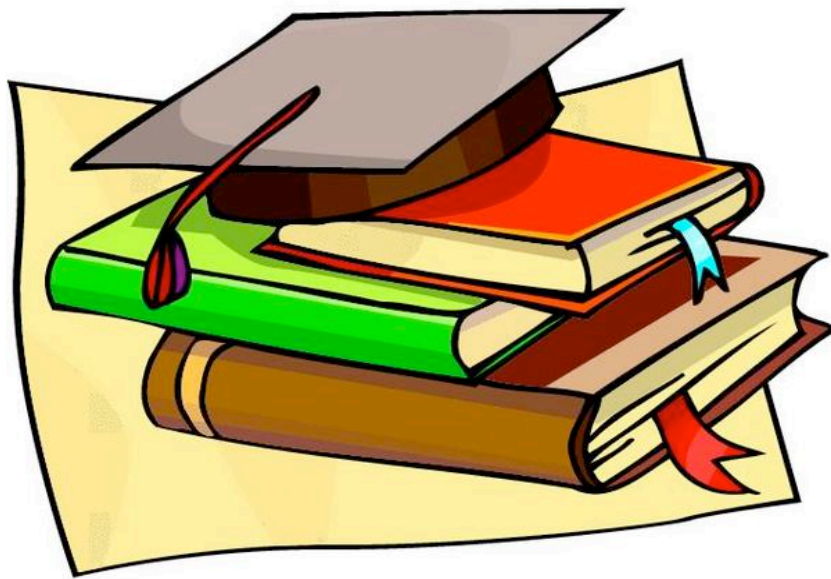


*SUMMER & FALL 2010*

*Undergraduate  
Course Description Booklet*



*English Department  
University of Miami*

If you have any questions, please visit the English  
Department office (Ashe Building, Room 321).

305-284-2182

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

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED  
IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER.

English Department faculty will be available for advising from  
Monday, April 5<sup>th</sup> through Friday, April 16<sup>th</sup>.

To make an advising appointment, go to [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising). This Web site will list all English Department faculty members who are advising students this semester, and next to each name you will see instructions for making an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up, and it should be available for you to use by March 29, 2010. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

You will need to bring a copy of your Academic Curriculum Evaluation (ACE) to your advising appointment; the ACE is available on MyUM and may be printed out. Your advisor will have a Course Request Form for you to fill out during the appointment.

If you are a freshman or a new transfer student and have received a letter about advising from your school or college, please follow the instructions in that letter in order to make your advising appointment.

REGISTRATION BEGINS:  
Monday, April 12, 2010

All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” (“W”) courses. When you complete a major or minor in English, you automatically fulfill the writing requirement if you have taken at least five of your English courses in residence at UM.

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**SEE AN ADVISOR IF YOU HAVE ANY QUESTIONS ABOUT WHAT COURSES TO TAKE FOR YOUR ENGLISH MAJOR.**

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The following courses offered in Fall 2010 satisfy the English literature major requirement for course work in literature before 1700: 312 J, 319 P, 395 C, 395 H, 430 R, 490 H. [The following Summer 2010 courses satisfy this requirement: 315 P, 319 GV]

The following courses offered in Fall 2010 satisfy the English literature major requirement for course work in literature between 1700 and 1900: 340 E, 450 Q, 456 G, 486 R, 491 D. [The following Summer 2010 course satisfies this requirement: 456 D]

The following courses offered in Fall 2010 satisfy the English literature major requirement for course work in literature since 1900: 323 R; 375 C, 395 B, 397 Q, 465 P, 485 O, 495 D. [The following Summer 2010 course satisfies this requirement: 460 R]

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**HONORS COURSE:**  
FALL 2010: 214 R

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**ENGLISH COURSES CROSS-LISTED WITH OTHER PROGRAMS**

(These courses may be useful to students with a major or minor in interdisciplinary programs.)

AMERICAN STUDIES:  
all 213s, all 214s, 395 B, 485 O

JUDAIC STUDIES: 205 O, 397 Q

AFRICANA STUDIES: 210 F, 260 D, 486 R

WOMEN’S & GENDER STUDIES: 215 O, 490 H, 495 D

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**ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM:**

FALL 2010: ENG 395 B (=AMS 301); ENG 490 H (= MLL 321)  
SUMMER II 2010: ENG 315 P (= CLA 315)

*For credit in the English major or minor, students **must** enroll in the English class rather than the listing for the other department.*

## THE ENGLISH MINOR

The student minoring in English 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. 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).

