

DISCOVER...
IMAGINE...
YOU...

SPRING 2024

ENGLISH & CREATIVE WRITING COURSES

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**DIY
ENG**

**... WE TELL OURSELVES STORIES
IN ORDER TO LIVE ...**

— Joan Didion, writer

200-LEVEL LITERATURE CLASSES

SPRING 2024

ENG 201: World Literary

Masterpieces I

Prof. Robert Casillo

Section B, MWF 9:05-9:55

ENG 202: World Literary

Masterpieces II

Prof. Frank Stringfellow

Section T, TTh 5:05-6:20

**ENG 210: War and the
Fashioning of Gender**

Prof. Elizabeth Oldman

Section B, MWF 9:05-9:55

Section E, MWF 12:20-1:10

ENG 210: Miami Writers

Prof. Mia Leonin

Section Y/Y1 (online class)

ENG 210: Refugee Stories

Prof. Brenna Munro

Section F, MWF 1:25-2:15

ENG 214: American Literature II

Prof. Peter Schmitt

Section P, TTh 11:00-12:15

Section S, TTh 3:30-4:45

ENG 220: Introduction to Poetry

Prof. Joel Nickels

Section Q, TTh 12:30-1:45

**ENG 241 Art of the Con:
Con Artists, Tricksters,
and Card Sharks in U.S.
Literature and Culture**

Prof. John Funchion

Section R, TTh 2:00-3:15

CREATIVE WRITING WORKSHOPS

SPRING 2024

Beginning Workshops

ENG 209: Creative Writing
8 sections enrolling for Spring

ENG 290/219: Beginning Fiction
Workshop
Prof. A. J. Bermudez
Section C, MWF 10:10-11:00

ENG 292/219: Beginning Poetry
Workshop
Prof. Allen Means
Section S, TTh 3:30-4:45

Intermediate & Advanced Workshops

ENG 390: Intermediate Fiction
Workshop
Prof. A. J. Bermudez
Section D, MWF 11:15-12:05

ENG 392: Intermediate Poetry
Workshop
Prof. Mia Leonin
Section Q, TTh 12:30-1:45

ENG 404: Creative Writing (Prose
Fiction)
Prof. Patricia Engel
Section P, TTh 11:00-12:15

ENG 407: Creative Writing
Special Topics

1. Environmental Storytelling
Prof. Mariam Abazeri
Section CD, MW 10:10-11:25

2. Writing Flash Fiction
Prof. A. J. Bermudez
Section HI, MW 3:35-4:50

HISTORICAL DISTRIBUTION REQUIREMENTS

SPRING 2024

Literature Before 1700

ENG 315: The Classical Epic
Tradition: from Homer to Milton

Prof. John Paul Russo

Section B, MWF 9:05-9:55

ENG 384: The Bible as Literature

Prof. Pamela Hammons

Section C, MWF 10:10-11:00

ENG 431: Shakespeare: The Later
Plays

Prof. Pamela Hammons

Section D, MWF 11:15-12:05

Literature Between 1700 and 1900

ENG 450: The Early Romantic Period

Prof. Kathryn Freeman

Section O, TTh 9:30-10:45

ENG 452: Jane Austen and Literary
Criticism

Prof. Tassie Gwilliam

Section R, TTh 2:00-3:15

ENG 483: American Literature, 1865-1915

Prof. John Funchion

Section S, TTh 3:30-4:45

Literature Since 1900

ENG 341: Modern British and American
Poetry

Prof. Robert Casillo

Section C, MWF 10:10-11:00

ENG 361: Caribbean Literature

Prof. Patricia Saunders

Section Q, TTh 12:30-1:45

ENG 375: Modern Drama

Prof. Frank Stringfellow

Section Q, TTh 12:30-1:45

ENG 388: Literature and Popular
Culture: Films of the 1970s

Prof. Catherine Judd

Section K, MW 6:35-7:50

ENG 395: Films: A Variety of Genres

Prof. Catherine Judd

Section Y/Y1 (online class)

ENG 395: Black Miami Studies

Prof. Donette Francis

Section P, TTh 11:00-12:15

AREA REQUIREMENTS

SPRING 2024

Forms, Methods, & Genres

ENG 220: Introduction to Poetry
Prof. Joel Nickels
Section Q, TTh 12:30-1:45

ENG 340: Forms of the Novel:
Romance, Gothic, History
Prof. Tassie Gwilliam
Section P, TTh 11:00-12:15

ENG 375: Modern Drama
Prof. Frank Stringfellow
Section Q, TTh 12:30-1:45

ENG 388: Literature and Popular
Culture: Films of the 1970s
Prof. Catherine Judd
Section K, MW 6:35-7:50

