data and databases across nearly all aspects of daily life – powering everything from the

targeted advertisements you see when you go online to the fake news circulating on Facebook to the latest information about outbreaks of COVID-19 – has made the study and understanding of data a vital everyday concern. This course provides an introduction to the role and meaning of data in contemporary culture today, and to the value of critical thinking and the humanities in approaching data in the real world. The trajectory of the course runs from questions of definition and history (what is data and what is the history of this concept?); to considerations about modeling real-world cultural objects such as texts and images as data (how do people create data and what do they do with it?); to discussions of the cultural changes and politics associated with algorithmic systems such as Google, Facebook, and Twitter, and of data-centric phenomena like fake news, Twitter bots, racial profiling, and hacked elections (how does data matter?).

Readings are drawn from literary and cultural studies, media studies, science and technology studies, information science, and the digital humanities. No prior technical experience is required. Assignments include weekly reading responses, a dataset analysis paper, the creation of your own dataset, and a final “algorithm audit” project.

This course is intended for second-year da Vinci students.

**BLACK FILM MATTERS:
CINEMA AND SOCIAL CHANGE**

ENG 395/AAS 390 (combined course)

Patricia Saunders

Section 1S, T 3:30-6:00 PM

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

This course focuses on representations of social justice in African American, African and Caribbean literature and cinema. There has been a dramatic increase in contemporary films (both fictional and documentary) that focus on histories of racism and social inequity in the African Diaspora. For example, film releases such as *I am Not Your Negro* (2016) and *If Beale Street Could Talk* (2018), both original texts by James Baldwin, have evoked a good deal of public commentary and critical acclaim. But this trend is not new—*The Color Purple* (1985), based on the novel by Alice Walker, and most notably the novel, *Roots* (1977), based on the novel by Alex Haley. There has also been a long tradition in African cinema with films like *Hyenas* (1992) by the Senegalese filmmaker, Djibril Mambety. We will discuss how films help shape national consciousness about social injustice, racism and colonial and neocolonial power. We will also consider how these films function as platforms for typically silenced narratives of oppression to inform how we read and engage with representations of (racial, gender and class) differences. Some of these films evoke black pride, while other highlight the need for more organized political action and resistance across complex cultural and social boundaries.

ENG 395 is combined with AAS 390 and AMS 334. Must be taken as ENG 395 for credit in English.

HOUSING IN THE BLACK LITERARY IMAGINATION

ENG 396/AMS 322/AAS 390 (combined course)

Donette Francis

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

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

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

A person can run for years but sooner or later he has to take a stand in the place which, for better or worse, he calls home, and do what he can to change things there. --Paule Marshall

Where one lives determine 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.

MODERN AFRICAN LITERATURE AND FILM

ENG 396/AAS 390 (combined course)

Brenna Munro

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

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

This class offers an introduction to the amazing range of African literature and film from the era of independence from colonialism in the late 1950s, through the postcolonial Cold War era, into the post-apartheid, post-Arab Spring present. African writers and film-makers have been unusually politically engaged, and their work tells stories that often challenge preconceived notions about the continent—but they are also often aesthetically experimental. We will look at some of the most historically important writers and film-makers, such as Senegalese director Ousmane Sembene and Chinua Achebe. but the class will also highlight the vibrant work of female and queer artists, from Nigeria's Chimamanda Ngozi Adichie to Kenya's Wanuri Kahiu, and works that do new things with form, such as Teju Cole's twitter story, "Hafiz," and Emmanuel Iduma's *A Stranger's Pose*, a collage of photographs and written impressions from his travels across the continent.

ADVANCED FICTION WORKSHOP

ENG 404
Evelina Galang

Section R, TR 2:40-3:55 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: Poetry, Politics, & Pop Culture

ENG 406
Jaswinder Bolina

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

In this advanced-level workshop, we'll focus on how poetry can be used as a means of cultural critique, political action, and social justice advocacy. We'll study how contemporary and canonical poets weave current events, pop culture, and personal history together to create mind-altering, politically relevant works of art. Just as importantly, we'll engage deeply in the craft of reading, writing, and revising poems. Our aim will be to get you to write as much as possible, to write with abandon, to write without self-consciousness, to write poems more daring and sophisticated than any you've written before...and then to revise them until they're as well-crafted as they are daring and sophisticated. In addition to working on your own poems, we'll read and discuss a diverse array of works by contemporary and canonical writers to discover inspirations for and counterpoints to your own original work. You'll learn how to think, speak, and write about poetry, and through that process, you'll learn how something as seemingly small as a poem can help change the world.