## 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

Requirements for the English Literature Major are as follows:

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
  2. Five **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, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**
  3. Three additional English courses other than freshman composition (i.e., any three courses designated ENG and numbered 200 or above, excluding ENG 208). **9 credits**
- Total: 30 credits**

**CREATIVE WRITING CONCENTRATION  
(REQUIREMENTS FOR STUDENTS WHO ENTERED THE UNIVERSITY OF MIAMI  
PRIOR TO FALL 2007)**

- |  |                   |
|--|-------------------|
| 1. ENG 209   | <b>3 credits</b>  |
| 2. Choose one of the following workshop tracks:  | <b>9 credits</b>  |
| Fiction: 1. ENG 290  |                   |
| 2. Two fiction workshops at the 400-level: ENG 404 and/or ENG 405 (either may be repeated). ENG 408 may be substituted for one 400-level fiction workshop.               |                   |
| Poetry: 1. ENG 292   |                   |
| 2. Two poetry workshops at the 400-level: ENG 406 and/or ENG 407 (either may be repeated). ENG 408 may be substituted for one 400-level poetry workshop.                 |                   |
| 3. Two of the following: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261.  | <b>6 credits</b>  |
| 4. Four more <i>literature</i> 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. | <b>12 credits</b> |
| <b>Total:</b>  | <b>30 credits</b> |

**CREATIVE WRITING CONCENTRATION  
(REQUIREMENTS FOR STUDENTS ENTERING THE UNIVERSITY OF MIAMI  
IN FALL 2007 OR LATER)**

1. Admission to the Creative Writing Concentration based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, [www.as.miami.edu/English/undergraduate](http://www.as.miami.edu/English/undergraduate).)
2. Completion of one of the following workshop tracks. Workshops must be taken in sequence, one at a time. No workshops are to be taken concurrently.

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>
	ENG 404 (to be taken twice) <i>or</i> 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) <i>or</i> ENG 406 (taken once) plus ENG 408	<b>6 credits</b>

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261.  
**6 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**
- Total: 30 credits**

### CONCENTRATION IN BRITISH LITERARY HISTORY

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

1. English 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 departmental advisor.  
**Total: 30 credits**

### WOMEN'S LITERATURE CONCENTRATION

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. English 215 and two of the following courses: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261.  
**9 credits**
2. Five 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, two courses in literature between 1700 and 1900, and one course in literature since 1900.  
**15 credits**

3. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **6 credits**
  4. Three of the courses in 2 and 3, above, must be chosen from the following: English 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) cross-listed with Women's and Gender Studies.
- Total: 30 credits**

### **DEPARTMENTAL HONORS IN LITERATURE**

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 35 double-spaced typewritten pages on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Special Topics/Independent Study, for the first semester of the project, and in ENG 498, Senior Thesis, 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 Thesis and by one other faculty reader from the Department of English.
  4. 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**

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, Special Topics/Independent Study, for the first semester of the project, and ENG 499, Senior Creative Writing Project, 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 project 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**

Please see the requirements listed at the English Department Web site, [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.

**Other advice:** Read the descriptions of ENG 496/497 and 498 (literature) or 499 (creative writing) in this course booklet. If you are planning to write a Senior Thesis in literature, also read “The Honors Thesis in Literature: Some Advice for Students,” below.

**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 either departmental honors or university honors. Please note that for university honors an application must also be submitted to the Honors Program Office one semester before graduation. Students writing honors theses register for English 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 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 which interests you. If you are interested in an author, you should familiarize yourself with that author's life and work. You might start by consulting some very general reference books (e.g., *The Oxford Companion to English Literature*, *The Oxford Companion to American Literature*, *The Dictionary of Literary Biography*). If you are thinking about a topic (e.g., African-American Autobiography, Women Novelists in the Suffrage Movement), you should do a subject search and key word search on "Ibis" to get some sense of what exists on your topic.

When you have completed this initial research, you should compile a preliminary reading list of primary and secondary sources and then speak to a professor about your project. Present your reading list to the professor. Invite him/her to suggest revisions in your reading list. Explain how and why you compiled this list and how the list reflects your interest and research, and ask the professor to serve as your thesis director. If the professor agrees to direct the 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 English 497, in which you will conduct research and begin the process of writing your thesis.