ENG 395: Films: A Variety of
Genres
Prof. Catherine Judd
Section Y/Y1 (online class)

Diversity & Global Understanding

ENG 210: Refugee Stories
Prof. Brenna Munro
Section F, MWF 1:25-2:15

ENG 361: Caribbean Literature
Prof. Patricia Saunders
Section Q, TTh 12:30-1:45

ENG 364: Sephardic Literature
Prof. Shai Cohen
Section T, TTh 5:05-6:20

ENG 395: Black Miami Studies
Prof. Donette Francis
Section P, TTh 11:00-12:15

REGISTRATION BEGINS:

Monday November 6, 2023

All English department courses at the 200 level and above are designated as “writing” (“W”) courses and count toward the Advanced Writing and Communication Proficiency requirement of the College of Arts and Sciences.

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.

ADVISING IN ENGLISH

See an advisor every semester to make sure you take all the courses you need to graduate. The professional advisor assigned to English majors in the College of Arts and Sciences advising office is **Gisett Taveras** (gxt231@miami.edu).

We also strongly encourage our majors and minors to meet with a faculty advisor in English. To arrange that meeting, follow the instructions on the Department of English Advising page: <https://english.as.miami.edu/advising/index.html>

If you have any difficulty making an appointment, please call the English Department at **305-284-2182**.

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 concentrations listed below:

- English Major with a Literature Concentration:
<https://english.as.miami.edu/undergraduate/english-literature-major/index.html>
- English Major with a Creative Writing Concentration:
<https://english.as.miami.edu/undergraduate/majors/major-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 major. Students enrolled in the English major must receive a grade of C- or better in each English course, with an overall GPA in the major of at least 2.0.

THE ENGLISH MINOR

Students minoring in English must earn 15 credits in English courses and must meet the requirements for one of the concentrations listed 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. Students enrolled in the English minor must receive a grade of C- or better in each English course, with an overall GPA in the minor of at least 2.0.

DEPARTMENTAL HONORS

Students interested in seeking departmental honors in English Literature or Creative Writing, which requires a senior thesis or creative project, should contact the Director of Undergraduate Studies or the Director of Creative Writing no later than their junior year.

For more information on the expectations and requirements for departmental honors, go to:
<https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

SPRING 2024

Writing About Literature and Culture: Taking Flight: The Aerodynamic Imagination

ENG 106
Elizabeth Oldman

Section C, MWF 10:10–11:00 AM
Section F, MWF 1:25–2:15 PM

Humans have long wished to fly. The beauty and freedom of gliding birds have consistently inspired our admiration and envy. In this academic writing class, we examine our attempts to defy gravity. Exploring novels, short stories, travel memoirs, and epic poems, as well as documentaries, photographs, paintings, architectural and aeronautical models, we research and write about our desire to exceed our earthbound status—our insatiable quest for knowledge and ever-upward paths of improvement. We analyze the history of aviation from Leonardo da Vinci’s fantastical flying machines to the airplane’s ability to revolutionize travel, commerce, and warfare, and consider a range of architectural forms, from the soaring verticality of Gothic cathedrals to the race to build the tallest skyscraper. We study accounts of history’s most dramatically unfortunate airplane crashes, groundbreaking mountain-climbing expeditions, audacious attempts to put air on halfpipe skateboards, and investigate how the legend of flying Africans functions as resistance to slavery and black mobility toward liberation in literature of the diaspora, from coastal areas of the southern United States to the Caribbean and parts of Latin America.

Writing About Literature and Culture: Disability Representation in Literature and Film

ENG 106
Marlon Moore

Section D, MWF 11:15–12:05 PM

This course will serve as an introduction to literary and cultural disability studies, as well as a means of developing skills in textual analysis, written argument, and academic research. Using theories of the social and medical models of disability as our framework, we will explore tropes and images in fiction and film that reinforce traditional assumptions about disabled people and some characterizations that resist stereotypical understandings of the atypical body and neurodivergent mind. Students will receive detailed feedback on their writing and will be provided with opportunities to revise their work. Across the semester, students 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.

Writing About Literature and Culture: Introduction to Black Trans Literary and Cultural Studies

ENG 106
Jovante Anderson

Section E, MWF 12:20–1:10 PM

This course aims to introduce four key terms from black trans studies through a sustained discussion of literary and nonliterary texts: poems, short stories, nonfiction books, magazine articles, TV shows, memes, and other genres. Across the black diaspora, where issues of gender and sexuality have inspired great debate, we will spend our time discussing four key terms: black, trans, future, and failure. Students will interrogate the ways in which these concepts have been engaged and/or critiqued by writers and artists within the diaspora and, ultimately, students will develop basic and fundamental vocabulary for interpreting and analyzing gender and sexuality across the black diaspora.

