



English Department

SUMMER & FALL
2022

UNDERGRADUATE COURSE BOOKLET

ADVISING IN ENGLISH

To make sure you take all the courses you needed to graduate:

See an advisor every semester.

To make an advising appointment, follow the instructions on the Department of English Advising page: <https://english.as.miami.edu/advising/index.html>

This page provides information about advising in English and about how to make an advising appointment. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

REGISTRATION BEGINS:

April 4, 2022

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

ENGLISH MAJOR DISTRIBUTION REQUIREMENTS

The following courses offered in **Summer 2022** satisfy the English literature major requirement for a course in ***literature since 1900***: ENG 495/AMS 327 session A E

The following courses offered in **Fall 2022** satisfy the English literature major requirement for a course in ***literature before 1700***: 319 E, 395 J, 420 QEQ

The following courses offered in **Fall 2022** satisfy the English literature major requirement for a course in ***literature between 1700 and 1900***: ENG 455 P, ENG 483/AMS 322 O, ENG 491 E

The following courses offered in **Fall 2022** satisfy the English literature major requirement for a course in ***literature since 1900***: ENG 383 G, ENG 384 P, ENG 388 H, ENG 395/AAS 290 5Q, ENG 395/AAS 360 P, ENG 466, ENG 484/AMS 401 C, ENG 495/AMS 327 K

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.*

THE ENGLISH MAJOR

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:
<https://english.as.miami.edu/undergraduate/majors/major-literature/index.html>
- The English Major with Creative Writing Concentration:
<https://english.as.miami.edu/undergraduate/majors/major-creative-writing/index.html>
- The English Major with British Literary History Concentration:
<https://english.as.miami.edu/undergraduate/majors/major-british-literary-history/index.html>
- The English Major with Women's Literature Concentration:
<https://english.as.miami.edu/undergraduate/majors/major-womens-literature/index.html>

Credits earned for courses in first-year writing (including ENG 106) 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.

See the links listed above for information about the requirements for each track.

THE ENGLISH MINOR

Students minoring in English must earn 15 credits in English courses and must meet the requirements for one of the tracks described below:

- English Minor with a Literature Concentration:
<https://english.as.miami.edu/undergraduate/minors/minor-literature/index.html>
- English Minor with a Creative Writing Concentration:
<https://english.as.miami.edu/undergraduate/minors/minor-creative-writing/index.html>

Credits earned for courses in first-year writing (including ENG 106) may not be applied toward the total number of credits required for the minor. In each English course, the English minor must make a grade of C- or better, with an overall GPA in the minor of 2.0.

REQUIREMENTS FOR DEPARTMENTAL HONORS IN LITERATURE
For students majoring in English Literature, English with a British Literary History
Concentration, or English with a Women's Literature Concentration

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 major in English Literature, English with a British Literary History Concentration, or English with a Women's Literature Concentration.
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. **Note:** Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes).
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 a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

REQUIREMENTS FOR DEPARTMENTAL HONORS IN CREATIVE WRITING
For students majoring in English with a Creative Writing Concentration

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 GPA in English courses (including courses in creative writing) and a 3.3 GPA 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. **Note:** Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes)
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 a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

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

If so, see the Director of Undergraduate Studies (if majoring in literature) or the Director of Creative Writing (if majoring in creative writing) 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: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester project undertaken by students who meet the requirements listed 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, making the major 12 courses for students who complete an honors thesis.** 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.

GETTING STARTED AND ENG 497

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 or genre relevant to your topic or project. 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. You may also discuss this with the Director

of Undergraduate Studies or the Director of Creative Writing. 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. Then, you should ask your faculty advisor to email the Director of Undergraduate Studies confirming that they have agreed to advise you. At that point, the Director of Undergraduate Studies will give you more instructions about how to register for ENG 497.

THE THESIS AND ENG 498

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. You also need to ask a second faculty member in the Department to be a reader on your thesis committee during this semester.

Here are some general ground rules for the thesis:

- The thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus;
- The thesis director and a second professor in the English Department will serve as the readers of the thesis.
- The final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

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

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

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

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

Requirements:

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

This course meets online.

INTRODUCTION TO CREATIVE WRITING

ENG 209
Mia Leonin

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

This is a virtual 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 for our own work. We will, in effect, "imitate toward originality." Students are encouraged to draw from their unique cultures, backgrounds, and interests to produce innovative and meaningful work.

This course meets online. Cannot be taken for credit only.

LITERARY THEMES & TOPICS:

ENG 210
Mia Leonin

Section Y and Y1

This class is for Bachelor of General Studies (BGS) students only.

This is an online 200-level survey course on contemporary literature (fiction, poetry and nonfiction) set in the Miami area by writers who call Miami home. Students will explore our unique and vibrant city through its diverse and talented writers.

This course is asynchronous and meets online.

