

SPRING

English Department

2022



@UofMiamiEnglish

UNDERGRADUATE COURSE BOOKLET

Spring 2022

To make sure you take all the courses you needed 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:

November 8th

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 2022** satisfy the English literature major requirement for a course in **literature before 1700**: 384 Q, 431 P

The following courses offered in **Spring 2022** satisfy the English literature major requirement for a course in **literature between 1700 and 1900**: 451 O, 482 K, 486 Q

The following courses offered in **Spring 2022** satisfy the English literature major requirement for a course in **literature since 1900**: 341 C, 388 D, 388 J, 389 41, 396 E, 396 G, 472 R, 484 O, 495 G

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 C = (GSS 350), ENG 210 F = (GSS 350), ENG 213 P = (AMS 213), ENG 214 O = (AMS 322), ENG 214 R = (AMS 322), ENG 214 S = (AMS 322), ENG 232 G = (PSY 375), ENG 261 D = (AMS 322, AAS 390), ENG 319/392 = (GSS 350), ENG 384 Q = (JUS 301), ENG 388 D = (AMS 322), ENG 388 J = (AMS 327), ENG 389 41 = (HIS 372, SOC 391), ENG 396 E = (AMS 322, AAS 390), ENG 396 G = (AMS 322, AAS 390), ENG 482 = (AMS 322), ENG 484 O = (AMS 322), ENG 486 Q = (AMS 322, AAS 490), ENG 495 G = (AMS 327)

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

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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. **3credits**
 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 here 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.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

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

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.

WORLD LITERARY MASTERPIECES II

ENG 202

Frank Stringfellow

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

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: Several journal entries and other short writing assignments; two essays, with a minimum range of 1300–1750 words each; a revision assignment; and an oral presentation of one of your essays. Class attendance and participation will be strongly encouraged. There will be no exams.

CREATIVE WRITING

ENG 209

Patricia Garcia

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

This introduction to creative writing is a three-genre course, including the study of fiction, poetry and creative nonfiction. Readings will represent a variety of contemporary voices in each genre. Students will be introduced to the concept of the writing workshop and will be expected to share their work with classmates. A student portfolio will take the place of a final exam.

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

CREATIVE WRITING

ENG 209

Megan Ritchie

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

This introduction to creative writing is a three-genre course, including the study of fiction, poetry and creative nonfiction. Readings will represent a variety of contemporary voices in each genre. Students will be introduced to the concept of the writing workshop and will be expected to share their work with classmates. A student portfolio will take the place of a final exam.

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

CREATIVE WRITING

ENG 209

Jarrett Moseley

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

This introduction to creative writing is a three-genre course, including the study of fiction, poetry and creative nonfiction. Readings will represent a variety of contemporary voices in each genre. Students will be introduced to the concept of the writing workshop and will be expected to share their work with classmates. A student portfolio will take the place of a final exam.

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

CREATIVE WRITING

ENG 209

Carolene Kurien

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

This introduction to creative writing is a three-genre course, including the study of fiction, poetry and creative nonfiction. Readings will represent a variety of contemporary voices in each genre. Students will be introduced to the concept of the writing workshop and will be expected to share their work with classmates. A student portfolio will take the place of a final exam.

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

CREATIVE WRITING

ENG 209

Chantel Acevedo

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

This is an introductory course in Creative Writing that focuses on three genres-- poetry, fiction, and creative non-fiction. Students can expect to read a variety of creative work as examples that will help them produce their own original poems, stories, and personal essays. It's a hands-on class, which means students can also expect to read one another's work and offer and receive feedback in small break-out sessions.

CREATIVE WRITING

ENG 209

Mia Leonin

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

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.

CREATIVE WRITING

ENG 209

Nia Dickens

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

This is a course in the analysis and writing of short stories and poems. Students can expect to read a variety of creative work as examples that will help them produce their own original work. It's a hands-on class, which means students can also expect to read one another's work and offer and receive feedback in small break-out sessions. Cannot be taken for credit only.