## THE THESIS

In the second semester of your senior year, you register for English 498. During this semester, you will write and revise your thesis; therefore you and your faculty advisor should agree on a timetable for completing the thesis. Here are some general ground rules for the thesis: a) the thesis is a critical essay of at least 35 pages 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; d) students hoping to graduate magna or summa cum laude must also meet the requirements and specifications of the university Honors Program in order to graduate higher than cum laude (copies of their specifications are available from the Honors Program).

**EXTENDED SUMMER SESSION (MAY 19—AUGUST 4)**

**ENGLISH LITERATURE I**

**ENG 211**

**Robert Healy**

**Section GV, MW 6:00-7:50**

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon epic, Arthurian romance, Chaucerian fabliau, Shakespearean tragedy, Miltonic epic, colonial travel narrative, and Swiftian satire. Although our primary emphasis will be on a close reading of the works, we will also carefully consider the cultural function these texts perform. In other words, we will examine how literature may produce, reproduce, and challenge social and ideological assumptions and tensions during particular historical periods in England and its territories. In attempting to address these concerns, we will study issues such as the emergence of nationhood and colonialism; the construction of gender, class, and race; and the development of antithetical political and religious philosophies.

**Requirements:** Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, unannounced quizzes, and final exam.

**Text:** *The Norton Anthology of British Literature*, Volumes A-C (Eighth Edition)

**Prerequisite:** ENG 106 or equivalent.

**SHAKESPEARE**

**ENG 319**

**Robert Healy**

**Section GV, TR 6:00-7:50**

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

This course serves as an introduction to the most frequently cited and appropriated playwright in Western literature. The content of the course will represent an overview of Shakespeare's literary career. We will read plays that cover the generally accepted notions of genre—comedy, history, tragedy, and romance—while simultaneously spanning the chronology of his two decades as a writer, actor, and theatrical investor in Elizabethan and Jacobean London. Although our primary focus will be a close reading of the plays, a nuanced understanding of the bard also involves studying the historical, cultural, and social contexts in which the dramas were composed, performed, and disseminated. Among the themes we will examine are Shakespeare's portrayal of states of desire (both heteronormative and homosocial/homoerotic), the depiction of various subaltern groups (Jews, Africans, foreigners, the lower classes) and the representation of gender issues such as patriarchy and misogyny. In an attempt to achieve such lofty goals, we will read *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

**Requirements:** Requirements include **mandatory** attendance and class participation, weekly class discussion questions, two 5-7 page papers, mid-term and final exams.

**Text:** *The Riverside Shakespeare*, Second Edition

**Prerequisite:** Three credits in literature.

**SUMMER I 2010 (MAY 19-JUNE 25)**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Robert Casillo**

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

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 Western Literature*, Vol. 1, 8th edition.

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE I**

**ENG 211**

**Elizabeth Oldman**

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

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 Old English verse, including Caedmon's "Hymn," "Dream of the Rood," and "The Wanderer," as well as 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*, tragedies by Shakespeare, poetry by Donne, Herbert, and Jonson, 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's *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 a final examination.

**Texts:** *The Norton Anthology of English Literature*, 8th Edition; Shakespeare, *Othello*; Machiavelli, *The Prince*

**Prerequisite:** ENG 106 or equivalent.

**SUMMER I 2010 (MAY 19-JUNE 25)**

**ENGLISH LITERATURE II**

**ENG 212**

**Catherine Judd**

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

This course serves as an introduction to British literature from 1790 to the present. Plan to pay special attention to matters such as narrative voice, structure and technique as well as historical and generic contexts. Requirements include **mandatory attendance at all class meetings**, active participation in class discussion and the keeping of a portfolio which will contain at least 15 pages of formally written work. Feel free to email me with questions you may have about this course ([c.judd@miami.edu](mailto:c.judd@miami.edu)).