ENGLISH LITERATURE I

ENG 211
Elizabeth Oldman

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

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

This course meets online.

SPECIAL TOPICS: Films of the Late 70s and Early 80s

ENG 495/AMS 327 (combined course)
Catherine Judd

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

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

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

Films may include: *Raging Bull*, Martin Scorsese 1980; *Apocalypse Now*, F.F. Coppola 1979; *Platoon*, Oliver Stone 1986; *Ali: Fear Eats the Soul*, Rainer Fassbinder 1974; *Chinatown*, Roman Polanski 1974; *The Lost Honour of Katharina Blum*, Volker 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.

Requirements:

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

This course is synchronous and meets online through Blackboard.

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

SUMMER SESSION B (May 17th-June 25th)

INTRODUCTION TO CREATIVE WRITING

**ENG 209
Nia Dickens**

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

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”

This course meets online. Cannot be taken for credit only.

ENGLISH LITERATURE II

**ENG 212
Peter Schmitt**

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

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

Requirements:

Three essays, equally weighted.

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

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

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

Requirements:

Three take-home essays, equally weighted.

CREATIVE WRITING: Writing Place

ENG 408
M. Galang

Section Y/Y1

This class is for Bachelor of General Studies (BGS) students only.

Everybody has a story to tell. What’s yours? This workshop asks its members to read and write. In addition to workshopping each other’s personal essays, every module you will read published essays, watch videos, and conduct interviews through the StoryCorps app. These exercises, combined with online class discussions, creative responses, and class critiques will lead to the drafting of one complete essay, a workshop, and revision of that essay. Workshops will critique short pieces between 7-12 pages. This workshop is about reading, writing and revising so plug in your laptops and let’s go! No pre-requisites. This workshop is online and asynchronous. All are welcome.

This course is asynchronous and meets online.

FALL SESSION

WRITING ABOUT LITERATURE AND CULTURE: Narrative, Nature, Infrastructure

ENG 106
Tim Watson

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

Earth's atmosphere is currently 0.04299% carbon dioxide and 99.95711% other gasses. In this class we will write about, read, and watch some of the stories that help us to understand why 0.04299% is such an important number. We will think about the role that narratives play in helping—and hindering—us from understanding the relationship between people and the natural world. Stories can illuminate, console, alarm, or spur us to thought and action. Stories can distract or mislead us. Stories cannot build flood mitigation infrastructure or feed hungry climate change refugees. In a warming world, what are stories *for*?

You will keep a field journal over the course of the semester documenting your observations of a particular spot on campus—or somewhere else in Miami. You will write three 1,000-word pieces in a variety of formats: a description of a natural or infrastructural object; an opinion piece; a close reading analysis of a literary or cultural object. Finally, you will produce a longer piece of writing, informed by your research over the course of the semester, that can take the form of a conventional academic essay or a multimedia project (a story map, a blog post, a video, for example). In-class activities will include peer review of other students' drafts; individual and/or group presentations; collective annotation/commentary via Google Drive; regular freewriting; small group and whole-class discussion of readings. Please bring a laptop to class; in-class writing will also happen on index cards, post-it notes, and the classroom whiteboard.

Readings/viewings may include: Octavia Butler, *Parable of the Sower* (excerpts); *Don't Look Up* (dir. Adam McKay, starring Leonardo DiCaprio and Jennifer Lawrence); W. S. Merwin, "Unchopping a Tree"; Mario Ariza, *Disposable City: Miami's Future on the Shores of Climate Catastrophe*; Marjory Stoneman Douglas, *The Everglades: River of Grass* (excerpts); *Waterproof: Evidence of a Miami Worth Remembering* (excerpts); Dionne Brand, "On Narrative, Reckoning, and the Calculus of Living and Dying"; others to be selected by students after discussion among the class.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

WRITING ABOUT LITERATURE AND CULTURE

ENG 106
Donette Francis

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

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. We will engage with textual, visual, and narrative materials, analyzing them individually and in conversation. Throughout this semester, you will conduct

in-depth research, evaluate a variety of primary and secondary sources, forge complex arguments, and become conversant in the different conventions used in academic writing. You will also continue to refine strategies for improving your writing based on feedback from me and from classmates. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your academic success at UM.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Casillo

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

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 F, MWF 1:25-2:15 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 in "a dollhouse" (her marriage), to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*); from Keats's ghostly ballad about the

woman without pity, 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 or 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
Allen Means

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

This is an introductory creative writing course in poetry, fiction, and spoken word. In this course, we will read, write, discuss, experience, and perform creative work with attention to craft, purpose, and effect. The poets and writers that we cover in this class will act as guides to help you produce original work that we will develop through writing assignments, exercises, and workshops. Students will be encouraged to lean into their own experiences and interests while writing, with the aim of producing work that is most innovative and meaningful to them. In this section of 209, we will follow the principle that reading— and experiencing— the work of others can not only expand our own toolboxes as writers, but also help us better understand the power and importance of listening.