LITERARY THEMES & TOPICS: War & the Fashioning of Gender

ENG 210/GSS 350 (combined class)

Elizabeth Oldman

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

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

This course examines war and retreat from war as gendering activities which serve 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-

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dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, and 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.

ENG 210 is combined with GSS 350. Must be taken as ENG 210 for English credit.

ENGLISH LITERATURE I

ENG 211
Elizabeth Oldman

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

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 II

ENG 212
Patrick McCarthy

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

English 212, the second half of the English literature survey, focuses on selected major 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

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Jane Austen, *Pride and Prejudice* (Norton Critical Edition, 4th ed.) ISBN: 978-0-393-26488-3

AMERICAN LITERATURE I

ENG 213/AMS 322 (combined class)

Peter Schmitt

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

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.

ENG 213 is combined with AMS 322. Must be taken as ENG 213 for English credit.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined class)

Peter Schmitt

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

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

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

A survey course in the development of American literature from the mid-19th century 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 English credit.

INTRODUCTION TO POETRY

ENG 220

Joel Nickels

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

In this class, we'll primarily be reading contemporary authors. Our main goal will be to experience together just how moving, relatable and thought-provoking poetry can be. The reading load will be light, just a few poems per week, but we will do a lot of deep thinking! There will be no tests or quizzes in this class. Two essays and periodic short reflections are what I'll ask of you, filled with your views and feelings about the human relationships, ideas and perceptions explored in the poems. Think about these lines, for example:

Gratitude is a scattered
homeless love

(Anna Kamieńska)

from the center of my life came
a great fountain, deep blue
shadows on azure seawater

(Louise Glück)

I don't know why I took her hand.
 The rooftops were glowing above us,
 enormous, crystalline, a second city
lit from within.

(Mark Doty)

I'm eager to hear your thoughts about those images! We'll also be reading poems by authors such as Mary Oliver, Yusef Komunyakaa, Henri Cole, Elizabeth Alexander, Tess Gallagher, Charles Wright, Amy Clampitt, and Kate Clanchy.

ADVANCED PROFESSIONAL COMMUNICATION

ENG 230

Claudia Hoffmann

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

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

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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 PROFESSIONAL COMMUNICATION

ENG 230

Danielle Houck

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

Section R1, TR 2:40-3:55PM

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

Section Y, Online

Section Y1, Online

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/PSY 375 (combined class)

Susan Leary

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

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

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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 begin to capture what is essentially human or daily? 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.

ENG 232 is combined with PSY 375. Must be taken as ENG 232 for English credit.

ADVANCED WRITING FOR STEM

ENG 233
Brian Breed

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

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

CURIOSITY: VICE & VIRTUE IN SCIENCE & LITERATURE

ENG 248
Jessica Rosenberg

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

Though we now appreciate curiosity as a largely positive character trait, most western Europeans from antiquity through the middle ages considered curiosity a dangerous vice. This perspective has lived on in sayings like “curiosity killed the cat,” in stories about mad scientists and nosy children, and in our society’s frequent

anxieties about the unknown effects of new technologies, like cloning and artificial intelligence. What happened to bring about such a dramatic change in how curiosity was valued? What might make this desire to know either good or evil, optimistic or dangerous? To explore this question, this seminar will direct our own curiosity to a range of examples from both science and literature about characters who display exceptional curiosity, along with the consequences brought about by their desire to know. We will explore the lives of historical scientists alongside literature's myriad stories of men and women who knew too much, from Adam and Eve to Alice in Wonderland, from Doctor Faustus to Doctor Frankenstein and Sherlock Holmes. We will examine theological arguments that depicted curiosity as a vice; the biblical account of the Fall; stories of mad scientists; fairy tales; and depictions of detectives and spies on television and film. Together, we will think carefully about what might have seemed dangerous about knowledge in the past, and what might remain dangerous about it (and our own pursuits in the classroom) today.