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE I**

**ENG 213**

**Robert Casillo**

**Section A, MTWRF 8:30-9:55**

This course will examine the phases of American Literature as it extends from Puritan times into the mid-nineteenth century. The poetry of such sixteenth-century writers as Anne Bradstreet and Edward Taylor will be examined, along with such important New English prose writers as William Bradford, Roger Williams, Cotton Mather and Jonathan Edwards. There will also be readings and discussions of later writings by St. Jean de Crevecoeur, Benjamin Franklin, Thomas Paine, and Thomas Jefferson. The concluding part of the course will focus on works by Washington Irving, Ralph Waldo Emerson, Henry David Thoreau, and Edgar Allan Poe, with the aim of clarifying the nature of American Romanticism and Transcendentalism. Throughout the course the emphasis will be placed on the formation of a discernible American identity on American soil, which will entail some determination of the ways in which the Americans, though founded in and closely related to their European parent civilization, diverge from European patterns grounded in feudalism, traditionalism, and various social and ecclesiastical hierarchies. In its format the class will combine both lecture and discussion.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**

**Timothy J. Sutton**

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

This course will trace the development of American literature from the Civil War (1865) until the present. The texts include poems, short stories, novels, and non-fiction genres that attempt to create a specific vision of America. Because of this emphasis, the syllabus does not include works authored by Americans but set in Europe or anywhere else outside of the United States. We will focus on how these texts reflect the American experience and discuss how they influenced or mythologized our perception of American culture and history.

**Prerequisite:** ENG 106 or equivalent.

**SUMMER I 2010 (MAY 19-JUNE 25)**

**ADVANCED SHORT STORY WORKSHOP**

**ENG 404**

**M. Evelina Galang**

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

This workshop will look at the construction of effective contemporary short 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. It is my hope that you find the material deep inside you and that you use your craft, your ability to risk, and your community to develop your works. In addition to workshoping student narratives, we will ground our discussions in published contemporary short stories to give your own stories context in form and inspiration to grow. In the end, I intend for you to be strong storytellers and readers, able to write, critique and revise your works in a confident manner.

**Prerequisite:** Eng 290 or permission of instructor and six credits in literature.

**NINETEENTH-CENTURY ENGLISH NOVEL**

**ENG 456**

**Catherine Judd**

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

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

In this course, we will read key novels by innovative British novelists of the nineteenth century. We will be concerned particularly with the theme of "Victorian Poverty." Requirements include mandatory attendance at all class meetings, timely completion of all writing assignments, two 7-10 page papers, a take-home final, tri-weekly questions and an on-going reading journal.

**Topics may include:** (1) Women and Poverty; (2) The London Poor; (3) The Irish Famine; (4) Poverty and the Law; (5) The Hungry Pastoral; and, (6) Poverty and Empire

**Course Structure and Goals:** This course will be divided between group discussion and lecture. To facilitate discussion, I will bring open-ended questions to class and expect students to bring their own questions as well. My goals include:

- Impart to the students of 456 some sense of 1) nineteenth-century British history, 2) the nineteenth-century British novel, 3) the individual author, and 4) the text at hand
- Introduce the students to recent critical discussions of the nineteenth-century British novel in general and/or the individual novels that we will be reading
- Help students to improve or refine their ability to concentrate on lengthy texts through occasional discussions of reading techniques and through weekly writing assignments
- Help students to improve or refine their logical, analytical, and/or argumentative skills and their overall writing skills through discussion of and commentary on their longer papers

**Texts:** (tentative)

Jane Austen, *Sense and Sensibility* (Dover)

Charlotte Bronte, *Jane Eyre* (Penguin)

Charles Dickens, *Bleak House* (Norton Critical)

Thomas Hardy, *Tess of the D'Urbervilles* (Norton Critical)

Joseph Conrad, *Heart of Darkness* (Dover)

James Joyce, *Dubliners* (Dover)

**Prerequisite:** Six credits in literature.

## SUMMER II 2010 (JUNE 30-AUGUST 6)

### WORLD LITERARY MASTERPIECES I

ENG 201

John Paul Russo

Section Q, MTWRF 10:05-11:30

The course introduces major texts in European literature from the early Greeks and Romans through the Renaissance with an emphasis on the individual, the divine, honor and heroic action, the relation between personal and public duties, the family, and the role of art.

We begin with the Greeks. After a lecture on the Mediterranean background, Homer's Odyssey commands attention for the first two weeks. Next we take up the poetry of Sappho; the tragedies of Aeschylus, Sophocles, and Euripides (5th century B.C.); Plato's Apology from the Dialogues; and the Roman masterpiece of Virgil, the Aeneid (1st century B.C.). A brief examination of Catullus concludes our study of the classical world. We then turn to medieval literature. This is represented by Dante's The Divine Comedy, of which we read the first third, the Inferno. Finally, we examine Renaissance literature, beginning with Petrarch's lyric poetry and concluding with Shakespeare's The Tempest. Our method combines lectures and class discussion.

