

**SUMMER &  
FALL 2020**

English Department

# **Undergraduate Course Description Booklet**



**@UofMiamiEnglish**

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

**See an advisor every semester.**

To make an advising appointment: [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising)

This website will list all English Department faculty members who are advising this semester. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

### **REGISTRATION BEGINS:**

Monday, April 13<sup>th</sup>

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

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The following courses offered in **Fall 2020** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 386 R, 395 K, 420 Q, 430 G

The following courses offered in **Fall 2020** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 345 4K, 450 O, 455 C, 491 F

The following courses offered in **Fall 2020** satisfy the English literature major requirement for a course in literature since 1900: 341 H, 360 R 375 E, 388 R, 485 H, 485 H, 489 Q

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**ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM:** *Students must enroll in the ENG section for the course to count toward the English major or minor.*

ENG 210 B = (AMS 322), ENG 211 Q = (GSS 350), ENG 214 E = (AMS 322), ENG 214 C and G = (AMS 322), ENG 215 Q = (GSS 350), ENG 240 J = (AMS 322), ENG 260 C = (AMS 322, AAS 290), ENG 261 F = (AMS 322), ENG 345 4K = (AMS 322), ENG 360 R = (AMS 322, AAS 290), ENG 388 R = (AMS 327), ENG 391/392 S = (GSS 350), ENG 485 H = (AMS 322), ENG 489 Q = (AMS 322, GSS 450)

### **THE MAJOR IN ENGLISH**

Students majoring in English must earn 30 credits in English courses (36 credits for Departmental Honors) and must meet the requirements for one of the tracks described below:

- The English Literature Major,
- The Creative Writing Concentration,
- The Concentration in British Literary History, or
- The Women's Literature Concentration.

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not

be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

### **ENGLISH LITERATURE MAJOR (*for students who entered UM in Fall 2014 or later*)**

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261.  
(N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
  2. Five **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be distributed as follows: two courses in literature before 1700; two courses in literature between 1700 and 1900; and one course in literature since 1900.  
**15 credits**
  3. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, **excluding** ENG 208).  
**12 credits**
- Total: 30 credits**

### **ENGLISH LITERATURE MAJOR (*for students who entered UM between Fall 2012 and Summer 2014*)**

English Literature majors who entered UM between Fall 2012 and Summer 2014 may follow the requirements listed here, or they may follow the major requirements given above (i.e., the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261.  
(N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
  2. Four **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above. These four courses must be distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900.  
**12 credits**
  3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, **excluding** ENG 208). **15 credits**
- Total: 30 credits**

**CREATIVE WRITING CONCENTRATION**  
**(for students who entered UM before Fall 2016)**

Requirements for the Creative Writing Concentration are as follows:

1. **Students who declare a major in English with a Creative Writing Concentration should meet with the Director of Creative Writing.**

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>

ENG 404 (to be taken twice) <b>or</b>	
ENG 404 (taken once) plus ENG 407 <b>or</b>	
ENG 404 (taken once) plus ENG 408	<b>6 credits</b>

Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>

ENG 406 (to be taken twice) <b>or</b>	
ENG 406 (taken once) plus ENG 407 <b>or</b>	
ENG 406 (taken once) plus ENG 408	<b>6 credits</b>

3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
4. Four more **literature** courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
5. One more **literature** course numbered 200 or higher. **3 credits**

**Total: 30 credits**

**ENGLISH MINOR**

The student minoring in English completes, with a grade of C- or better in each course and an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition. The 15 credits must be distributed as follows:

1. One **literature** course at the 200-level;
2. A second **literature** course, at either the 200- level or the 300-level;
3. A third **literature** course, at the 400-level;
4. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, *excluding* ENG 208).

### **ENGLISH MINOR IN CREATIVE WRITING**

**(New requirements, for students who enter UM in Fall 2016 or later.** All other students may choose to follow these requirements for the Creative Writing minor, or they may follow the old requirements listed below.)

Students may declare the minor in English with a Concentration in Creative Writing through their College. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. Two additional creative writing courses, to be taken after ENG 209 and chosen from one of the following three tracks:
  - ENG 290, followed by ENG 390 (fiction track)
  - ENG 292, followed by ENG 392 (poetry track)
  - ENG 290 and ENG 292, taken in either order (mixed-genre track)
3. One **literature** course at the 200-level;
4. One **literature** course at the 300-level or above.

### **ENGLISH MINOR IN CREATIVE WRITING**

**(Old requirements, for students who entered UM before Fall 2016.** These students may also choose to follow the new requirements for the Creative Writing minor listed above.)

Students may declare an English minor in Creative Writing through their school or college. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. One literature course at the 200-level, excluding ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One literature course at the 300-level or above.

### **CONCENTRATION IN BRITISH LITERARY HISTORY**

Requirements for the Concentration in British Literary History are as follows:

1. ENG 211 and 212. **6 credits**
2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:

One course on Shakespeare;

One course on the history of criticism or literary theory;  
 Two additional courses in British literature (or a combination of British and other literatures) before 1800;  
 Two additional courses in British literature (or a combination of British and other literatures) after 1800;  
 Two electives.

**24 credits**

3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with a departmental advisor.

**Total: 30 credits**

### **WOMEN'S LITERATURE CONCENTRATION**

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. Students considering this concentration may want to take a special Women's Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. ENG 215. **3 credits**

2. Four **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**

3. Five additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**

4. Three of the courses in 2 and 3, above, must be chosen from the following: ENG 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) that is combined with a course in Women's and Gender Studies (WGS).

5. **Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser.