LITERATURE OF THE AMERICAS

ENG 261/AMS 322/AAS 390 (combined course)

Marina Magloire

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

In the wake of police brutality in Ferguson, Missouri in 2014, the phrase "A system cannot fail those it was never designed to protect" was tweeted, retweeted, and circulated around the country. This course considers the historical inequalities built into the American "system" by centering the migrations, connections, and conflicts faced by people of color in the Americas from 1492 to the present. Beginning with the violence of enslavement and indigenous genocide and moving through tales of immigration in the twentieth and twenty first century, this course uses literature to explore the intertwined destinies of the people of North America, whose origins stem from five separate continents. Despite the violent birth of the American colonies and the forced migration of many of their ancestors, the artistic contributions of the black, indigenous, Latinx, and Asian-American writers we will read in this course have defined the American experience.

Requirements: Class attendance and participation; in-class presentation, reading quizzes, two 4-6 page papers, creative final project

ENG 261 is combined with AMS 322 and AAS 390. Must be taken as ENG 261 for English credit.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Amanda Lamadrid

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

Frequent exercises in workshop environment, with readings in contemporary fiction. 18 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 FICTION WORKSHOP

ENG 290/219 (combined course)

Amina Gautier

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

Frequent exercises in workshop environment, with readings in contemporary fiction. 18 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 FICTION WORKSHOP

ENG 290/219 (combined course)

Patricia Engel

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

Frequent exercises in workshop environment, with readings in contemporary fiction. 18 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 FICTION WORKSHOP

ENG 290/219 (combined course)

Bobuq Sayed

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

This is a beginning/intermediate course in creative writing that will explore and interrogate the craft of fiction. The course will delve into what goes into writing a well-crafted short story, focusing on traditional and experimental forms. We will investigate various components of the craft, the history and social importance of fiction, and the philosophy behind the practice of it—what makes a writer? how does one become one?

BEGINNING POETRY WORKSHOP

ENG 290/219 (combined course)

Christell Roach

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

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

This writing-intensive course meets requirements for creative writing majors and minors. ENG 292/219 may not be taken concurrently with another creative writing workshop. In this course, students will refine their craft in poetry through frequent workshops, collaborations, writing exercises, and a diverse cast of contemporary readings. In essence, this course will guide students through generating new work, revising carefully, and placing themselves in conversation with more established authors. We will examine different genres, forms, and techniques for writing poetry. A goal of this course is providing students with the opportunity to produce new work and to help them interrogate how their work operates within the literary community.

INTERMEDIATE POETRY WORKSHOP: Crafting and Queering the Contemporary Poem

ENG 319/392/GSS 350 (combined course)

Mia Leonin

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

ENG 319/392 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

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course that requires students to write and revise poems throughout the semester and actively participate in a peer review workshop.

ENG 319/392 is combined with GSS 350. Must be taken as ENG 319/392 for English credit.

LEGAL WRITING

ENG 331

Charlotte Rogers

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

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

What do Chief Justice John G. Roberts, Jr., Justice Clarence Thomas, Justice Elena Kagan, Attorney Gerry Spence 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 Legal writing students critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in "moving" the audience, and apply principles they discover. Sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, role playing, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, students then apply skills to develop their writing and reading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

MODERN BRITISH AND AMERICAN POETRY

ENG 341

Robert Casillo

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

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,

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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

THE BIBLE AS LITERATURE

ENG 384/JUS 301

Dr. Pamela Hammons

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

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

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

ENG 384 is combined with JUS 301. Must be taken as ENG 384 for English credit.

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**LITERATURE AND POPULAR CULTURE:
Spy Stories**

ENG 388/AMS 322 (combined course)

John Funchion

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

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

Spies read. Like literary critics, analysts pour over texts looking for patterns and hidden meanings. Clandestine operatives craft their own stories--legends--to extract information, manipulate their targets, and cultivate assets. As readers and viewers of spy stories, we work as collaborators: we observe, collect, and decode along with these with these operatives. While many people routinely doubt the utility of literary criticism, many instead marvel at the power of espionage. The association between these two enterprises, however, is hidden in plain sight. Robert Redford's character in *Three Days of the Condor* reads foreign novels for the CIA, for example, and the protagonist in *The Good Shepherd* gets recruited by uncovering a British spy posing as a Yale English professor. Spies turn to authorship repeatedly—John Le Carré, Ian Fleming, and Graham Greene being among the most well-known, and the CIA has a literary criticism section in its own in-house publication, *Studies in Espionage*. But unlike authors and literary critics, spies work for nation-states, and the stories about them also tell larger tales about the rise of imperial and corporate power. In this course, we will explore the enduring popularity of spy stories and their cultural importance. We will consider how identity gets defined in these stories, how spies and literary critics read in similar ways, and why spies often take a keen interest in literature and literary scholarship in contrast to the general public. We will also debate whether such stories critique or merely reflect their political contexts, providing us with an opportunity to determine what contemporary spy stories have to say about the future of democracy in the twenty-first century.