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 detailed feedback.

Writing About Literature and Culture: Misfits and Rebels

ENG 106
Catherine Judd

Section J, MW 5:05–6:20 PM

This class is about growing and strengthening your analytic and writing skills. To that end, be prepared to both write and present your writing during our class meetings. Fifty percent of the class will be taught via films (eight films in all), the other half through poetry, fiction, and non-fiction prose. We also have a segment on writing about works of art utilizing the “Feldman” method. Our filmmakers: Two Londoners (Hitchcock and Richardson); two New Yorkers (Lee; Walsh); one Missourian (Huston—from the miniscule Western Plains village of Nevada, MO); two from Munich, Germany (Herzog & Fassbinder); one Parisian (Varda). Varda’s *Le Bonheur* (“Happiness”) and Fassbinder’s *Lola* are in French and German languages respectively—with sub-titles—the other six films are English language films.

Writing About Literature and Culture: The Slave Narrative of Mary Prince

ENG 106
Laura Vasquez Bass

Section N, TR 8:00–9:15 AM

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. 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. Based on feedback from myself and your classmates, you will also continue to refine strategies for improving your writing.

This section of ENG 106 focuses on *A History of Mary Prince* (1831)—the first account of a Black formerly enslaved woman to be published in England—within the wider frame of the genre of the slave narrative. We will discuss Prince’s narrative and the circumstances of its publication within the context of slavery and empire to think through questions of writerly voice, narrative strategy, audience, and the politics of writing. After grounding ourselves in the context of Black life writing during slavery and empire, we consider the relationship between Prince’s narrative and contemporary Black memoir and autobiography, as well as neo-slave narrative dramatizations, and visual arts. Throughout the semester a number of our classes will function as research skills practicums; for example, we will cover literary analytical skills, appropriate citation use, and utilizing library and archival resources at UM. By the end of this class, you will have obtained skills in creative analysis, academic argument, and research practices, all of which are foundational to your academic success at UM.

By the end of the semester, students who successfully complete ENG 106 should be able to:

- Demonstrate effective written communication skills in relation to specific rhetorical tasks.
- Construct original, well-reasoned arguments using a range of materials.
- Integrate and synthesize appropriate and relevant primary and secondary sources in their writing.

Writing About Literature and Culture: "Southern Exposures": Modern and Contemporary Southern Writers

ENG 106
Peter Schmitt

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

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. 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 detailed feedback. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your academic success at UM.

Writing About Literature and Culture: The Remembered Earth

ENG 106
Rachel Northrop

Section Q, TR 12:30–1:45 PM

This course takes its title from *The Remembered Earth: An Anthology of Contemporary Native American Literature* (1979), a collection of poems, stories, essays, and art by authors Indigenous to what is now the United States, Canada, and Mexico. Throughout the semester we will place works from *The Remembered Earth* in conversation with poetry, photographs, podcasts, and television episodes by some of today's most celebrated Indigenous writers, artists, and producers. Class meetings are discussion based and will model different ways of reading, writing, and asking questions of literature in order to conduct original literary inquiry. Each writing assignment will build skills in textual analysis, written argument, and academic research using both primary and secondary sources, and several formats of academic citation. Part of the research assignment includes a visit to the Kislak Center at the University of Miami Libraries to view and handle documents from the Special Collections archives.

Writing About Literature and Culture: Ecocritical Shakespeare

ENG 106
Sydney Shamblin

Section S, TR 3:30–4:45 PM

“Ecocritical Shakespeare” uses three Shakespeare plays as a springboard for writing and thinking about the complex political, societal ways we relate to our environments in the present. Today we can understand the negative impact that humans have on Earth’s ecosystem more concretely and ‘scientifically’ than Shakespeare’s England ever could, yet our lives are much less enmeshed in natural ecologies than they once were. Environmental apathy often occurs when individuals sense no personal or local stakes in climate devastation, and while the articles we encounter in our newsfeeds might elicit our reluctant sympathies as we scroll past, it is easy to take for granted our own personal stakes in these issues. Literature, however, can provide opportunities to creatively engage with the concepts beneath the facts—enabling us to reexamine our own beliefs by examining a text’s unreality. This class asks us to engage with depictions of nature that can challenge our own perceptions of man’s place on the Earth. Transitioning between premodern pasts to Miami’s possible catastrophic future, this course asks what can reading and writing do for climate change; what can we do?

This course will consist of three segments that consider a Shakespearean play paired with modern-day readings in light of a particular topic. Each form of nature we will consider (weather, forests, and oceans) will function as a lens for how we can rethink our place in the world today. As you work to develop your personal voice through the essays, you will strengthen your skills in textual analysis, written argument, and academic research within the context of literary and cultural studies.