**Total: 30 credits**

### **DEPARTMENTAL HONORS IN LITERATURE**

Students interested in seeking Departmental Honors in English should consult the Director of Undergraduate Studies in English, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses and a 3.3 average overall. In addition to fulfilling the requirements for the English Literature Major, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000

words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**

3. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

**Total: 36 credits**

### **DEPARTMENTAL HONORS IN CREATIVE WRITING**

Students interested in seeking Departmental Honors in Creative Writing should consult the Director of Creative Writing, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses (including courses in creative writing) and a 3.3 average overall. In addition to meeting the requirements for the Creative Writing Concentration, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. Receive for the thesis a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.
4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

**Total: 36 credits**

### **DEPARTMENT HONORS IN WOMEN'S LITERATURE**

Requirements listed at: [www.as.miami.edu/English/undergraduate](http://www.as.miami.edu/English/undergraduate).

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

If so, see the Director of Undergraduate Studies (or the Director of Creative Writing, if appropriate) before the end of your junior year. Do not sign up for independent study or for senior thesis without the approval of the faculty member who will be supervising your work.

### **THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS**

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is ordinarily devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

### **GETTING STARTED**

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for ENG 497.

### **THE THESIS**

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.



## **SUMMER SESSION A (May 17<sup>th</sup>-June 26<sup>th</sup>)**

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Elizabeth Oldman**

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

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

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

### **INTRODUCTION TO CREATIVE WRITING**

**ENG 209**  
**Mia Leonin**

**Section F, MTWRF 4:25-5:50 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.

**SUMMER SESSION A (continued)**  
**(May 17<sup>th</sup>-June 26<sup>th</sup>)**

**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*.

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

**SPECIAL TOPIC**

**L.A. Film Noir: Gangster, Gumshoes, & Femme Fatale**

**ENG 395**  
**Catherine Judd**

**Section Y and Y1, Online**

This course will give you a good understanding of the important film genre of "Film Noir" with a special focus on films noir set in Los Angeles and its suburbs. In this course we will be looking at eight classic Los Angeles films and one 1960s homage to L.A. Noir - Tony Richardson's comic masterpiece *The Loved One*. \*ENG 395 Y and Y1 is an online course. Continuing Studies students ONLY during Fall/Spring Term. All others MUST obtain Advisor and Dean Approval. This course will pay a separate tuition charge IN ADDITION to regular Fall/Spring semester charges (because it is not included in the 12-20 credit flat rate).

\*Section Y1 is for BGS students only.\*

## **SUMMER SESSION B (June 28<sup>th</sup>-August 7<sup>th</sup>)**

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Peter Schmitt**

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

A survey course that this term will examine in detail primarily the classical Greek tradition. Works to be considered will include the Homeric epics, *The Iliad* and *The Odyssey*; fables by Aesop; poems by Sappho and the Latin poet, Catullus; and the plays, *Antigone* and *Lysistrata*. Three essays, equally weighted.

**Prerequisites:** ENG 106 or equivalent.

### **INTRODUCTION TO CREATIVE WRITING**

**ENG 209**  
**James Dumais**

**Section U, MTWRF 4:25-5:50 PM**

In addition to being jump-started by a lively mix of contemporary poetry and fiction, we'll work at building a community of writers and fostering personal growth. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, the unique contributions of TAs in the MFA in Creative Writing Program, and discussion of student work, this course encourages students to produce both fiction and poetry of increasing quality and provides a solid foundation in the craft of creative writing.

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

### **AMERICAN LITERATURE I**

**ENG 213/AMS 322 (combined course)**  
**Peter Schmitt**

**Section S, MTWRF 1:15-2:40 PM**

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

**Prerequisite:** ENG 106 or equivalent.

**SPECIAL TOPICS IN CREATIVE WRITING**  
**The Art of Understanding: Creative Writing & the Sciences**

**ENG 407**  
**Jaswinder Bolina**

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

Our lives are a mess of understanding and misunderstanding, of rationality and absurdity, of the mundane and of the sublime. There are things that happen to us that can't be fully accounted for by biology or chemistry, by physics and mathematics. Even where the sciences offer profound insight, those insights aren't always readily apprehensible. But where there are no easy answers, where the explanations seem too complex to express, wherever things get messy, literature is born. This course will study how creative writing intersects with and complements more empirical modes of understanding. In it, we will read poetry, fiction, and nonfiction that relates to fields like physics, biology, computer science, and engineering in order to understand how seemingly disparate fields elucidate each other: how creative writers deploy the scientific in their work and how scientists deploy the artistic in theirs. In addition to reading the work of others, you'll be asked to produce your own original writing. Whether you're trying to express your gladness with the world or your frustration with it, whether you're troubled by the ineffable or wowed by it, this course will teach you to express whatever confounds you with vivid imagery, original language, and artistic intelligence. Just as importantly, you will learn to read, understand, and discuss the work of a diverse and dynamic array of contemporary writers and scientists. Our course reading will complicate your notions of what's possible in literature and in science and, I hope, inspire you to think in ways you've never thought before.

**AMERICAN LITERATURE, 1800–1865:**  
**Transatlantic Gothic**

**ENG 482/AMS 322 (combined course)**  
**John Funchion**

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

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

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

**SUMMER SESSION C**  
**(May 17<sup>th</sup>-August 7<sup>th</sup>)**

**BLACK FILM MATTERS:**  
**Cinema and Social Change**

**ENG 210/AMS/AAS (combined course)**  
**Patricia Saunders**

**Section CR, TR 11:40-1:30 PM**

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

This course focuses on representations of social justice in African American, African and Caribbean literature and cinema. There has been a dramatic increase in contemporary films (both fictional and documentary) that focus on histories of racism and social inequity in the African Diaspora. For example, film releases such as *I am Not Your Negro* (2016) and *If Beale Street Could Talk* (2018), both original texts by James Baldwin, have evoked a good deal of public commentary and critical acclaim. But this trend is not new—*The Color Purple* (1985), based on the novel by Alice Walker, and most notably the novel, *Roots* (1977), based on the novel by Alex Haley also address the deeply rooted impacts of slavery, sexism and racism in American history. There has also been a long tradition of social protest in African cinema with Senegalese films like *Hyenas* (1992), by Djibril Mambety, and *Xala* (1975), by Ousmane Sembene. We will discuss how films help shape national consciousness about social injustice, racism and colonial and neocolonial power. We will also consider how these films function as platforms for typically silenced narratives of oppression to inform how we read and engage with representations of (racial, gender and class) differences. Some of these films evoke black pride, while others highlight the need for more organized political action and resistance across complex cultural and social boundaries.