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

CREATIVE WRITING

ENG 209
Qiang Meng

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

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will read literature from the perspective of an author, learn how to talk about these genres in a meaningful way, and practice the writing process through drafts of multiple stages. Together, we will explore what writers can have in their toolboxes.

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

CREATIVE WRITING

ENG 209
Sara Bastian

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

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. In English 209, 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.

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

CREATIVE WRITING

ENG 209
Megan Ritchie

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

This is an introduction to the writing of poetry and fiction. Here, we will explore poetry, fiction, and the writing that falls in between; build our understanding of the elements of craft; read a wide selection of work from writers both traditional and contemporary; and give and receive constructive feedback on our works. Most importantly, however, we will engage in “creative play” as we discover new forms of self-expression.

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

CREATIVE WRITING

ENG 209
Nia Dickens

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

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”

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

CREATIVE WRITING

ENG 209
Ayesha Raees

Section H, MWF 3:35-4:25 PM

This is an introductory course in writing poetry, fiction, and hybrid texts. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”

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

CREATIVE WRITING

ENG 209
Randy Santiago

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

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”

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

LITERARY THEMES & TOPICS: Refugee Stories

ENG 210
Brenna Munro

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

This class is for da Vinci Program students only.

In 2022 there are more refugees trying to find a new home in the world than ever before, as multiple conflicts, authoritarian regimes, environmental catastrophes, and forms of violent prejudice force people into exile. We are also in the midst of a creative explosion of work about refugee life, including novels, poetry, short stories, memoir, theatre, cinema, documentaries, photography, imaginative activist projects, and multimedia reportage. In this class, we'll examine the kinds of stories being told about refugees, and, crucially, the stories they tell about

themselves. We will look back at the history of the legal category of the refugee, international refugee law, and how those emerged from the Jewish refugee experience during World War Two, as well as get a sense of the contemporary situation; we'll analyze contemporary media depictions of refugees, how they humanize or demonize their subjects, and how images of refugees travel across social media; discuss key political debates, such as the distinction between the refugee and the migrant, and whether borders should exist at all; and read a range of literary texts from places as different as Syria, Afghanistan, Bosnia, Eritrea, and El Salvador, as well as watching films and documentaries, and looking at photography projects. How can writers, film-makers, visual media creators, and activists make you pay attention to the refugee, go beyond stereotypes, and change what you think?

Assignments will include short, directed response papers, a collectively-made map of current refugee movements, an in-class presentation on media coverage of refugees—the best and the worst you can find—and a longer final paper.

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

ENG 210
Elizabeth Oldman

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

British historian Herbert Butterfield has argued that the emergence of modern science between 1450 and 1700 “outshines everything since the rise of Christianity and reduces the Renaissance and Reformation to the rank of mere episodes, mere internal displacements within the system of medieval Christendom” (*The Origins of Modern Science*). This course seeks to investigate some of the ways in which this momentous shift informs early modern literature, and looks at some of the ways in which literary and rhetorical practices shape the presentation of science. Our aim is to understand what is frequently called “the Scientific Revolution” in the context of other forms of belief, such as religion and magic, and transformations in Renaissance society at large. What was “revolutionary” about early modern innovations in the sciences? How did the sciences become a central aspect of public life? How can we define the correlation--intellectual, cultural, and social-- between “magical” forms of thinking and “modern science”? How might we gain a more comprehensive understanding of the historical situation that produced witches, witchcraft, and the occult sciences? Studying works by Bacon, Burton, Drayton, Donne, Erasmus, Galileo, Herrick, Milton, and Shakespeare, as well as medical illustrations and anatomical drawings by da Vinci, Michelangelo, and Vesalius, we explore literary representations of replacement of Ptolemy’s geocentric cosmology with the Copernicus’s heliocentric system; the invention and first use of gunpowder and related technology; the management and treatment of bubonic plague, leprosy, syphilis, and melancholia; revenge and retaliation in the form of poisoning and torture; alchemical solutions and herbal healing, as well as various supernatural manifestations--pacts with demons, accusations and persecutions of witches, hauntings by ghosts and apparitions.

Requirements:

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

**LITERARY THEMES & TOPICS:
Rulership and the Politics of Resistance**

ENG 210
Elizabeth Oldman

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

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

ENGLISH LITERATURE I

ENG 211
Kathryn Freeman

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

This course studies writers from the Middle Ages through the eighteenth century whose works bring together concerns of gender, race, nationalism, and creativity that variously reflect, challenge, or shape their historical contexts. We will examine literary legacies, fellowships, and revolutions through a range of genres including poetry, fiction, criticism, autobiography, and the journal.