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But two passages could light our way. The Renaissance political philosopher Machiavelli wrote from exile in 1513: "In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me." Machiavelli is reading for the "humanity" of books, that is, to enlarge one's mental and moral nature. The second passage is from Modern Painters I (1843) by the nineteenth-century art and social critic John Ruskin: "He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas." Our reading list contains a great many of the greatest ideas in Western civilization.

**Text:** *The Literature of the Western World*, ed. Wilkie and Hurt. Fifth Ed.

**Papers, Tests, and Examinations** There is a short (3 pp.) paper on Homer, an hour test, a longer paper (5 pp.) on a topic of your choice (suggestions will be made on a handout sheet), and a final examination.

#### **Assignments**

Homer, *The Odyssey*

Sappho, selections

Aeschylus, *Agamemnon*, Sophocles, *Oedipus the King*, Euripides, *Medea*

Plato, *The Apology*

Virgil, *The Aeneid*

Catullus, selection; Horace, selections

Dante, *The Divine Comedy: The Inferno*

Petrarch, selections; Boccaccio, *The Decameron*, selections

Castiglione, *The Courtier*, selections

Montaigne, "Of Cannibals," from Essays

Ronsard, selections; Garcilaso de la Vega, selections

Shakespeare, *The Tempest*

**Prerequisite:** ENG 106 or equivalent.

**SUMMER II 2010 (JUNE 30-AUGUST 6)**

**CREATIVE WRITING**

**ENG 209**

**Peter Schmitt**

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

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories (as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer’s choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

**Requirement:** Students should have at least attempted some original poems or stories before entering this workshop class. Requirements include one poem (14-line minimum), or a four-page story, every week, with revisions attached. A book review (3-4 pages) of contemporary poetry or short fiction will also be assigned.

**Prerequisite:** ENG 105 or equivalent.

**ENGLISH LITERATURE II**

**Exploring the Age of Romanticism And Beyond**

**ENG 212**

**Ranen Omer-Sherman**

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

An exploration of canonical as well as non-canonical poets and prose writers of the early 19th century whose ideas on Revolution, Nature, and the Imagination still inform our thinking today. The canon of Romantic literature is rapidly expanding to include forgotten women writers, less studied male writers, and writers who fall between period boundaries. Therefore this class will include the main canonical poets of British Romanticism—Blake, Wordsworth, Coleridge, Byron, Shelley and Keats—with major women writers of the age, e.g., Charlotte Smith, Mary Robinson, Felicia Hemans, Mary Wollstonecraft. Some of the issues to be explored include the nature of the Romantic genius (just what *visionary* meant), the representation of the child in Romantic poetry, radical politics, slavery, Empire, and more. If this sounds a bit diffuse, it is! So rather than worry about making the case for Romanticism as a specific ideology or even a well-defined historical period, we will consider Romanticism as a radical kind of writing in which the capacity for questioning culture, nature, and even the nature of poetry itself, is developed to an unprecedented potential.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**

**Peter Schmitt**

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

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

**Requirements:** Three take-home papers, equally weighed.

**Prerequisite:** ENG 106 or equivalent.

**SUMMER II 2010 (JUNE 30-AUGUST 6)**

**ENGLISH AND AMERICAN LITERATURE BY WOMEN**

**ENG 215**

**Kara Jacobi**

**Section Q, M-F 10:05 – 11:30**

This course will survey literature written by women in English in the Western world, from the medieval period through the early twenty-first century. We will examine the rich and diverse tradition of women's literature in English by treating works in a variety of genres (poetry, speeches, drama, essays, short stories, novels) and considering each work within the historical and cultural circumstances from which it emerged. Thus we will attempt to trace the development of women's ideas of their lives, roles, and identities in a range of historical and cultural contexts, and we will also consider ways in which women writers respond to and challenge masculinist literary traditions. This course will ask, among others, the following questions: Is there a "women's tradition" in literature? If there is a specifically "female tradition," of what does this tradition consist? In what ways does a possible women's literary tradition challenge patriarchal ideas of literary tradition, history, and canon? Are there particular themes that recur in women's writing? If so, what themes emerge in women's literature and how do these themes contribute to or challenge masculinist conceptions of women's writing? What are the benefits and risks of considering women's writing as part of a specifically "female" tradition?