**SUMMER INTERSESSION B**  
**(June 29-July 1, July 3, and July 6-July 10)**

**LITERATURE & POPULAR CULTURE**  
**War & Peace Films Noir: World War Two**

**ENG 388/AMS 327 (combined course)**  
**Catherine Judd**

**Section U80/B80, MTWRF 5:00-10:00 PM**

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

For this class, we will explore nine classic Hollywood films that depict World War Two. Eight of these films were made within twelve years following the end of the war (V-E and V-J Days = 1945), while *Tora! Tora! Tora!* was made twenty-five years post-bellum. Each one of these films questions the psychological impact of war on soldiers, civilians, and survivors. For this reason, I have termed these particular war or post-war dramas "War & Peace Noirs." Film noir was a particular sub-genre of Hollywood cinema that emphasized the psychological difficulties of the main characters. Typically, film noir is associated with gangster stories or murder mysteries—usually in an urban setting. However, the mood, lighting, and themes of film noir can also be seen in certain war films, as well in many veteran-homecoming films. For the five war films, I have selected films focused specifically on the South Pacific theatre. The four "homecoming" films feature veterans who served in either Europe or the Pacific. Films include: *From Here to Eternity* (Fred Zinnemann 1953); *The Revolt of Mamie Stover* (Raoul Walsh 1956); *They Were Expendable* (John Ford 1945); *The Bridge on the River Kwai* (David Lean 1957); *Three Came Home* (Jean Neglescu 1950); *Crossfire* (Edward Dmytryk 1947); *Act of Violence* (Fred Zinnemann 1948); *Battle-cry* (Raoul Walsh 1955).

**Requirements:** Class attendance and participation; occasional short writing assignments, including in-class writing; final 7-10 page essay; a midterm and a final exam.

## **FALL SESSION**

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Robert Casillo**

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

This course introduces the student to some of the great works of Western literature from the age of Homer to the later Renaissance in England. Among the authors treated will be Homer, Sophocles, Euripides, Virgil, Dante, Shakespeare, Cervantes, and Milton. The approach ranges from textual analysis to historical, sociological, and anthropological criticism. The student will be invited to view each work both as a specifically literary artifact, and thus as an object of purely literary investigation, and also as the product of historical and social forces. Although a good portion of each class will consist of lectures, questions and class discussions are encouraged. Students will be expected to write a long paper in which they will have the option of emphasizing either literary analysis or research or some combination of the two methods.

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

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Peter Schmitt**

**Section D, MWF 11:15-12:05 PM**  
**Section F, MWF 1:25-2:15 PM**

Comparative study of literary masterpieces from ancient times through the Renaissance. Satisfies writing requirement.

### **INTRODUCTION TO CREATIVE WRITING**

**ENG 209**  
**James Dumais**

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

In addition to being jump-started by a lively mix of contemporary poetry and fiction, we'll work at building a community of writers and fostering personal growth. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, the unique contributions of TAs in the MFA in Creative Writing Program, and discussion of student work, this course encourages students to produce both fiction and poetry of increasing quality and provides a solid foundation in the craft of creative writing.

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

## **INTRODUCTION TO CREATIVE WRITING**

### **ENG 209**

**Amanda Lamadrid**

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

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

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

## **INTRODUCTION TO CREATIVE WRITING**

### **ENG 209**

**Mia Leonin**

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

**Section Q, TR 12:30-1:45 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.

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

## **INTRODUCTION TO CREATIVE WRITING**

### **ENG 209**

**Zachary Nickels**

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

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality."

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.



**INTRODUCTION TO CREATIVE WRITING**  
**The Voice: Exploring the Page as a Stage**

**ENG 209**  
**Christell Roach**

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

This course is designed to help students discover, develop, and deploy the voice as performance. From formal poems to the spoken word, students will engage the various methods of storytelling offered through poetry, fiction, and the lyric. Through an intimate introduction to craft and resistance literature, students will begin the work of drafting stories as witness, using the full page as a stage. This class is entirely informed by our social moment and the importance of raising your voice in spite of silencing and erasure. Students taking this course will sharpen their storytelling voice as a utility to follow them into all genres.

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

**INTRODUCTION TO CREATIVE WRITING:**  
**Writing the War on Terror**

**ENG 209**  
**Bobuq Sayed**

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

This course is designed to introduce students to short literary works that speak to political contexts of the twenty-first century. Drawing on poetry, fiction, and theater, topics such as military intervention, migration, displacement, terrorism, surveillance, paranoia, whistleblowing, gender, and sexuality will be addressed using formal conventions of creative writing. Students will read and engage with relevant texts and experiment with writing and revising their own.