ENG 388 is combined with AMS 322. Must be taken as ENG 388 for English credit.

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**LITERATURE AND POPULAR CULTURE:
Films in 1970's**

ENG 388/AMS 327 (combined course)

Catherine Judd

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

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.

Required Film Viewing:

Woodstock Director: Michael Wadleigh (1970)

Get Carter Director: Mike Hodges (1971)

Dirty Harry Director: Don Siegel (1971)

Diary of a Mad Housewife Director: Frank Perry (1970)

Five Easy Pieces Director: Bob Rafelson (1970)

Catch-22 Director: Mike Nichols (1970)

Tora! Tora! Tora! Directors: 3 U.S., 2 Japanese directors (1970)

The Conformist Director: Bernardo Bertolucci (1970)

The Hawaiians Director: Tom Gries (1970)

The Last Picture Show Director: Peter Bogdanovitch (1971)

Tristana Director: Luis Buñuel (1970)

Little Big Man Director: Arthur Penn (1970)

Aguirre, the Wrath of God Director: Werner Herzog (1972)

The Godfather Director: Francis Ford Coppola (1972)

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

ENG 388 is combined with AMS 327. Must be taken as ENG 388 for English credit.

THE SIXTIES

ENG 389/HIS 372/SOC 391 (combined course)

Patrick McCarthy

Section 41, T 6:00-8:55PM

Donald Spivey

Marvin Philip Dawkins

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

This course presents the culture and history of the 1960s in the United States through writings, film, music, and the experiences of faculty members who participated in important events during this era of major conflict and change. We are concerned less about the precise time frame than the atmosphere of a period associated with the Civil Rights Movement, the Vietnam War, the Antiwar Movement, widespread college campus activism, urban unrest, and the Women's Movement. This also was a period when anxiety about nuclear war was widespread, the Space Race was in full swing, and concerns about ecology were growing. Accordingly, we also will offer some discussion of international events during the period. In addition to examining primary documents, fiction, film, and the music of the 1960s, students will have the opportunity to hear the personal accounts of UM faculty and staff who witnessed dramatic episodes during this time of war, tumultuous political, gender, and racial upheaval, and momentous changes in the academy. We also will endeavor to make connections between the ideas and events of the 1960s and more recent developments both inside and outside the academy. Additionally, as part of our effort to make connections between the ideas and events of the 1960s and contemporary life outside the academy, we will offer students the option of fulfilling part of the course requirements through service-learning work in a variety of settings away from the UM campus. There will be no effort to exclude anyone of any political persuasion, either past or present. Indeed, opposing points of view are encouraged. We believe that something as complex and multifaceted as "The Sixties" requires a range of personal perspectives and interpretations, for even today the era of "The Sixties" provokes passionate responses from those who were there as well as those who were not.

Requirements: Four book analyses of four (4) pages each (12.5% each; 50% in all); midterm examination (25%); final examination (25%).

*A service-learning project may be done in lieu of one (1) of the book analyses or for extra credit. This option does not excuse the student from doing all required readings and attending class. More about the service-learning project in class.

Thursday Night Film Screenings: On most Thursdays, films from and about the 1960s will be shown in LC 130. The course schedule will provide details. Attendance, while not mandatory, is encouraged, and extra credit will be given: Students who attend at least five films will receive a one-third of a grade on their lower examination grade (e.g., a B will become a B+). Students who, in addition to attending five films, submit a three-page response paper no later than the last class meeting will receive an increase of a full grade on their lower examination grade.