Information:

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

Required Texts:

The Norton Anthology of English Literature, 3 Volumes Bundled as "Package 1" under
ISBN #: 978-0-393-60312-5
Blackboard: Supplementary Materials

ENGLISH LITERATURE I
Gender and Sexuality in Early English Literature

ENG 211/GSS 350 (combined course)
Pamela Hammons

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

Many well-known medieval and Renaissance literary texts foreground matters of love, desire, and sexuality. Chivalric romances intertwine stories of combat with tales of courtly love; Petrarchan sonnets dissect the intense, vacillating emotions and turbulent psychological states associated with unrequited love; Renaissance comedy stages the erotics of mistaken identities and crossed purposes. As we will see in this course, the diversity and complexity of early English representations of love, desire, and sexuality deeply challenge today's assumptions about past literatures. For example, what does it mean when two medieval knights merrily (and repeatedly) kiss one another? Perhaps most famously, what are we to make of Shakespeare's frequent portrayal of homoerotic desire to increase the emotional intensity of his verse and the delightful complications of his plots? This course will survey medieval and Renaissance literature by male and female writers, including the *Lais* of Marie de France, the anonymous "Gawain" poet, Geoffrey Chaucer, William Shakespeare, John Donne, Margaret Cavendish, and Katherine Philips.

ENG 211 is combined with GSS 350. Must be taken as ENG 211 for English credit.

AMERICAN LITERATURE I

ENG 213/AMS 322 (combined course)
Peter Schmitt

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

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

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

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)
Peter Schmitt

Section B, MWF 9:05-9:55 AM
Section E, MWF 12:20-1:10 PM
Section F, MWF 1:25-2:15 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, Chesnut, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, and Wolff.

Requirements:

Three take-home essays, equally weighted.

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

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215/GSS 250 (combined course)

Section D, MWF 11:15 AM-12:05 PM

Kathryn Freeman

This course surveys women writers from the twelfth century to the present. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will trace a female literary legacy that contributes to and challenges established historical categories. We will study these writers' representations of identity vis-à-vis the changing expectations for women, including such influences as their literary relationship to the male tradition; the relationship of gender to class, race, and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

Requirements:

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

Access to Blackboard is required.

Texts:

The Norton Anthology of Literature by Women, ed. Gilbert and Gubar. 3rd Edition.

Supplementary materials (through Blackboard).

ENG 215 is combined with GSS 250. Must be taken as ENG 215 for English credit.

INTRODUCTION TO POETRY

ENG 220

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

Joel Nickels

In this class, we'll mainly be reading contemporary authors. Our primary 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 Kamińska)

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

(Louise Glück)

F/S 2022

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 Yusef Komunyakaa, Lorna Dee Cervantes, Seamus Heaney, Li-Young Lee, Czeslaw Milosz, Rainer Maria Rilke, Adrienne Rich, LeRoi Jones, Henri Cole, Elizabeth Alexander, Tess Gallagher, Jorge Luis Borges, Léonie Adams, Mary Oliver, Nikki Giovanni, Grace Paley and Derek Mahon.

LITERATURE & MEDICINE

ENG 240
Tassie Gwilliam

Section D, MWF 11:15 AM-12:05 PM

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

Texts (tentative):

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

Requirements:

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

**ART OF THE CON:
Con Artists, Tricksters, and Card Sharks in U.S. Literature and Culture**

ENG 241/AMS 322 (combined course)
John Funchion

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

In an era of rife with financial fraud, identity theft, social media manipulation, and political graft, why do we celebrate the exploits of scam artists in recent films and TV series such *Mr. Robot*, *Black Monday*, *House of Lies*, the *Oceans* movies, *Hustlers*, or *The Wolf of Wall Street*? Why are we so afraid of getting “fleeced” and yet so enchanted by those who do the fleecing? How do cons work? Why have con artists and tricksters always played such central roles in American literature and culture? Why does the word “confidence” seem to bear so many contradictory positive and negative meanings? What is the relationship between confidence and trust, confidence and faith, or confidence and success? To address these questions and others in this course, we will explore the concept of confidence in literary texts, works of literary and cultural theory and films that deal with economics, gender, ethnicity, aesthetics, and “Americanness” in American literature. As we consider some of these important questions, you will work at refining your reading practices, perfecting your prose, and crafting your critical responses to complicated cultural and literary problems. We will study depictions of con artists and tricksters in a variety of short stories, novels, films, and TV serials. We will also learn about the narrative and formal features confidence games.

ENG 241 is combined with AMS 322. Must be taken as ENG 241 for English credit.

THE HARLEM RENAISSANCE

ENG 246/AMS 322/AAS 290 (combined course)
Marina Magloire

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

ENG 246 is combined with AMS 322 and AAS 290. Must be taken as ENG 246 for English credit.