World Literary Masterpieces I

ENG 201
Robert Casillo

Section B, MWF 9:05–9:55 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 T, TR 5:05–6:20PM

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" of a marriage, to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*); from Lafayette's novel about a woman fighting against her own passion (*The Princess of Clèves*), to Keats's ghostly ballad about "the beautiful woman without pity." The course will begin by focusing on the Western literary tradition and its development up until 1900. After that, we will broaden our scope to include two postcolonial stories by African women, as well as 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: A number of short writing assignments, some of which will be done in class; two essays, with a minimum range of 1300–1750 words each; an oral presentation of one of your essays; class attendance and participation. There will be no final exam.

Creative Writing

ENG 209
Guillermo Leon

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. 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
Kayla Avila

Section HI, MW 3:35–4:50 PM

This is an introductory writing course in poetry and fiction. In this course, we will read, write, and discuss creative work with attention to craft, purpose, and effect. The writers and poets 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 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
Isadora Spangler

Section D, MWF 11:15 AM–12:05 PM

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful poems and stories often emerge from attentive reading, fearless writing, and thoughtful revision. Together, we will explore the possibilities of self-expression and connection through writing. We will read works by authors of varying backgrounds—seeking

both to absorb their craft techniques and expand our worldviews and literary horizons. In English 209, we will utilize readings, class discussions, in-class writing exercises, and peer feedback to inform our growth as writers.

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

Creative Writing

ENG 209
Mia Leonin

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

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

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

Creative Writing

ENG 209
Allen Means

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

This is an introductory writing course in poetry and fiction. In this course, we will read, write, and discuss creative work with attention to craft, purpose, and effect. The poets and writers 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 help us better communicate and understand the world around us.

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

Creative Writing

ENG 209
Qiang Meng

Section R, TR 2:00–3:15 PM
Section T, TR 5:05–6:20 PM

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful stories and poems emerge from not only attentive reading and writing, but also thoughtful revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through deliberate and persistent practice. In English 209, readings, group discussions, and in-class writing exercises will focus on the elements of craft. By approaching published literature from the perspective of an author, assessing different genres in meaningful ways, and working on drafts in multiple stages, students will become aware of writers' tools and process.

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

Literary Themes and Topics: Refugee Stories

ENG 210
Brenna Munro

Section F, MWF 1:25–2:15 PM

- *This class is a da Vinci Program seminar: enrollment only for DVP students.*
- *Satisfies the English literature major and minor requirement for a course in Diversity and Global Understanding.*

Today 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 getting 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, filmmakers, 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, an in-class presentation on media coverage of refugees—the best and the worst you can find—and a longer final paper.

Literary Themes and Topics: War and the Fashioning of Gender

ENG 210 / GSS 350 (combined class)
Elizabeth Oldman

Section B, MWF 9:05–9:55 AM
Section E, MWF 12:20–1:10 PM

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-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

Prerequisite: *ENG 106 or equivalent.*

Literary Themes and Topics: Miami Writers

ENG 210
Mia Leonin

Section Y & Y1, online asynchronous

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.

Section Y1 open only to Bachelor of General Studies students; all others enroll in section Y.

American Literature II

ENG 214
Peter Schmitt

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

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.

Requirements:

Three take-home essays, equally weighted.

Introduction to Poetry

ENG 220
Joel Nickels

Section Q, TR 12:30–1:45 PM

Satisfies the English literature major requirement for a course in Forms, Methods, and Genres

In this class, we’ll mainly be reading contemporary authors. Our 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, Rainer Maria Rilke, Elizabeth Alexander, Lorna Dee Cervantes, Li-Young Lee, Adrienne Rich, LeRoi Jones, Billy Collins, Rhina Espaillat, Robert Hayden, Richard Wilbur, Nikki Giovanni, Tess Gallagher, Czeslaw Milosz, Anita Scott Coleman, Seamus Heaney, Naomi Long Madgett, Henri Cole and Sharon Olds.

Art of The Con: Con Artists, Tricksters, and Card Sharks in U.S. Literature and Culture

ENG 241 / AMS 322 (combined class)
John Funchion

Section R, TR 2:00–3:15 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 of confidence games.

Beginning Fiction Workshop

ENG 290 / 219 (combined course)
A. J. Bermudez

Section C, MWF 10:10–11:00 AM

This course is an introduction to the writing of contemporary short fiction, in which students will develop critical as well as creative thinking and writing skills. We will focus on building an understanding of the elements of fiction and how these elements might be used to create new stories. 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. Students will expand their skill, vision, understanding, and confidence in creative writing, and will develop tools to meaningfully support others' work and participate in the literary community. In addition to course participation and engagement, students will generate two original works of short fiction, daily writing, and artist statements.