Our exploration of these questions will continue throughout this course, and our responses will evolve as we read works by different authors writing in different contexts and times.

**Requirements:** Attendance, active participation, response assignments, one exam, and two papers (the first is 4-5 pages; the second is 5-6 pages).

**Text:** Sandra Gilbert and Susan Gubar, *The Norton Anthology of Literature by Women: The Traditions in English* (3rd edition, Volumes 1 and 2)

**Prerequisite:** ENG 106 or equivalent.

**THE CLASSICAL EPIC TRADITION**

**John Paul Russo**

**ENG 315/CLA 315**

**Section P, M-F 8:30-9:55**

**Satisfies the English literature major requirement for a course in literature before 1700.  
Must be taken as ENG 315 to count toward a major or minor in English.**

The course treats the rise and development of the Western epic tradition from Homer, Lucretius, and Virgil in the classical world, through Dante in the Middle Ages, Milton in the Renaissance, and Wordsworth and Eliot in modernity. We focus attention on how epic poets characterize their heroes and heroines both within and against a social background; isolate them by their virtues, vices, and heroic deeds; and make them cultural, religious, and political paradigms. The increasing inwardness of the epic character and journey mark the religious epic; and while pagan and Christian elements are made to support each other, subtle disharmonies occur in the course of development. In romantic and post-romantic writing, the epic has been employed for psychological self-exploration, but also for scathing social and political commentary. A reinterpretation of mythic consciousness has made possible the retrieval of classical myth for modern purposes. In all periods the social and political foundations of the poems will not be neglected.

On one view, an epic says a little something about absolutely everything; and Hollywood refers to a so-called "cast of thousands." But the deepest epic concern is not with size but depth, with the question How to Live, and ultimately it comes down to individuals. C.M. Bowra writes that epics are characterized by "action, especially . . . violent action," by a high degree of realism, and by detached authorial objectivity. Epic heroes and heroines possess courage, endurance, and a "superiority in natural endowments"; success is not inherited, cannot be bought, is not a matter of luck; they achieve by their own efforts, with the help of the gods, yet within a religious dimension in which, generally speaking, heaven helps those that help themselves. Epic characters are imperiled by circumstance and shadowed by



## **SUMMER II 2010 (JUNE 30-AUGUST 6)**

death; yet in their “pursuit of honor through risk,” they are “champions” of the human desire “to pass beyond the limit of human frailty to a fuller and more vivid life.” Besides, writes Bowra, the epic characters “give dignity to the human race.” They bring out a more essential humanity, which is why the epic is so often at the center of the humanities.

**Evaluation:** Students in the course will be evaluated 40% for two papers—one short paper (3pp. on Homer) and a term paper (5 pp.) on a topic of their choice with the approval of the instructor; 50% for two examinations, an hour test and a final; and 10% for class participation.

**Readings:** some epics will be read in selection, owing to time constraints. This is, however, an opportunity to gauge the entire sweep of the epic canon.

Homer, *Odyssey*, trans. Cook (Norton)  
Apollonius of Rhodes, *The Voyage of Argo* (Penguin)  
Virgil, *Aeneid*, trans. Mandelbaum (Bantam)  
Dante, *The Divine Comedy: Inferno*, trans. Musa (Penguin)  
John Milton, *Paradise Lost*, ed. C. Ricks (Signet)

**Prerequisite:** Three credits in literature or permission of instructor.

### **MODERN BRITISH LITERATURE: HISTORY AS NIGHTMARE**

**ENG 460**

**Patrick A. McCarthy**

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

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

In “Hugh Selwyn Mauberley” (1920) Ezra Pound bitterly described the recent world war in which “There died a myriad,/ And of the best, among them,/ For an old bitch gone in the teeth,/ For a botched civilization.” Two years later, in an essay on James Joyce’s *Ulysses*, T.S. Eliot famously referred to “the immense panorama of futility and anarchy which is contemporary history,” and in *Ulysses* itself Stephen Dedalus calls history “a nightmare from which I am trying to awake.” There were many reasons for this widespread sense of disillusionment with history, but one result was that imaginative writers found new ways either to address or to compensate for their alienation from “a botched civilization” and its many discontents. In this course we will examine a series of modernist writings in order to consider how their authors respond to the crisis of history both directly and through their experimentation with poetic, narrative, or dramatic form.