AFRICAN AMERICAN LITERATURE

ENG 260/AMS 322/AAS 290 (combined course)
Marina Magloire

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

As Alice Walker reminds us, African Americans have had a long and fraught struggle for the right to read and produce literature. This class not only considers the incredible triumphs of the past three hundred years of African American literature, but it also takes an expansive approach to what is defined as literature. In addition to reading classic works by Frederick Douglass, Harriet Jacobs, Langston Hughes, and Assata Shakur, this class will include music, oral history, and visual culture as expressions of African American intellectual production. In honor of the creativity and resourcefulness of all those who were never granted access to formal educational channels, students will be asked to consider how black Americans educated themselves both within and beyond classrooms.

ENG 260 is combined with AMS 322 and AAS 290. Must be taken as ENG 260 for English credit.

BEGINNING FICTION WORKSHOP

ENG 290/219
Nia Dickens

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

This course is an introduction to the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process: mining, collecting, shaping, drafting, and revising.

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)
M. Evelina Galang

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

This course is an introduction to the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process: mining, collecting, shaping, drafting, and revising.

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 P, TR 11:00 AM-12:15 PM

This course will build on your foundation for writing, workshopping, editing, and revising short fiction. You will read numerous literary works, expand your critical vocabulary, share, and critique each other's work. You will develop a deeper understanding of the elements of fiction such as character, narrative voice, plot, scene, structure, and conflict. You will also be introduced to various craft techniques and generate new writing through readings, exercises and writing prompts, experimenting with different styles and points of view. We will focus on all aspects of the writing process, from idea to draft, developing critical faculties for workshop and engaging in productive revision.

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 R, TR 2:00-3:15 PM

This course is an introduction to the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process: mining, collecting, shaping, drafting, and revising. This course meets requirements for creative writing majors and minors.

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 C, MWF 10:10-11:00 AM

In this course, 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 219/292 may not be taken concurrently with another creative writing workshop.

BEGINNING POETRY WORKSHOP

ENG 292/219/GSS 320 (combined course)
Mia Leonin

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

In this course, 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 219/292 may not be taken concurrently with another creative writing workshop.

ENG 292/ENG 219 is combined with GSS 320. Must be taken as ENG 290/ENG219 for English credit.

SHAKESPEARE

ENG 319
Jessica Rosenberg

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

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

This course introduces students to the drama and poetry of William Shakespeare through a broad survey of his works, including a close attention to the language in which he wrote and the historical context from which he emerged. We will begin with selections from Shakespeare's Sonnets, and then move into plays from the three major genres as described in the 1623 Folio of Shakespeare's works – comedy, history, and tragedy – as well as the 18 so-called "late romances." Working together to analyze these complex works, the class will supplement our close readings of the texts themselves with images and videos of performances, exploring how actors and directors have approached the plays in their own provocative ways. While learning in depth about the social and literary world in which Shakespeare wrote, our readings will be enriched by particular attention to his interest in language and linguistic diversity, globalization and empire, gender and sexuality, and nature and the natural world. Students will also gain a rich understanding of how Shakespeare's contemporaries might have encountered his work, whether on the stage or on the page: how, we will ask, was he understood as a playwright and poet in his own time and what were the unlikely circumstances that made him the great figure we take him to be today?

**WOMEN WRITERS:
20th-Century LGBTQ Fiction**

**ENG 374/GSS 360/AMS 336 (combined course)
Marlon Moore**

Section P, TR 11:00 AM-12:15 PM

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

This survey of American LGBTQ fiction focuses on depictions of cisgender women as transgressors of sexual norms. Beginning with Ann Bannon's lesbian pulp fiction of the 1950s, the course contextualizes landmark texts and major women writers, such as Carson McCullers, Alice Walker, Ntozake Shange, and Ann Allen Shockley. Students will further develop their ability to apply gender as a key category for analyzing literature and they will consider how gender is shaped by other social identities, such as race/ethnicity and class location. Coursework will likely include reading quizzes, short analytical essays, and a creative project.

ENG 374 is combined with GSS 360 and AMS 336. Must be taken as ENG 374 for English credit.

LITERATURE OF SCIENCE FICTION

**ENG 383
Patrick A. McCarthy**

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

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

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

Writing 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, *Star Maker* (1937); Ray Bradbury, *The Martian Chronicles* (1950); Robert A. Heinlein, *The Puppet Masters* (1951); Arthur C. Clarke, *Childhood's End* (1953); Jack Finney, *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).

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

ENG 388/AMS 327 (combined course)
Catherine Judd

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

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.

**INTERMEDIATE FICTION WORKSHOP:
Fiction's Middle Child—Writing the Novella**

ENG 390/391 (combined course)
Chantel Acevedo

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

In this intermediate Creative Writing course, students will write an original novella, working in three 15-20 page sections this semester. Students can expect to participate in workshop in both large and small groups. We will spend time talking about big picture ideas like plot and theme, and how writers sustain momentum for longer projects. We will also build on the skills acquired in ENG 290, learning more about scenes, tension, POV,

dialogue, and narrative arcs. Finally, we'll read a selection of novellas with a writer's eye towards their construction.