**Prerequisites:** ENG 105 or equivalent. Cannot be taken for credit only.

**LITERARY THEMES AND TOPICS:**  
**Contemporary American Migrations**

**ENG 210/AMS 322 (combined course)**  
**Donette Francis**

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

What does it mean to say "America is a nation of immigrants?" As a literary form, the American immigrant narrative describes the process of migration, Americanization and (un)settlement. How do authors portray immigrant experiences? Which stories are privileged and which silenced? Centering Miami and the state of Florida, we will read and watch narratives of American immigration, attending to how race, gender, class and sexuality as well as the changing character and policies of place have shaped immigrant experiences. In addition, we will explore the following questions: Is ethnicity in opposition to Americanness? How is identity transformed by migration? How and why is home remembered? Finally, what are the constitutive tropes of American immigrant fiction, and what narrative strategies are deployed to tell these stories?

This semester we will use the city of Miami as our lab for tracking a dynamic American im/migrant city. Going beyond the ready characterization of Miami as a "Latin City," we will explore distinctions among the various "Latin" populations within the city as well as consider non-Latin and Caribbean im/migrants, and their respective immigrant enclaves. Other assignments include conducting a sight and sound project of an immigrant neighborhood as well as writing an immigrant narrative of either yourself or a Miami-based immigrant.

**LITERARY THEMES AND 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 AND TOPICS:**  
**Rulership and The Politics of Resistance**

**ENG 210**  
**Elizabeth Oldman**

**Section P, 11:00-12:15 PM**  
**Section S, 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.

**Prerequisite:** ENG 106 or equivalent.

### **ENGLISH LITERATURE I: Gender and Sexuality in Medieval and Renaissance Literature**

**ENG 211/GSS 350 (combined course)**

**Pamela Hammons**

**Section Q, TR 12:30-1:45 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.

### **ENGLISH LITERATURE II**

**ENG 212**

**Eugene Clasby**

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

A survey of British literature from the late eighteenth century to the present. The course will focus on major literary movements and on their historical and social contexts.

**Requirements:** Regular attendance, class participation, two essays (5-7 pages each), a midterm, and a final exam.

**Texts:** The Norton Anthology of British Literature, Volume Two (8th Edition). Readings will include works by such authors as Wordsworth, Keats, Shelley, Tennyson, Coleridge, Yeats, Woolf, Joyce, and Auden

## ENGLISH LITERATURE II

**ENG 212**  
**Catherine Judd**

**Section U, TR 6:35-7:50 PM**

This course is a survey of British and Irish literature from the 1790s to the present day. We will look at a variety of creative genres including novels, poetry, nonfiction prose, screenplays, and plays. Writers we will consider may include Jane Austen; Charles Dickens; the Romantic poets; Alfred, Lord Tennyson; James Joyce; Oscar Wilde; and Charles Algernon Swinburne. We will also be viewing several British and Irish films including Danny Boyle's "Trainspotting"; Mike Hodges' "Get Carter" (1971); and Nicholas Roeg's "The Man Who Fell to Earth" (1976).

**Requirements:** The equivalent of three 5-7 page essays. Mandatory attendance and participation.

## AMERICAN LITERATURE II

**ENG 214/AMS 322 (combined course)**  
**Joel Nickels**

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

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

Together, we'll be exploring the work of authors such as Walt Whitman, Henry James, Ernest Hemingway, F. Scott Fitzgerald, T. S. Eliot, Jean Toomer, Allen Ginsberg, Gwendolyn Brooks, Denise Levertov, John Berryman, Tobias Wolff, Jhumpa Lahiri, and Mary Karr.

## AMERICAN LITERATURE II

**ENG 214/AMS 322 (combined course)**  
**Peter Schmitt**

**Section C, MWF 10:10-11:00 AM**  
**Section G, MWF 2:30-3:20 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.

## ENGLISH & AMERICAN LITERATURE BY WOMEN

### ENG 215/GSS 350 (combined course)

Kathryn Freeman

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

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

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

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

## ADVANCED PROFESSIONAL COMMUNICATION

### ENG 230

Danielle Houck

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

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

Kimberly McGrath Moreira

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

Students learn appropriate rhetorical strategies to produce all forms of professional and technical writing (e.g. employment documents, internal and external communication, formal and informal proposals), as well as professional use of social media and communication in the digital environment. Through real-world examples, the course underscores the value of clear, correct, and visually appealing professional writing in a variety of contexts. With an eye to their own professional development and employment, students analyze, evaluate, and synthesize information from a variety of sources and perspectives. This course emphasizes the use of technology for planning, composing, and editing documents with attention to effective design and presentation, both written and oral. By examining and evaluating ethical issues inherent to professional communication, students also act as critics and editors, developing a sense of professionalism to be continued throughout their careers.

## ADVANCED WRITING FOR PEOPLE AND SOCIETY

### ENG 232

Susan Leary

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

ENG 232 is an advanced writing course designed to fit broadly into the People & Society area of knowledge and to provide instruction in communication and critical thought that is relevant and beneficial for students of any major or minor. While all disciplines maintain specific methods to classify identity, culture, behavior, change, and emotion, we will seek to be intellectually egalitarian, exploring such matters in ways that preserve the integrity of both English and the Humanities as well as the Social Sciences. To do so, we will re-imagine what constitutes the context and content our lives by thinking about experience in terms of

its lived reality—the real, on-the-ground, visceral, messy, challenging, transcendent, moving, joyous, spontaneous, wowing, often small “stuff” of life. What moments of everyday existence, for example, have we perhaps ignored as worthy of consideration of how people, society, and self are structured? What emotions might be experienced, even co-experienced, in such moments? In understanding the subtleties of interaction, how can we then begin to capture what is essentially human, daily, or universal? Such an approach is significant because it favors highly nuanced, personalized versions of social schemas, providing students with opportunities for deep reflection on how people work, both individually and collectively, in ways that extend beyond traditional academic discourse.