Texts: Alexander Bloom and Wini Breines, editors, *"Taking It to the Streets": A Sixties Reader*; Patricia Stephens Due and Tananarive Due, *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*; Pierre Boulle, *Planet of the Apes*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Charles Neu, *America's Lost War: Vietnam, 1945-1975*.

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ENG 389 is combined with HIS 372 and SOC 391. Must be taken as ENG 389 for English credit.

INTERMEDIATE FICTION WORKSHOP

ENG 390/391 (combined course)

Patricia Engel

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

This is a course for advancing writers of literary fiction who are passionate about their craft. Our particular focus this semester will be on innovative uses of point of view, though we'll also pay attention to original characterization, use of active landscapes, and strategies for handling time (present narrative, backstory and flashback.) All work submitted for this class must be new and original work. That means nothing written for another class, even if you have revised it! Expect to read roughly 150 pages of published fiction (traditionally- 22 structured page stories, micro fictions, Twitter stories, and more) as well as generating around 30-40 pages of new work, offering feedback on peer writing, and meeting with me twice for individual tutorial. In addition, you will read a short story collection or novel (you'll have choices) and make a short creative presentation. The class moves fast, and the syllabus is busy, but if you love to write, you'll be pleased with how much you accomplish. A final portfolio consisting of your revised workshop story (12-20 pages) along with a self-evaluation, is due at the end of the semester. Requirements: One short story collection or novel to be creatively presented in class. All additional readings will be distributed in class or posted online.

INTERMEDIATE POETRY WORKSHOP

ENG 391/392 (combined course)

Mia Leonin

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

ENG 319/392 is a poetry writing workshop galvanized by the charge to queer or challenge binary notions of gender and upend normative approaches to point of view, voice, and form in contemporary poetry. To lay the foundation for student writing and examine our personal and cultural assumptions about gender, we will discuss essays by feminist thinkers 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, and others. 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. Through readings, in-class writings, and dynamic conversations about craft and

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literature, we will build a writing community that encourages students to create from an informed, expansive understanding of gender and sexuality.

**SPECIAL TOPICS:
Housing in the Black Literary Imagination**

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

Donette Francis

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

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

COURSE DESCRIPTION:

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 Miami neighborhoods, write midterm and final essays. We will also have guest lectures.

ENG 396 is combined with AMS 322 and AAS 390. Must be taken as ENG 396 for English credit.

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**SPECIAL TOPICS:
Black and Native Literatures**

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

Marina Magloire

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

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

In the first line of her 1928 essay, "How It Feels to Be Colored Me," Zora Neale Hurston wrote: "I am the only Negro in the United States whose grandfather on the mother's side was not an Indian chief." Despite her facetious tone, Hurston identifies the real and imagined connections that many Black people claim with indigenous people. This course explores the historic solidarities, tensions, and possibilities between Black and Native communities in the Americas through literature. We begin with early American encounters between enslaved people and the indigenous people of the US and the Caribbean, navigating a complex landscape in which indigenous communities could be enslaved or enslavers and could offer Black maroons haven or harm. As we move into the twentieth century and the present, we will examine the ways that Black and Native communities have been inspired by one another, as evidenced by such practices as the New Orleans masking Indians and by the influence of the Black Power movement on the Red Power movement in the 1960s. We will end with a consideration of Black and Native solidarities today as both communities try to envision a world where Native sovereignty enables Black liberation, and vice-versa.

Requirements: Class attendance and participation; in-class presentation, final research paper.

ENG 396 is combined with AMS 322 and AAS 390. Must be taken as ENG 396 for English credit.

CREATIVE WRITING (Prose fiction)

ENG 404

Evelina Galang

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

This is a fiction writing course that builds on skills and sensibilities developed in 200- and 300-level classes. We will challenge ourselves, pushing boundaries of language and genre, nudging each other out of our comfort zones. We'll start the semester by setting individual and communal goals. Then we will read, write, and share our reflections with an eye toward both product (polished, submittable fiction!) and vision: what lies beyond the undergraduate creative writing major?