Books:

We Have Always Lived in the Castle, Shirley Jackson
Chronicle of a Death Foretold, Gabriel Garcia Marquez
The House on Mango Street, Sandra Cisneros
Annie John, Jamaica Kincaid
Convenience Store Woman, Sayaka Murata
Making Shapely Fiction, Jerome Stern

**INTERMEDIATE POETRY WORKSHOP:
Crafting and Queering the Contemporary Poem**

ENG 392/391 (combined course)
Mia Leonin

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

This 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 392/391 is a portfolio-based course that requires students to write and revise poems throughout the semester and actively participate in a peer review workshop.

**SPECIAL TOPICS:
Black Diaspora Literature and Visual Culture**

ENG 395/AAS 390 (combined course)
Patricia Saunders

Section 5Q, R 12:30-3:15 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. From early critical documentaries like Stephanie Black's *Life and Debt* (2001), that examines the disastrous relationship between tourism, agriculture and globalization in parts of the Caribbean; *The Black Power Mixtape* (2011); right up to *I am Not Your Negro* (2016), directed by the Haitian filmmaker, Raoul Peck and based on a book manuscript James Baldwin never completed, have provided us with compelling accounts of racism, structural inequity and resistance in the Black diaspora. Alongside documentaries, film releases such as: and *If Beale Street Could Talk* (2018), based on the novel by James Baldwin; *One Night in Miami* (2020), by playwright Kemp Powers and directed by Regina King; and the recent trilogy, *Small Axe* (2020), by Black British filmmaker, Steve McQueen, have evoked a good deal of public commentary and critical acclaim for their clear-eyed approaches to racism and social justice around the

world. But these trends are 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 both provide complex glimpses of the oppressive nature of slavery for enslaved Blacks and the oppressive nature of life in the Jim Crow south after emancipation. While on the African continent there is long tradition of African films that explore the impacts of colonialism on the African continent. These films include *Xala* by Ousmane Sembène (1975) and *Hyenas* (1992) by the Senegalese filmmaker, Djibril Mambety to name a few.

Through our screening and discussion of both literary texts and (where appropriate) cinematic adaptations, students should come away with a deeper understanding of how literary and visual cultures help shape our individual and 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 texts evoke Black pride, while other highlight the need for organized political action and resistance across complex cultural and social boundaries to effect lasting, meaningful changes within institutions of power.

ENG 395 is combined with AAS 390. Must be taken as ENG 395 for English credit.

SPECIAL TOPICS:
Comedy

ENG 395
Jessica Rosenberg

Section J, MW 5:05-6:20 PM

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

What makes us laugh? What made people laugh in the past, and why did it change? This course will take a long view of comedy, tracing its origins in ancient drama and Shakespeare's comedies of mistaken identity, and grappling along the way with the diverse pleasures offered by clowns, satire, the Simpsons, and television sitcoms. We will begin with attempts to explain how and why humor works (including works by Bergson and Freud), and will consider themes such as the nature of identity, cruelty and physical comedy, the potential of humor for political critique, and what it means to take pleasure (or discomfort) from a literary or artistic object. Student interests in all sorts of contemporary comedy (whether cartoons, stand-up, slapstick, dark humor, or weird Twitter) will be welcomed and considered. Note that this course fulfills the pre-1700 requirement and that the literature of this period will be a special focus.

**SPECIAL TOPICS:
Black Miami Writers**

ENG 395/AAS 360 (combined course)

Section P, TR 11:00 AM-12:15 PM

Donette Francis

Jafari Allen

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

Miami is an experiment in the future of the US and the wider Americas. Longstanding ethnic and national diversity among peoples of Africa and African descent in South Florida makes it a model for changing national, hemispheric and global demographics. Thus, this course will focus on social-cultural, spatial, aesthetic and historical factors that have created contemporary Black Miami – an important yet understudied crossroad of the US south and the global south – identifying, documenting, and ‘mapping’ Black Miami arts and aesthetics, built environment, and community capacity.

The City of Miami and its environs provide us a very rich ‘field’ to practice *seeing* (for example, like an anthropologist/ethnographer, or a cultural critic, or an architect, or an epidemiologist...), as we engage various local communities and disciplinary expertise.

We intend to create a community of scholars. Through engaging interdisciplinary works and assignments and weekly lectures from subject area specialists, students will participate in the creation and nurturing of new knowledge and generative linkages between the university, local and global Black Miami institutions, communities and discourses. In addition to subject experts, the course will engage a critical workshop style that raise productive questions – discussing theory, methods, close readings and occasional short in-class writing, midterm paper and final projects.

ENG 395 is combined with AAS 360. Must be taken as ENG 395 for English credit.