*This writing-intensive course meets requirements for creative writing majors and minors.
May only be taken concurrently with another creative writing workshop in a different genre.*

Beginning Poetry Workshop

ENG 292 / 219 (combined course)
Allen Means

Section S, TR 3:30–4:45 PM

In ENG 292, students will 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 experiences and aesthetic tendencies. As an additional component to the course, we will explore chapbooks and make our own.

*This writing-intensive course meets requirements for creative writing majors and minors.
May only be taken concurrently with another creative writing workshop in a different genre.*

The Classical Epic Tradition: from Homer to Milton

ENG 315 / CLA 315 (combined class)
Dr. John Paul Russo

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

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

We cover the rise and development of the Western epic tradition from Homer's *Odyssey* (8th century BC) and Virgil's *Aeneid* (29-19 BC) in the classical world, through the Anglo-Saxon *Beowulf* (ca. 900-1000) and Dante's *Divine Comedy* (ca. 1305-1320) in the Middle Ages and arriving at Milton's *Paradise Lost* (1667) in the late Renaissance. We seek continuity among differences, originality, revision, all across an extraordinary time span of 24 centuries. But we have extraordinarily good guides in our authors.

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But one passage could light our way. The Renaissance political philosopher Machiavelli wrote from exile in 1513: "In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me." Machiavelli is telling us to read for the "humanity" of books, for the purpose of enlarging one's mental and moral nature, and of looking upon the world with greater understanding and sympathy.

The course is designated W.

Forms of the Novel: Romance, Gothic, History

ENG 340
Tassie Gwilliam

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

Satisfies the English literature major requirement for a course in Forms, Methods, and Genres.

Gothic or horror fiction, romance novels, and historical fiction are often classed as "genre" or "formula fiction." The boundaries between formula fiction and literary fiction are often blurred, however, with some of the most important novels of the last centuries fitting into one or another of these categories. The boundaries between these genres themselves are also porous. In this discussion course, we will read novels from the nineteenth, twentieth, and

twenty-first centuries that create and subvert the expectations that come with these forms, and we will see how working within a formula paradoxically can free a writer's invention in other aspects of a novel. We will start each segment of the course with a novel that stands as an origin point in one of the three genres; as well as considering these novels in their own terms, we will look at the features that seem to catch the imagination of later writers, with earlier texts becoming sources for later revision and innovation. After we discuss *Pride and Prejudice*, we will read a mid-20th-century Regency romance, a genre derived from Austen's novel, and then a contemporary graphic novel, *Heartstopper*, about teenage boys in love. In our Gothic section, we will begin with *Private Memoirs and Confessions of a Justified Sinner*, an unsettling early 19th-century novel that presents conflicting views of religious mania in a fractured narrative. We will follow that with *Fingersmith*, a 21st-century novel that uses Gothic tropes and two narrators to tell a twisty tale. To get some sense of the variety of historical fictions, we will first read the 19th-century "boy's adventure" book, *Kidnapped*, which is set a hundred years before its writing. It will allow us to see how a children's book deploys history in service of entertainment and to personalize a political and religious conflict. For an entirely different way of showing how the present informs and infects the past, we will read Toni Morrison's 20th-century *Beloved*, a historical novel (based on a tragic event from the era of slavery) that is also a ghost story with Gothic overtones, and a frequently banned book.

Tentative list of texts:**History**

Robert Louis Stevenson, *Kidnapped*

Toni Morrison, *Beloved*

Romance

Jane Austen, *Pride and Prejudice*

Georgette Heyer, *Sylvester: or The Wicked Uncle*

Alice Oseman, *Heartstopper*

Gothic

James Hogg, *Private Memoirs and Confessions of a Justified Sinner*

Sarah Waters, *Fingersmith*

Requirements: Class attendance and informed participation in discussions and group activities; frequent short writing assignments, including in-class writing; willingness to keep up with extensive reading; a short essay that will be revised; and a longer final essay.

Modern British and American Poetry

ENG 341
Robert Casillo

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

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

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

Requirements:

Midterm examination, final examination, and a ten-page term paper.