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

SPECIAL TOPICS IN CREATIVE WRITING Creative Nonfiction: In Pursuit of the Personal Essay

ENG 407
Patricia Engel

W 3:15-5:45 PM

In this course students will learn how autobiographical experience can be mined to craft nonfiction that informs and inspires, and reveals something meaningful about human truth. We will explore various forms of creative nonfiction, from personal to lyric essays, memoir, op-eds, and travel writing. We will discuss the variety of ways we can draw from our own life to create well-crafted essays of thematic resonance. Through lectures, assigned readings, and workshop discussion, students we will examine stylistic and structural possibilities for their own work and the work of their peers.

Requirements: 30-40 pages of writing (2 to 3 essays and/or book chapters); reading and rigorous discussion of selected texts by writers including James Baldwin, Edwidge Danticat, Terese Marie Mailhot, Sandra Cisneros, Toni Morrison, Jesmyn Ward, Alexander Chee, Cheryl Strayed, and more.

SHAKESPEARE: THE LATER PLAYS

ENG 431

Anthony Barthelemy

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

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

The highlight of this semester will be close study and discussion of what critics call Shakespeare's four great tragedies: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. and *Antony and Cleopatra*. In addition to the four great tragedies, we will read *Antony and Cleopatra* and *The Tempest*. Each play has its own unique stylistic features, soaring poetic moments, and thematic subtleties and challenges. Starting with *Hamlet* we will examine each play and look for thematic and plot similarities and differences, poetic mastery, and unique human understanding. We will pay particular attention to the plays' interest in politics, culture and identity. How do these plays help us discover who we are, both as unique individuals and as humans with common goals, ambitions and fates? How did this English playwright in the first decade of the Seventeenth Century understand human psychology so completely that we are comfortable 400 years later discussing his characters within the context of 21st Century psychoanalysis? We will also take some time to attempt to understand why our contemporaries still consider these plays to be so important culturally, poetically and dramatically. To help us understand the contemporary issues we will include in our classroom discussion scenes from film adaptations of *Hamlet*, *Macbeth*, *Othello* and *The Tempest*. Class will be structured to encourage strong student participation through discussion and attention to performance details. Each student will write a critical paper of 1250 and a research paper of 1750 words. There will also be a final examination.

JANE AUSTEN AND LITERARY CRITICISM

ENG 452/GSS 350 (combined course)

Tassie Gwilliam

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

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*), vlogs (*The Lizzie Bennet Diaries*), 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, 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)

Persuasion (Oxford)

Critical articles will be available on Blackboard or by links.

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

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

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

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

Psychoanalysis can open up the study of literature in surprising and profoundly revealing ways. That is the thesis of this course, which will offer an introduction to psychoanalytic theories—especially those of Sigmund Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about female and male development, oedipal relations, or the superego, for example—help us understand individual literary works? The first part of the semester will be an overview of psychoanalytic psychology and an examination of Freud's specific treatments of literature, such as his famous discussions of *Oedipus Rex* and *Hamlet* in *The Interpretation of Dreams*. We will then look briefly at the ideas of Melanie Klein, one of Freud's most important successors, and their implications for the study of literature. In the second half of the course, we will attempt psychoanalytic interpretations of a few literary texts (*King Lear*, three sonnets by Shakespeare, Kate Chopin's *The Awakening*, and "A Country Doctor" by Franz Kafka); in each case, we will read the work itself along with at least one example of recent psychoanalytic criticism of the work. Your final course essay will allow you to examine a literary work of your choosing from a psychoanalytic point of view. No previous knowledge of Freud or psychoanalysis will be assumed or expected, and we will be open to critique of any of the theories we study and discuss.

Requirements: Weekly journal entries or short writing assignments; one essay of about 1500 words, with a required revision; a longer final project of about 2000 words; and an oral presentation of your final project. Class attendance and participation will be strongly encouraged. There will be no exams.

U.S. LITERATURE, 1865-1914: NARRATIVES OF UNREST

ENG 483/AMS 322 (combined course)
John Funchion

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

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



The nineteenth and early-twentieth centuries were plagued by economic and social turmoil. With each succeeding financial “panic,” national unrest intensified and the gap between wealthy Robber Barons and wage laborers widened. Racist violence broke out in the Southern States in tandem with Jim Crow laws and other forms of racial oppression. During this same period, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionary passions of the period. In this course, we will examine how late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and consider whether literary movements like *realism*, *regionalism*, and *naturalism* challenged or channeled the economic and social inequities of this era. In addition to reading some short sociological, legal, and political documents, we will read literary works by authors such as Edward Bellamy, Charles Chesnutt, Stephen Crane, Theodore Dreiser, Charlotte Perkins Gillman, Sutton E. Griggs, Frances E.W. Harper, Pauline Hopkins, Henry James, Sarah Orne Jewett, Jack London, and Žitkálá-Sá.

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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