CREATIVE WRITING (Prose fiction)

ENG 404

Section P, TR 11:00 AM-12:15 PM

Amina Gautier

This workshop will look at the construction of effective contemporary short stories. Its intention is to build a community of serious writers with a commitment to craft, to risk taking, and to building each other’s own sense of story. It is my hope that you find the material deep inside you and that you use your craft, your ability to risk and your community to develop your works. In addition to workshopping student narratives, we will ground our discussions in published contemporary short stories to give your own stories context in form and inspiration to grow. In the end, I intend for you to be strong storytellers and readers, able to write, critique and revise your works in a confident manner. This course meets requirements for creative writing majors with a concentration in fiction.

Prerequisite:

ENG 390 or Permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

CREATIVE WRITING (Poetry)

ENG 406
Susan Leary

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

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

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

Prerequisite:

ENG 392 or Permission of Creative Writing Director

CREATIVE WRITING: Writing Place

ENG 407
Kei Miller

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

What is place? How are they constructed? How are they imagined? How do we write them?

In this module, we will move from theory to practice, and from the classroom to the outdoors. We begin by thinking through the different theories of place, and also the various elements of place: names, landscape, maps, dialects, histories and counter histories, folklore, etc. Through class discussions and close-readings of exemplary texts we will grapple with the meaning of place and how they are portrayed; finally, through creative writing workshops, we will get down to the business of how to write place effectively.

This is a cross-genre module. Students will be allowed to produce a final portfolio in either poetry, fiction or creative nonfiction.

CHAUCER: *The Canterbury Tales* (feat. Alisoun of Bath)

ENG 420
Thomas Goodmann

Section QEQ, TR 12:30-1:45 PM

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

Beginning with a sampler of Chaucer's many writings, we'll study selected tales from Chaucer's best-known work, *The Canterbury Tales*, written between 1386 and his presumed death in 1400. The *Tales* present a collection of stories that the narrator—a man named "Geoffrey Chaucer"—tells us that he is merely reporting, just as he

heard them told by his companions along the forty-odd mile pilgrimage road to the shrine of Archbishop Thomas Becket in Canterbury . . . as if the storytellers spoke in rhyme, you know?

The noble (?) Knight, the vulgar Miller, the vengeful Reeve, the studious Clerk, the polite-mannered Prioress, the pious Parson: we'll come to know many of these pilgrims. A special focus of our reading and discussions will be "The Wife of Bath's Prologue" and "Tale." The voice of Alisoun of Bath, the Wife, has received a lot of critical attention and creative responses from contemporary poets, including Patience Agbabi, Jean "Binta" Breeze, and Caroline Bergvall, whose work we'll enjoy as part of our course. Alisoun's famous prologue engages the very long history of antifeminist writing, and presents us with questions that are at the center of our interpretive efforts: what is Chaucer up to here? Is he participating in the literature of misogyny, or taking it down? The tale that follows opens with a crime of sexual violence and ends with what is presented as a happy and consensual marriage for the criminal knight. What are we to think? Likewise, the Prioress opens her story with a pious hymn to Mary as mother of Jesus—and follows it with a tale about a Jewish community whose members murder a Christian choirboy. As 21st-century readers, how do we come to terms with such a story written in a country from which Jewish people had been expelled a century earlier? Modern readers have struggled with such questions to the point of asking: Is time to stop teaching Chaucer?

As a Harkness-method section with limited enrollment, this course offers a discussion-based learning experience, proceeding largely from the contributions of you, its members, valuing the voices of all participants. You'll travel the not-so-distant linguistic land of Chaucer's Middle English—no passport or prior knowledge required—composing and revising passage translations, creative responses, and analytical essays, following College guidelines for a course with writing-intensive credit. Please feel welcome to write to me with your questions and suggestions: tgoodmann@miami.edu

Likely texts and resources:

Lawton, ed. *The Norton Chaucer: The Canterbury Tales*. W. W. Norton, 2019.
Scala. *The Canterbury Tales Handbook*. W. W. Norton, 2019.
Selected poetry of Caroline Bergvall, Patience Agbabi, Jean "Binta" Breeze