## **ADVANCED WRITING FOR STEM**

**ENG 233**  
**Brian Breed**

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

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

## **LITERATURE AND MEDICINE**

**ENG 240/AMS 322 (combined course)**  
**Tassie Gwilliam**

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

**Description:** 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 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; several short papers and in-class exercises; two 5-7 page papers with one required revision; and final essay exam.

## **INTRODUCTION TO AFRICAN AMERICAN LITERATURE**

**ENG 260/AMS 322/AAS 290 (combined course)**

**Anthony Barthelemy**

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

This semester we will look at some classics from the African American literary canon that are still provocative and relevant today. In addition to trying to understand the impact of contemporary social media on our understanding of these works, we will explore issues such as the artistic and political responses to racism and racial oppression, gender and sexual identity, family and family life, economics and racial uplift. We will explore what impact social media have on the aesthetics of language and artistry today. Works will include Richard Wright's *12 Million Black Voices*, Nella Larson's *Passing*, Toni Morrison's *The Bluest Eye*, Ernest Gaines' *A Lesson Before Dying*, Lorraine Hansberry's *A Raisin in the Sun*, August Wilson's *Fences*, and selected poems of Langston Hughes and Gwendolyn Brooks. Each student will write 2 short papers 750 words in length and one longer research paper 1250-1750 words. There will be a final examination.

## **LITERATURE OF THE AMERICAS**

**ENG 261/AMS 322 (combined course)**

**Marina Magloire**

**Section F, MWF 1:25-2:15 PM**

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

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

## **BEGINNING FICTION WORKSHOP**

**ENG 290/219 (combined course)**

**Caitlin Andrews**

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

This course will begin with a weeks-long consideration of selected works of fiction where discussion will aim to distinguish the basic techniques and devices of effective storytelling. Weekly topics will range from subjects as broad as point of view and plot arrangement to

more highly focused lessons on scene design, dialog, and word choice. Throughout the term, the writing process will be broken down into stages where written work will focus on discrete story parts such as first pages, character introductions, and dialog-driven scenes before students are asked to compose full-length narratives. Along the way, students will chart their processes of conceptualizing, drafting, and revising their narratives. Finally, in the latter weeks of the quarter, emphasis will shift to the workshopping of students' full stories. Thematically, students will have the opportunity to think in-depth about race, class, nationality, sexuality, and gender and the ways in which these aspects can affect the story and the storyteller. The class will look at work by writers such as Edwidge Danticat, Toni Morrison, Viet Thanh Nguyen, Flannery O'Connor, Jennine Capó Crucet, Amber Sparks, Caitlin Horrocks, and many more.

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

### **BEGINNING FICTION WORKSHOP**

**ENG 290/219 (combined course)**  
**Paula Miranda**

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

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

This writing-intensive course meets requirements for creative writing majors and minors. ENG 290/219 may not be taken concurrently with another creative writing workshop.

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

**ENG 292 (da Vinci Seminar)**  
**Jaswinder Bolina**

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

Our lives are a mess of understanding and misunderstanding, of rationality and absurdity, of the mundane and of the sublime. There are things that happen to us that can't be fully accounted for by biology or chemistry, by physics and mathematics. Even where the sciences offer profound insight, those insights aren't always readily apprehensible. But where there are no easy answers, wherever the explanations seem too complex to express, wherever things get messy, there is poetry. And so, this course will study how the poetic mode of inquiry intersects with and compliments more empirical modes of understanding. In it, we will read, both, poetry and scientific writing to understand how seemingly disparate fields elucidate each other: how poets deploy the scientific in their work and how scientists deploy the artistic in theirs. In addition to reading the work of others, you'll be asked to produce your own original writing. Whether you're trying to express your gladness with the world or your frustration with it, whether you're troubled by the ineffable or wowed by it, this course will teach you to express whatever confounds you with vivid imagery, original language, and artistic intelligence. Just as importantly, you will learn to read, understand,



and discuss the work of a diverse and dynamic array of contemporary poets and scientists. Our course reading will complicate your notions of what's possible in poetry and in science and, I hope, inspire you to think in ways you've never thought before.

**Prerequisites:** For Da Vinci program students only.

## **BEGINNING POETRY WORKSHOP**

**ENG 292/219 (combined course)**  
**James Dumais**

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

In this course, students will refine their craft in poetry through frequent workshops, collaborations, writing exercises, and a diverse cast of contemporary readings. In essence, this course will guide students through generating new work, revising carefully, and placing themselves in conversation with more established authors. We will examine different genres, forms, and techniques for writing poetry. A goal of this course is providing students with the opportunity to produce new work and to help them interrogate how their work operates within the literary community. Requirements: Class attendance and participation; regular writing assignments, including in-class writing; frequent poetic and critical readings; final portfolio.

This writing-intensive course meets requirements for creative writing majors and minors. ENG 292/219 may not be taken concurrently with another creative writing workshop.

## **SHAKESPEARE**

**ENG 319**  
**Anthony Barthelemy**

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

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

"All the world's a stage," proclaims a character in Shakespeare's *As You Like It*. We will explore how William Shakespeare puts that idea into practice as we leisurely read six plays in the Fall. Our focus will be on reading and understanding Shakespeare as a dramatist and a poet. The reading will highlight what most critics and theatergoers alike consider to be masterworks of the various genres of drama in which Shakespeare worked. Our comedies will be *The Taming of the Shrew* and *Twelfth Night*. *Richard II* will be the single history play we read. We will read two of the great tragedies: *Hamlet* and *Othello*. Our late romance will be *The Tempest*. In each play we will read with an eye to understanding poetic achievement and development. Of equal importance will be our understanding of how the dramatist created believable characters who interacted with each other and animated the plots of the plays.