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What about the MFA? What about publishing? What would a rich literary life include? How do we keep writing, find support, and contribute to the literary community beyond college? What is this all about anyway, and why does it matter? At the end of the semester, students should have two finished prose pieces and a portfolio that reflects their processes and plans. The class will also write a novella together, with each student contributing 1-2 chapters. Other possibilities include a field trip close to campus and visits from members of the literary and publishing communities.

Requirements: Class attendance and participation in discussion of class readings and student stories; attendance at two live literary events; regular short exercises; about 30 pages of polished fiction as part of a final portfolio that will demonstrate the student's growth as a writer, reader, and literary citizen.

CREATIVE WRITING (Poetry)

ENG 406
Kei Miller

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

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: Hip Hop, Performance, and Spoken Word

ENG 407
Mia Leonin

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

This course is designed for students interested in exploring spoken word poetry as a joyfully public (and often subversive) act of courage and agency. Students will delve into the poetics, politics, and history of spoken word, beginning with the famed Nuyorican Café and moving to slam poetry and the contemporary open mike scene. The course will also introduce students to present-day poets like Patricia

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Smith, John Murillo, and Erika Dawson who take inspiration from the complex syncopation and word play of hip hop, rap and spoken word. Students will create original poetry in a playful, experimental, and inclusive workshop setting.

SHAKESPEARE: LATER PLAYS

ENG 431

Jessica Rosenberg

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

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

This course covers the second half of Shakespeare's career as a playwright, a period when he wrote some of his most memorable and powerful plays – from tragedies like *Othello*, *King Lear*, and *Macbeth* to enigmatic romances like *Winter's Tale* and *The Tempest*. We will explore in depth the art of Shakespeare's dramatic poetry across this period, as well as the historical and cultural context in which he worked, giving special attention to the later plays' central themes of kingship and politics, colonial ambition, gender and sexuality, and the precarious place of human beings in the natural world. Our focus will be on both the texts themselves and the conditions in which these plays were performed – including the influence of regular plague outbreaks, and Shakespeare's growing success as a businessman. Through frequent viewing and analysis of performances, we will draw comparisons to the ongoing life of Shakespeare's plays today.

Requirements: Mid-semester in-class test, two short response papers, a performance review, one brief class presentation, and an ongoing "research journal" that will help prepare the way for your final research paper.

This course can be used in the following cognates: The British Literary Tradition; Foundations of European Literature and Society.

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LATE ROMANTIC PERIOD

ENG 451
Kathryn Freeman

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

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

Description: This course examines the second and third generations of British writers of the Romantic era, including Jane Austen, Mary Shelley, Keats, Percy Shelley, Byron, Letitia Elizabeth Landon, and a selection of other writers whose recent reintroduction to the field has challenged the parameters of the literary era previously defined by its three canonical male poets. We will study literature in several genres, including poetry, drama, and fiction. Situating these works in the context of the revolutionary period, we will examine patterns and distinctions among their representations of gender and sexuality; patriarchy; abolition, political dissent; and colonialism.

Requirements: class participation including oral presentations, three papers, midterm and final exam. Texts (Tentative List): Keats, *Selected Poems and Letters*, ed. Bush (Riverside) Austen, *Persuasion* (Penguin) Shelley's *Poetry and Prose*, ed. Reiman & Powers (Norton) Mary Shelley, *Frankenstein*, 1818 ed. (Norton) Byron's *Poetry*, ed. McConnell (Norton) Landon, *Letitia Elizabeth. Selected Writings* (Broadview)

***Recommended:** (for background on the first generation Romantic writers): *British Literature: 1780-1830*. Ed. Anne Mellor & Richard Matlak (Harcourt Brace).

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472
Frank Stringfellow

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

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?

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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 read and attempt psychoanalytic interpretations of several literary texts (*King Lear*, three sonnets by Shakespeare, Kate Chopin's *The Awakening*, "A Country Doctor" by Franz Kafka, and "The Marquise" by George Sand); we will also look at psychoanalytic criticism of some of these works. 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: Several journal entries and short writing assignments; one essay of about 1500 words, and a longer final project of about 2000 words; a revision assignment; and an oral presentation of your final project. Class attendance and participation will be strongly encouraged. There will be no exams.