Caribbean Literature: Race, Representation and Cinematic Texts

ENG 361
Patricia Saunders

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

- *Satisfies the English literature major and minor requirement for a course in Diversity and Global Understanding.*
- *(Alternatively, with the approval of the Director of Undergraduate Studies in English, ENG 361 can be used to satisfy the requirement for a course in literature since 1900.)*

This course focuses on representations of social justice struggles in African American, African and Caribbean literature and cinema. There has been a dramatic increase in contemporary films that engage with histories of racism and social inequity in the African Diaspora. Steve

McQueen's five-part series, *Small Axe* (2020), which features five films about Black British life and the challenges faced by Black immigrants in 1960s England. *If Beale Street Could Talk* (2018) and *I am Not Your Negro* (2016), both original texts by James Baldwin, were released and evoked a good deal of public commentary and critical acclaim for its depiction of the impact of anti-Black racism in America and impacts of the prison industrial complex in Black communities. But this trend is not new—*The Color Purple* (1985), based on the novel by Alice Walker, explored the harsh realities for Black women in the South and the bonds of friendship that sustained them in the most difficult times. In African cinema, films like *Hyenas* (1992) and *Touki Bouki* (1973) by the Senegalese filmmaker Djibril Mambety offer viewers richly complex narratives that represent hotly contested social issues in some African countries. Many of these films attempt to unpack the long, complex histories of social inequities, anti-Black racism, poverty, sexism, globalization, and other challenges, while others highlight the need for more organized political action and resistance across cultural and social boundaries. Given the power of visual culture in shaping how we see the world, students will be asked to consider how and what strategies they might employ as readers/viewers to become more astute consumers of visual and literary texts.

Sephardic Literature

ENG 364 / JUS 301 / MLL 321 / SPA 322 / HIS 396 / LAS 350 (combined course)

Shai Cohen

Section T, TTH 5:05–6:20 PM

Satisfies the English literature major and minor requirement for a course in Diversity and Global Understanding.

This course introduces students to Sephardic literary traditions, spanning from their expulsion from Spain in 1492 to contemporary times. It explores questions of identity, cultural adaptation, linguistic evolution, and the enduring impact of the "Jewish question" among Sephardic Jews. Topics covered include Sephardic history, languages (especially Ladino), diaspora experiences, and the longing for their homeland. Readings encompass medieval Sephardic poetry, writings from the early modern period grappling with the trauma of exile, and works from the Sephardic Jewish Enlightenment. The course also delves into 20th and 21st-century expressions of identity from the different communities across the Sephardic world, addressing topics like migration to the Americas, the Holocaust, and the formation of Israel, and examines how Sephardic identity and literary forms have evolved over time, and have shifted in the modern era. Students will engage in discussions and written assignments to explore the diverse voices and experiences within Sephardic literature, regardless of prior knowledge of Sephardic history or culture. All readings will be in English translation.

Modern Drama

ENG 375
Frank Stringfellow

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

- *Satisfies the English literature major requirement for a course in literature since 1900.*
- *(Alternatively, with the approval of the Director of Undergraduate Studies in English, ENG 375 can be used to satisfy the requirement for a course in Forms, Methods, and Genres.)*

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

The course will focus on major playwrights of this era, from Henrik Ibsen to Eugene O’Neill, and will also serve as an introduction to the drama—especially to the pleasures of reading plays and imagining them in performance. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social, ethical, and psychological problems of middle-class life—problems such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov’s *The Cherry Orchard*, *The Lower Depths*, Gorky’s stunning portrayal of the downtrodden of Russian society; Pirandello’s *Six Characters in Search of an Author*; Shaw’s *Pygmalion*, the source of the musical *My Fair Lady*; Brecht’s *Mother Courage*, perhaps the greatest of all antiwar plays; and O’Neill’s harrowing family drama, *Long Day’s Journey into Night*.



Requirements: A number of short writing assignments, some of which will be done in class; two essays, with a minimum range of 1300-1750 words each; an oral presentation of one of your essays; class attendance and participation. There will be no final exam.

ENG 375: Mother Courage wants *You!* (Meryl Streep as Mother Courage, Shakespeare in the Park, 2006)

The Bible as Literature

ENG 384 / JUS 301 (combined class)
Dr. Pamela Hammons

Section C, MWF 10:10–11:00 AM

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.

Literature and Popular Culture: Films of the 1970s

ENG 388
Catherine Judd

Section K, MW 6:35–7:50 PM

- *Satisfies the English literature major requirement for a course in Forms, Methods, and Genres.*
- *(Alternatively, with the approval of the Director of Undergraduate Studies in English, ENG 388 can be used to satisfy the 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.

Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford Coppola; Martin Scorsese; Spike Lee; Werner Herzog; Agnes Varda; Rainer Werner Fassbinder; and Bernardo Bertolucci. Tentative class film list includes: *Woodstock*; *Rocky I*; *Crooklyn*; *Saturday Night Fever*; *The Godfather I*; and *Fat City*.

Intermediate Fiction Workshop: Crafting the Novel

ENG 390
A. J. Bermudez

Section D, MWF 11:15 AM–12:05 PM

Building on the craft principles of ENG 290, this intermediate fiction workshop will focus on the artistry and nuances of long-form fiction writing. Students will outline, workshop, and ultimately produce over 50 pages of writing on a novel or novella project of their choosing. Through the course, students will expand their skill, vision, understanding, and confidence in creative writing, and will develop tools to meaningfully support others' work and participate in the literary community. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process.