**Requirements:** Each student will write one paper of 1000-1250 words and a longer paper of 1750-2000 words.

## LEGAL WRITING

**ENG 331**  
**Charlotte Rogers**

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

What do Chief Justice John G. Roberts, Jr., Justice Ruth Bader Ginsburg, Justice Neil McGill Gorsuch, Gerry Spence (retired attorney) and other attorneys, Editor and Entrepreneur Bryan A. Garner, law students, and English 331 students share? Each can--and does--write and win arguments. In English 331, we critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in moving the audience, and apply principles we discover. Our sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, interviews, famous speeches, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, we then apply skills to develop our reading, thinking, writing, and persuading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

## WRITING FOR AND ABOUT COMMUNITY SERVICE

**ENG 332**  
**Joshua Schriftman**

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

This course is designed to create a platform where topics of community impact and social justice can be addressed in a sustained and meaningful way. Through a series of self-reflective essays and community engagement projects, we will learn to question our assumptions and rethink the fundamental models that have shaped our concepts of civic duty, democracy, and justice. We aim not only for eloquence, clarity, and style in our writing, but for a new understanding of ourselves, each other, and society. Specifically, we will deeply and critically engage with a variety of texts that focus on the value of the freedom of expression and freedom of the press. At the same time, the course will feature a prison-writing exchange facilitated by the prison-education nonprofit Exchange for Change. Our work with the prisoners involved in the program will be a study in the importance of the freedom of expression. We will read texts that engage with the ideas of criminal justice reform, the roles of free speech and the press in American society, and the value of giving a voice to silenced populations. Our end product will be the third edition of *Perspectives*, a literary journal showcasing the work of UM students enrolled in advanced composition classes alongside work from the community—including the work of our incarcerated writing partners. Other community partners featured in the journal might include farm workers from Homestead's WeCount! or the women residing at Halle Place, a reentry facility in West Palm Beach. Student editors will control aesthetics, curation, and production of the journal. The course will be Civic Engagement-tagged and worth a writing credit.

## MODERN BRITISH AND AMERICAN POETRY

**ENG 341**

**Patrick A. McCarthy**

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

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

This course is an introduction to representative voices in twentieth-century poetry, ranging from major modernist poets (Yeats, Frost, Stevens, Pound, Eliot) to more recent figures. Class time will be devoted primarily to reading and analysis of the poems themselves; information on backgrounds and contexts for the poems will be introduced as needed.

Writing assignments: a journal of your responses to the assigned poems; two papers (roughly 5-7 pages apiece), each focusing on the analysis of a single poem or of two related poems; open-book final examination.

**Texts:** *The Norton Anthology of Modern and Contemporary Poetry*, ed. Jahan Ramazani et al., 3rd edition (2 volumes, shrink-wrapped; ISBN 0-393-97978-4)

## EDGAR ALLAN POE AND THE U.S. GOTHIC

**ENG 345/AMS 322 (combined course)**

**John Funchion**

**Section 4K, W 6:35-9:05 PM**

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

Edgar Allan Poe has remained a fixture of popular American culture since the nineteenth century. The circulation of his stories coincided with the rise of a new form of mass media: the periodical. Fittingly, Poe continues to surface in the mass media of our own age, as evidenced by *The Simpsons*' popular rendition of "The Raven" and a Poe episode of *Blacklist*. Yet Poe's place in American literary history is vexed. In the early twentieth century, a respected intellectual historian, V.L. Parrington, declared that "so much only need be said" about Poe because his work "lies outside the main current of American thought." Conversely, Toni Morrison noted that "no early American writer is more important to the concept of American Africanism than Poe" because his work controversially revolves around the terror of blackness. Across the Atlantic, on the other hand, French writers and intellectuals from Baudelaire to Derrida have long displayed an infatuation with his work. This course will invite students to revisit these many readings of Poe and to explore their own interpretations.

## COMPARATIVE LITERATURES OF THE BLACK WORLD

**ENG 360/AMS 322/AAS 290(combined course)**  
**Donette Francis**

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

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

This course considers select African Diasporic literary movements: The Harlem Renaissance (1920s, USA), Negritude (1930s, France, Haiti, Martinique), Surrealism, Spiralism, Haiti (1960s), The Black Arts Movement (1960s, USA), The Miami Arts Movement (1990-Present, Miami). What are the key debates and defining characteristics of these movements, and how were they shaped by geographical location? Who were the major intellectual figures and creative writers? How were conceptions of race, class, gender, sexuality and national identity framed? How was the diaspora's relation to Africa theorized? While we will consider each movement specifically, we will also examine the ways in which they were in conversation with each other—either building upon or rejecting tenets of previous movements. Ultimately, we are interested in pursuing the cultural and political ethos of these various movements. A key question is how the "New Negro" is being defined and refined with each generation.

## MODERN DRAMA

**ENG 375**  
**Frank Stringfellow**

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

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

The modern theatre, dating from the 1870's to the 1940's, produced dramas of stunning originality and depth that continue to hold the stage—and readers' attention—up to the present day. English 375 will focus on major dramatists of this era, from Henrik Ibsen to Eugene O'Neill, and will also serve as an introduction to the drama, helping you to experience the unique pleasures of reading plays and imagining/seeing them in performance. We will examine the ways in which Ibsen and his successors attempted to expand the scope and possibilities of the drama, both through a more courageous and unflinching realism, and later through various efforts to move beyond the limitations of realism. 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



Meryl Streep as Mother Courage

(*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant 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:** Class attendance and participation; occasional short writing assignments, including in-class writing; two essays, with a minimum range of 1300–1750 words each, and a required revision of the first essay; and a final exam.