AMERICAN LITERATURE, 1800 – 1865: Transatlantic Gothic

ENG 482/AMS 322 (combined course)
John Function

Section K, 7:40-8:55PM

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

This course will examine U.S. literature from the early nineteenth century through the lens of the gothic genre. Understanding the elasticity and limitations of the gothic necessarily requires an understanding of its transatlantic and transnational genealogy. Given that the form first emerged in Britain and on the European continent, commentators have long maintained U.S. writers had to adapt the gothic to suit the tastes of their North American audiences. But what does "adapting" the gothic really mean? And just how exceptional was the American gothic? The first English gothic novel—Henry Walpole's campy 1764 *The Castle of Otranto*—emerged in response to an animated 18th-century British debate about whether fiction could be morally improving if it wasn't true to life. The gothic has come a long way since its mid-eighteenth-century origins, but what paths has it traveled? How did an emphatically British genre become an origin point for American fiction, a staple of African-American narrative form, and Hollywood's bread and butter? In this course, we'll read gothic fiction from its beginnings to its most recent incarnations, but much of our literary reading will be paired with examples of the gothic in contemporary American pop culture--television and movies--in order to think critically about why and how the gothic's obsessions with spectrality, history,

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communal boundaries, gender and racial uncertainty, political dominance, and literary authority continue to resurface in different media throughout the twentieth and twenty-first centuries.

ENG 482 is combined with AMS 322. Must be taken as ENG 482 for English credit.

AMERICAN LITERATURE 1915-1945

ENG 484/AMS 322 (combined course)

Joel Nickels

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

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

In this class, we'll share Robert Frost's surprise at seeing a telephone pole in the middle of the forest: "'You here?' I said. 'Where aren't you nowadays?'"

We'll journey with Mina Loy through New York crowds, which look to her like an "ocean in flower / of closing hour."

We'll hear Langston Hughes' metaphysical laughter, "Shaking the lights in the fish joints,/Rolling white balls in the pool rooms."

And we'll camp out with Hemingway beside the "Big Two-Hearted River."

The point of this class will be to *encounter* early twentieth-century literature as a force that moves and inspires us. There will be no tests or quizzes in this class. Instead, I'll ask you to write short reflections on what you've read and to write two essays.

I'm eager to hear your thoughts and feelings about these magnificent authors! I'll walk you through the hard parts to help you build confidence in your interpretive skills.

Authors may include: F. Scott Fitzgerald, Ernest Hemingway, Robert Frost, T. S. Eliot, e. e. cummings, Mary E. Wilkins Freeman, Langston Hughes, Léonie Adams, Jean Toomer, Mina Loy, Richard Wilbur, Edwin Arlington Robinson, Edna St. Vincent Millay and Mark Van Doren.

ENG 484 is combined with AMS 322. Must be taken as ENG 484 for English credit.

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Early African American Literature

ENG 486/AMS 322/AAS 490 (combined course)

Marlon Moore

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

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

In this class, we will survey major works in the African American literary tradition from the eighteenth century to the 1930s. As we examine the artistry and politics of “representing the race,” we will pay attention to the cultural shifts and historical contexts in which market demand for content by black writers would rise and fall sharply multiple times. The course is discussion-based, and assignments will likely include reading quizzes, short analytical essays, a midterm, and a final exam.

Textbook: *The Norton Anthology of African American Literature* 3rd Edition, Volume 1, edited by Gates and Smith.

ENG 486 is combined with AMS 322 and AAS 490. Must be taken as ENG 486 for English credit.

SPECIAL TOPICS:

Films of the Late 70s and Early 80s

ENG 495/AMS 327 (combined course)

Catherine Judd

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

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* Ranier Fassbinder 1974; *Chinatown* Roman Polanski 1974; *The Lost Honour of Katharina Blum* Volker Schöndorf & 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.

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

ENG 495 is combined with AMS 327. Must be taken as ENG 495 for English credit.

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

www.as.miami.edu/English/undergraduate

305-284-2182