This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.

Intermediate Poetry Workshop

ENG 392
Mia Leonin

Section Q, TR 12:30–1:45 PM

ENG 392 builds on the skills developed in English 292, with more class time spent on the writing workshop. Students will explore memory, culture, and collaboration. While creative production will be emphasized, students will also read, discuss, and respond to a diverse selection of contemporary poets. As an additional component to the course, we will make artist's books.

This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.

Special Topics: Black Miami Studies

ENG 395 / AAS 360 / AMS 322 (combined class)
Donette Francis

Section P, TR 11:00 AM–12:15 PM

- Satisfies the English literature major and minor requirement for a course in Diversity and Global Understanding.
- (Alternatively, with the approval of the Director of Undergraduate Studies in English, ENG 395-P can be used to satisfy the 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 and hemispheric demographics. 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.

Through interdisciplinary works and assignments, 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. We will spend the semester identifying, documenting, and 'mapping' Black Miami arts and aesthetics, built environment, education, health, and well-being, as well as community capacity. In addition to subject experts, the course will engage critical workshop style that raise productive questions—discussing theories, methods, close readings, and occasional short in-class writing. Students will produce midterm and final papers.

Student Learning Outcomes

- To be introduced to research disciplining (journalistic, ethnographic, archival, bench sciences, social sciences, literary, artistic).
- To think about research and methodological differences among presenters.
- To be introduced to Black faculty across the campuses.
- To develop and hone skills of interdisciplinary analysis; and research methodology, such as close reading, critical argumentation, critical synthesis, ethnographic fieldwork, and oral histories.
- To understand the key historical moments and people that have contributed to the social and political context of Black Miami's past and present histories.
- To identify and analyze key concepts, themes, tropes, styles, and aesthetic concerns of Black Miami.

Note: no prerequisites

Special Topics: Films: A Variety of Genres and College-Level Writing

ENG 395
Catherine Judd

Section Y/Y1, online asynchronous

- *Satisfies the English literature major requirement for a course in Forms, Methods, and Genres.*
- *(Alternatively, with the approval of the Director of Undergraduate Studies in English, ENG 395-Y can be used to satisfy the requirement for a course in literature since 1900.)*

English 395—"Films: A Variety of Genres and College-Level Writing"—asks students to focus on film analysis as well as historical and cultural contexts. Students carry out in-depth research, weigh competing sources against one another, and forge complex arguments while they continue to refine their strategies for strengthening their college writing skills. Film genres studied may include: Documentaries; Sport Films; Coming-of-Age; War Films; Bio-Pics; and Political Films.

Requirements: Film viewing (eight films in all) and assignment completion. Films may include: *Raging Bull*, *Nope*, *King Richard*, *The Prowler*, *Heaven and Earth* among others.

Section Y1 open only to Bachelor of General Studies students; all others enroll in section Y.

Creative Writing (Prose Fiction)

ENG 404
Professor Patricia Engel

Section P, TR 11:00 AM–12:15 PM

In this advanced fiction course, students will generate new fiction in the form of short stories and have your work critiqued in a supportive workshop community. We will build on your foundation of narrative strategies through discussion of craft and form with particular attention to voice, plot, structure, language, revision, and the development of critical faculties, while reading and responding to selected texts. The class will consist of an ongoing discussion of the challenges of the writing life, examination of our individual artistic intent, and the use of personal history as a source of inspiration in writing powerful fiction, which reveals something meaningful about the human interior. You will workshop three full-length stories and submit a revision of one of the previously critiqued stories in your final portfolio. You will be asked to write formal responses to your peers' work in the form of an editorial letter, which you will also submit to me, and written responses to assigned literary texts. This is a discussion-based class. The purpose of this class is to share your work and have valuable discussions that benefit the collective. Participation is required. Please come to class ready to be open-minded, communicative, compassionate, and respectful for each other's work and creative growth.

*This writing-intensive course meets requirements for creative writing majors and minors.
May only be taken concurrently with another creative writing workshop in a different genre.*

Creative Writing Special Topics: Environmental Storytelling

ENG 407 / ECS 372 (combined class)
Mariam Abazeri

Section CD, MW 10:10–11:25 AM

In this course we will examine, interpret, and create engaging stories on environmental topics. We will learn how literary and multimodal texts disclose cultural concepts of the built and natural environment and discuss their social consequences. To better ground our analysis, we will familiarize ourselves with major environmental issues including sustainability, biodiversity threats, climate change, and energy choices, among other topics. Lastly, we will learn and practice what goes into creating clear, well-informed, and engaging environmental stories.