## KING ARTHUR: FACTS, FICTIONS, & FILMS

**ENG 386**  
**Thomas Goodmann**

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

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

"... for queens I might have enough, but such a fellowship of good knights shall never be together in no company." --King Arthur in Thomas Malory, *Le Morte Darthur* (1485)

In this course we'll read widely in medieval sources for the Arthurian story cycle, one of the most productive themes in European culture that continues to be revisited and revised in films and novels. We'll begin by reviewing the scant documents, literary references, and archaeology suggesting an historical reality for Arthur, and then explore some major medieval texts (mostly in translation) that represent the flowering of medieval Arthurian literature from about 1135 to 1485, including sources by Geoffrey of Monmouth, Chretien de Troyes, Marie de France, Thomas Malory, and the anonymous author of *Sir Gawain and the Green Knight*. We'll focus on the principal themes of the cycle—the rise and fall of the Round Table, the quest for the Holy Grail, and the romance of Lancelot and Guinevere—as we chart varying constructions of polity and gender across an array of literary forms and sources. We will give attention to some of the cultural circumstances shaping romance narratives variously across Europe from 1100 to 1500, including the legacies of Celtic story, Latin erotic poetry (chiefly by Ovid), and the poetry of the Occitan troubadours and trobairitz, and the trouvères of northern France.

Side by side with literary sources, we'll screen and discuss scenes from films either set in the Middle Ages (*Excalibur*; *Monty Python and the Holy Grail*, *First Knight*, *King Arthur*) or films that revisit Arthurian themes in post-medieval settings (*The Fisher King*; *The Natural*; *Indiana Jones & the Last Crusade*).

**Requirements:** No course prerequisites. Daily preparation of readings and participation in discussions at the Harkness table are the core of this course, part of a multi-year initiative from the Provost's office. There will be two essays, as well as revision of one of them, two examinations, and a scene-shot analysis presentation: film students welcome! Anyone interested to discuss the course and to offer suggestions may contact me: [tgoodmann@miami.edu](mailto:tgoodmann@miami.edu)

**LITERATURE AND POPULAR CULTURE**  
**Classic Hollywood Film Noir 1940-1960: Noir's Geographies**

**ENG 388/AMS 327 (combined course)**  
**Catherine Judd**

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

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

Satisfies the English Literature major requirement for a course in literature since 1900. In this course we will study that important and far-reaching genre of Hollywood films, Film Noir. we will focus on Noir's use of place by viewing classic Films Noir set in the cities of Los Angeles, San Francisco, and NYC. We will be watching films by Alfred Hitchcock, Fritz Lang, Billy Wilder, and Jacques Tourneur among others. Some of the viewings will include Niagara with Marilyn Monroe, Hitchcock's Vertigo, Orson Welles' The Lady from Shanghai (starring his soon-to-be ex-wife Rita Hayworth), and the bizarre and popular retelling of the Medea legend, Leave Her to Heaven, starring Gene Tierney. Requirements will include mandatory attendance, short commentaries on each film upon which we will base our class discussions, as well as a final 5-7 page paper. All English Department courses at the 200-level and above (except ENG 208) are designated as "Writing" or "W" courses. This course satisfies the English literature major requirement for a course in literature since 1900. If you have any questions, please do not hesitate to email me at [c.judd@miami.edu](mailto:c.judd@miami.edu).

**Requirements:** The equivalent of three 5-7 page essays. Mandatory attendance and participation.

**INTERMEDIATE FICTION WORKSHOP**

**ENG 390/391 (combined course)**  
**Evelina Galang**

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

This workshop will look at the construction of effective contemporary stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. Students are expected to generate 20-30 pages of new writing and to complete one revision of a full-length story. In addition, each student will submit a final project in the form of an original essay (10-12 pages) on a topic relevant to his or her individual writing interests and challenges. Topics may include an element of craft (i.e. balancing story with flashback), a narrative strategy (such as the unreliable narrator) or an exploration of a particular writer, group of writers, or writing school.

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

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

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

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

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

## **COMEDY**

**ENG 395**  
**Jessica Rosenberg**

**Section K, MW 6:35-7:50 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.

## **CREATIVE WRITING (PROSE FICTION)**

**ENG 404**  
**TBA**

**Section 47, W 3:40-6:10 PM**

Work toward professional standard primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of the class and instructors.

**Prerequisites:** ENG 390 or permission of the Director of Creative Writing. May not be taken concurrently with another creative writing workshop.

## **ADVANCED POETRY WORKSHOP**

**ENG 406**  
**Maureen Seaton**

**Section T, TR 5:00-6:15 PM**

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions while studying the work of Phillip B. Williams, Kaveh Akbar, Claudia

Rankine, Ocean Vuong, and other 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 skills necessary to advance in the craft. A final portfolio is due at semester's end.

**Prerequisites:** ENG 392 or permission of the Director of Creative Writing. May not be taken concurrently with another creative writing workshop.

**SPECIAL TOPICS IN CREATIVE WRITING:  
The Kids are Alright: Writing the Middle Grade and Young Adult Novel**

**ENG 407**

**Chantel Acevedo**

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

This course is designed for students who are interested in writing novels for children and teenagers. From magical books like *Harry Potter*, to politically conscious novels like *The Hate You Give*, to novels in verse like *The Poet X*, children's literature has captured the attention of a broad swath of contemporary readers, young and old, and we will discuss why this is so. Students will learn a bit about the children's publishing industry, including how MG and YA books are marketed and sold. Through lectures, discussion, and assigned readings, students will explore formal writing techniques, and acquire a deeper understanding of scene, characterization, and plot development. Rigorous revision is expected, as is participation in a format where work-in-progress is to be shared.

**Requirements:** Two 15-20 page stories or chapters, as well as reading a selection of YA and MG novels, including *Harry Potter and the Sorcerer's Stone*, *The Poet X*, *Feed*, *Looking for Alaska*, *The White Darkness*, among others.