VICTORIAN PROSE & POETRY

ENG 455
Robert Casillo

Section P, TR 11:00 AM-12:15 PM

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

This course has two main purposes: to convey to the major the Victorians' sense of their age as one of massive intellectual, moral, religious, social, economic, and political crisis; and to examine the continuities and differences between the Victorian and the earlier Romantic culture. In Sartor Resartus Thomas Carlyle reacts against the tormented subjectivism of his Romantic precursors through his adoption of a spiritualized conception of work as self-realization. However, he builds upon Romanticism in his epistemological assumptions, his anti-self-consciousness theory, and his "natural supernaturalism," which proclaims the presence of spirit in nature and the material world generally. Alfred, Lord Tennyson's poem In Memoriam is the classic Victorian expression of religious and personal doubt in the face of the "disappearance of God" and the disturbing discoveries of modern science. Yet it also calls to mind Romanticism in its faith in the restorative power of nature, feeling, and primal memory. Robert Browning attempts in his poetry to escape Romantic subjectivity and relativism not only

through frequent recourse to the apparently greater “objectivity” afforded by the dramatic monologue but through a comprehensive examination of life from multiple points of view. Matthew Arnold, the third major Victorian poet, besides maintaining an ambiguous and ambivalent relationship to the Romantic poets, reveals a distinctly modern awareness of the isolation and incommunicativeness of the self within modern society. In much of Arnold’s poetry, the emerging modern self remains unavoidably suspended, frustrated, and hence unfulfilled in the period of historical “transition” which was the nineteenth century. The Victorian age also produced a major body of social, political, and economic criticism in response to the challenges of an emerging capitalistic and democratic society. The two antithetical poles of Victorian social thinking, liberal and conservative, appear in Thomas Babington Macaulay’s scathing attack on Robert Southey’s celebration of medieval social values. In contrast to Macaulay, Southey offers one of the earliest instances of Victorian protest—to be seen much more thoroughly and significantly in Carlyle and John Ruskin—against the social and cultural impact of industrialization, commercialization, and utilitarianism, which were in many respects the predominant forces of the Victorian age. As both a literary and social critic Matthew Arnold envisions general education and humane letters as having a special role not only in shaping modern values but in combating the “anarchy” of unrestrained individualism, of “doing what one likes.” In Arnold’s writings, literature and especially poetry are assigned the difficult task of developing humanity’s mental and moral faculties and thus in the long run of enabling “culture” to replace religion after the ultimate decline of the latter. Arnold’s views on education will be compared and contrasted with those of John Henry Cardinal Newman, who conceives of the university as the primary means of freeing the student from the ever encroaching tyranny of the merely practical and the useful, in short, as the site of “liberal education” in its most meaningful sense. Other great Victorian essayists and social critics to be considered will include John Stuart Mill, John Ruskin, and Walter Pater. As this summary reveals, the course treats individual works not only in themselves but within their social, political, and historical context. Far from being dull and outmoded, the major Victorians are of the deepest interest to anyone seeking to understand the present age and his or her own relation to it. They were among the first to confront the problems of modern mass and industrial society, and they have provided us with much of our current political, social, and aesthetic vocabulary.

JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section D, MWF 11:15 AM-12:05 PM

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

This course focuses on three major works by James Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Throughout our readings we will pay close attention to themes, characterization, symbolism, structure, and narrative strategies in the works, as well as biographical, political, and cultural backgrounds to the fiction. Writing requirements: two papers of about 7-10 pages apiece, the first on either *Dubliners* or *Portrait* and the second on *Ulysses*, and an open-book final exam

Required books:

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

Recommended books:

Don Gifford, *“Ulysses” Annotated*; Morris Beja, *James Joyce: A Literary Life*

**AMERICAN LITERATURE 1865-1915:
Narratives of Unrest**

**ENG 483/AMS 322 (combined course)
John Funchion**

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

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.

ENG 483 is combined with AMS 322. Must be taken as ENG 483 for English credit.

AMERICAN LITERATURE 1915-1945

**ENG 484/AMS 401 (combined course)
Joel Nickels**

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

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.

F/S 2022

We'll be reading authors such as F. Scott Fitzgerald, Ernest Hemingway, Robert Frost, T. S. Eliot, e. e. cummings, Countee Cullen, Mary E. Wilkins Freeman, Langston Hughes, Léonie Adams, Jean Toomer, Mina Loy, Anne Spencer, Richard Wilbur, Robert Hayden and Mark Van Doren.

ENG 484 is combined with AMS 401. Must be taken as ENG 484 for English credit.

**RUSSIAN AND SOVIET CLASSICS IN ENGLISH:
Tolstoy and Dostoyevsky**

ENG 491
Frank Stringfellow

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

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

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

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

Texts:

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

Requirements:

Several journal entries or other short writing assignments; two essays, with a minimum range of 1800–2300 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.

**SPECIAL TOPICS:
Films of the Late 70s and Early 80s**

ENG 495/AMS 327 (combined course)
Catherine Judd

Section K, MW 6:35-7:50 PM

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

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

Films may include:

Raging Bull, Martin Scorsese 1980; *Apocalypse Now*, F.F. Coppola 1979; *Platoon*, Oliver Stone 1986; *Ali: Fear Eats the Soul*, Rainer Fassbinder 1974; *Chinatown*, Roman Polanski 1974; *The Lost Honour of Katharina Blum*, Volker 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.

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

<https://english.as.miami.edu/contact-us>

305-284-2182

@UofMiamiEnglish