This writing-intensive course meets requirements for creative writing majors and minors.

Creative Writing Special Topics: Writing Flash Fiction

ENG 407
A. J. Bermudez

Section HI, MW 3:35–4:50 PM

Building on the craft principles of beginning and intermediate fiction writing, this course will focus on the art of writing contemporary flash fiction. Students will expand their critical as well as creative thinking and writing skills, reading a number of works, developing their own, and workshopping one another's. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process. Students will craft multiple works of very short fiction, along with individual writing exercises and critical writing practice.

This writing-intensive course meets requirements for creative writing majors and minors.

Shakespeare: The Later Plays

ENG 431
Dr. Pamela Hammons

Section D, MWF 11:15 AM–12:05 PM

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

O when, when, *when* shalt thou read *Hamlet*, *Othello*, *Lear*, and *The Tempest*—if not this Spring 2024? What if you actually *miss* the college opportunity to read—deeply, carefully, historically, and with ample, compassionate help—*Antony and Cleopatra* and *Twelfth Night*? Alas and alack! When will you read their majestic, masterful, meaningful—and OK, OK, sometimes, admittedly sexually bawdy, punning, pointed—lines first silently to yourself and then aloud and robustly with your peers as you embody the words? When will you take the time to imagine—vividly, richly, spectacularly—the wonderfully queer world of cross-dressing boy actors impersonating the incomparable Cleopatra or the brilliant Viola? (Did someone say, “who is Viola?” O my goodness, say it isn’t so!) When will you wrestle heroically along with Othello against vile, hideous racism? When, O when, will you come to know Caliban’s story and hear what he hears? The answer is Spring 2024.

The Early Romantic Period

ENG 450
Kathryn Freeman

Section O, TR 9:30–10:45 AM

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

Description: Far from forming the cohesive movement that the label “Romantic” has come to suggest, the writers of this course represent multiple perspectives on their revolutionary era. To explore the ways British writers engaged with upheavals that redefined nation, race, gender, selfhood, genre, and creativity at the turn from the eighteenth into the early nineteenth century, we will study slave narratives and abolitionist texts by Equiano, Wheatley, Barbauld, and Cowper; polemical texts on women’s rights by Mary Wollstonecraft and Mary Hays; and a range of texts experimenting with genre, including William Blake’s engraved poetry, prose, and designs; the diary of Dorothy Wordsworth; Joanna Baillie’s drama; and poetry by Charlotte Smith, William Wordsworth, S.T. Coleridge, and Mary Robinson.

Information: three papers, midterm, final exam, regular attendance and participation.
Access to Blackboard is required.

Text: *Broadview Anthology of Literature of the Revolutionary Period, 1770–1832*

Blackboard: Supplementary Material

Jane Austen and Literary Criticism

ENG 452 /GSS 450
Tassie Gwilliam

Section R, TR 2:00–3:15 PM

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

Jane Austen has an important and unusual place in literary studies. She is, on the one hand, a profoundly popular writer with ardent fans and imitators and, on the other, the object of intense scholarly investigation. She has exerted a peculiarly generative influence over her readers; her books have spawned films, repeated television adaptations, twentieth-century updatings (*Clueless*), revisions (*Pride and Prejudice and Zombies*), vlogs (*The Lizzie Bennet Diaries*), multiplayer games, board games and numerous sequels. The recent Netflix series *Bridgerton* revises Austenian tropes, and the latest version of *Persuasion*, also on Netflix, has ignited a storm of indignation. The film *Fire Island* is a gay *Pride and Prejudice*. Austen fans even have a name: Janeites. Literary critical discussions of Austen’s work have ranged from

reports on fan fiction to highly technical linguistic analyses, and from inquiries into feminism, race, politics and colonialism to explorations of shopping in the novels.

In this discussion course we will read five of Austen's six novels, employing some of the most illuminating criticism and responses to open up our understanding of Austen's work and her place in literature. We will also consider the assumptions and purposes of the criticism and theory we read. Part of our class time at the end of the semester will be devoted to preparation of the 8-10-page research paper.

Texts:

Sense and Sensibility (Oxford)

Pride and Prejudice (Oxford)

Mansfield Park (Oxford)

Emma (Oxford)

Persuasion (Oxford)

Critical articles will be available on Blackboard or by links.

Requirements: Class attendance and informed participation in class discussion and group activities; frequent short writing assignments, including in-class writing; a short essay that will be revised; and an 8-10 page research paper.

American Literature, 1865–1915: Narratives of Unrest

ENG 483 / AMS 401 (combined class)
John Funchion

Section S, TR 3:30–4:45 PM

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

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