**CHAUCE**

**ENG 420**

**Eugene Clasby**

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

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

Selected works of Geoffrey Chaucer, including *The Canterbury Tales*, in their cultural and historical context.

**Requirements:** Three papers and three tests, including the final. Class attendance is essential.

**Text:** Larry Benson, ed. *The Riverside Chaucer*.



## SHAKESPEARE: THE EARLY PLAYS

**English 430**  
**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 considers work from the first half of Shakespeare's career, a period during which he became well-known in London for his quick-paced comedies and dramatic history plays, as well as the suggestive narrative poems *Venus and Adonis* and *The Rape of Lucrece*. At the beginning of his career, Shakespeare's works were published without his name attached, but within a decade the name of the Bard had become a distinct selling point. We will consider this transition in the first half of Shakespeare's career, asking what it meant both onstage and in print to be an author, playwright, and poet. We will be especially interested, however, in the works themselves, and we will track the development of Shakespeare's representations of desire, kingship, nature, and identity across plays including *The Comedy of Errors*, *Titus Andronicus*, *A Midsummer Night's Dream*, and *Henry IV* pt. 1.

## THE EARLY ROMANTIC PERIOD

**ENG 450**  
**Kathryn Freeman**

**Section O, TR 9:30-10:45 PM**

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

**Description:** Far from the cohesive movement the label "Romantic" has come to suggest, the writers of this course represent multiple perspectives on their revolutionary era. To explore the ways early nineteenth-century British writers engaged with upheavals that redefined nation, race, gender, selfhood, genre, and creativity, we will study the polemical prose of Mary Wollstonecraft, the diary of Dorothy Wordsworth, Joanna Baillie's drama, and a range of poetry by William Blake, Charlotte Smith, Anna Barbauld, William Wordsworth, S.T. Coleridge, and Mary Robinson.

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

**Texts:** *Blake's Poetry and Designs* (Norton); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton); William Wordsworth, *Selected Poems and Prefaces* (Riverside); Dorothy Wordsworth, *Grasmere Journals* (Oxford); *Selected Poetry and Prose of Coleridge* (Modern Library); Joanna Baillie, *Plays on the Passions* (Broadview); *Romantic Women Poets* (Blackboard); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, and Helen Maria Williams (Blackboard).

## Victorian Prose and Poetry

**ENG 455**  
**Robert Casillo**

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

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

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 combatting 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.

**AMERICAN LITERATURE, 1945 TO THE PRESENT:  
The End of the "American Century"**

**ENG 485/AMS 322 (combined course)**  
**Lindsay Thomas**

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

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

What is American empire, and what does its end look and feel like? This course examines U.S. literature from WWII to the present, or from a period that has been termed the "American century" because of the dominant role the U.S. played in shaping global politics and culture during this time. However, as many events of the 21<sup>st</sup>-century have demonstrated, this period of dominance is now drawing to a close. While we will emphasize how the fiction and poetry we read address many different historical, political, and social issues important to this era, we will pay special attention to how these works negotiate and challenge the military and imperial power of the U.S. during this period. We will consider both what these texts have to say about the foundations of this power and how they depict and imagine the end of empire.

In addition to scholarship about this period and its literature, course texts may include fiction, poetry, and films by Elizabeth Bishop, Junot Díaz, Ralph Ellison, Karen Tei Yamashita, Toni Morrison, Thomas Pynchon, Viet Thanh Nguyen, Leslie Marmon Silko, Adrienne Rich, Ursula K. Le Guin, Jordan Peele, Young-hae Chang Heavy Industries, and Tommy Orange.

**Requirements:** Class attendance and participation; occasional short writing assignments, including in-class writing; two shorter writing projects, including a required revision; and a final research project.

**QUEER SEXUALITIES: LITERATURE AND THEORY**

**ENG 489/AMS 322/GSS 450 (combined course)**  
**Brenna Munro**

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

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

In this class we will examine a wide variety of texts in order to think about how sexuality and gender have been imagined in different historical periods, cultural locations, and literary genres. We will start with the contemporary coming-out narrative of modern Western lesbian and gay identity, and then look at a series of texts that imagine sexuality, love, gender, bodies, and identities in different ways. The class will involve a project and presentation on a queer zine of your choice from our library's special collections, as well as regular written assignments.

**Texts:** Works may include poems by a new generation of transgender and nonbinary writers, short stories by Willa Cather, Bruce Nugent, David Wojnarowicz, Alifa Rifaat, and David Sedaris, films such as *Stories of Our Lives*, from Kenya, and *XXY*, from Argentina, “autotheory” texts by Paul B. Preciado and Maggie Nelson, and novels: Uzodinma Iweala’s Nigerian-American re-writing of the coming out novel, *Speak No Evil*; Abigail Tarttelin’s YA novel about an intersex teen in the UK, *Golden Boy*; Saleem Haddad’s novel of queer life in the Middle East in the midst of revolution, *Guapa*; Chelsey Johnson’s *Stray City*, about bisexuality, pregnancy, and the queer 1990s in Portland; and Sarah Waters’ *The Night Watch*, a lesbian romance set in World War Two and told chronologically backwards.

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

**ENG 491**  
**Frank Stringfellow**

**Section F, MWF 1:25-2:15 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:** Class attendance and participation; occasional short writing assignments, mostly done in class; an essay on *Anna Karenina* (minimum range: 1800–2300 words), with a required revision; an essay of the same length on *The Brothers Karamazov*; and a final exam.

## **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**

**305-284-2182**

**[www.as.miami.edu/English/undergraduate](http://www.as.miami.edu/English/undergraduate)**