**Writing requirements:** midterm and final exams, one documented critical paper (about 7-10 pages).

**Texts:** T.S. Eliot, *The Waste Land and Other Poems*  
Joseph Conrad, *The Secret Agent*  
Ford Madox Ford, *The Good Soldier*  
E.M. Forster, *A Passage to India*  
Virginia Woolf, *To the Lighthouse*  
Malcolm Lowry, *Under the Volcano*  
Samuel Beckett, *Waiting for Godot*

**Prerequisite:** Six credits in literature.

**FALL 2010**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Robert Casillo**

**Section A, MWF 8:00 – 8:50**

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 Western Literature*, Vol. 1, 8th edition.

**Prerequisite:** ENG 106 or equivalent.

**WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Elizabeth Oldman**

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

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

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

In this class, we will read classic works of world literature from antiquity to the later Renaissance in England in the context of the literary, social and political realms in which the works were produced. Texts include epics by Homer and Virgil, ancient Greek drama by Euripides, classical literary criticism by Plato and Aristotle, poetry by Ovid, various examples of Old English verse, Shakespeare's tragedies, 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. Topics include the development of modern concepts of subjectivity and authority, strivings for individual glory and everlasting fame, just versus tyrannical kingship, representations of family and romantic love, and most significantly perhaps, attempts to gain and maintain control in an increasingly complex world.

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

**Texts:** *The Norton Anthology of World Literature*, 2nd Edition; *Titus Andronicus*, William Shakespeare

**Prerequisite:** ENG 106 or equivalent.

**WORLD LITERARY MASTERPIECES II**

**ENG 202**

**Amanda Thibodeau**

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

In this course, we will read and analyze a survey of literature of the late 17th century to the early 21st century from all over the world. We will not focus on British or American literature, instead reading poetry, novels, plays, and short stories by authors from other European countries and most other continents and regions. These authors may include Nikolai Gogol, Anton Chekov, Henrik Ibsen, Honore de Balzac, Lu Xun, Arundhati Roy, Gabriel Garcia Marquez, Chinua Achebe, and Marjane Satrapi. We may also read some literature from Great Britain and America that raises issue of immigration, nationality, and belonging, including works by James Joyce, Kazuo Ishiguro, Maxine Hong Kingston and Jhumpa Lahiri. In general, we will explore differing and changing views of race, gender, nationality, and authorship as represented by different cultures in the last few centuries.

## **FALL 2010**

**Requirements:** Attendance, participation, and completion of major assignments. Assignments include midterm and final exams, and two five-page essays, and occasional short writing assignments.

**Prerequisite:** ENG 106 or equivalent.

### **WORLD LITERARY MASTERPIECES II**

**ENG 202**

**Timothy Sutton**

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

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

This course will focus on international works of literature in various genres from the 17th century to the present. Discussions and responses to the text will be open to student contributions, although the course will place a particular emphasis on how characters contend with new understandings of their social reality.

**Prerequisite:** ENG 106 or equivalent.

### **JEWISH LITERATURE:**

#### **Jewish Paradigms of Multiculturalism in Literature, Film, and Music**

**ENG 205**

**Ranen Omer-Sherman**

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

### **CROSS-LISTED WITH JUDAIC STUDIES**

Jews in medieval Spain successfully negotiated a tripartite culture that has been identified by numerous scholars: Arabic/Islamic; Hebrew, and Spanish/Romance. For many Jews in the Islamic world, this fluid form of belonging continued in the Arab world for centuries. Where much of Christian Europe stressed this world as essentially a preparation for the next, better one, the Islamic and Jewish poetry of the same period expressed a passionate attentiveness to the everyday, the sensual, and above all, lived experience. We will trace the Sephardic as well as later Mizrahi (Jews of the Arab world) contributions to world literature from the medieval poetry of Gabirol, Halevi, al-Harizi, and Ha-Nagid to contemporary figures such as poet Sami Chetrit, writer Moris Farhi, essayist and musicologist Loolwa Khazzoom, memoirist Albert Memmi, graphic novelist Johann Sfar, novelist Albert Swissa, and others. Other crucial issues include Israel's complex history in relation to its Sephardic/Mizrahi "Others," with attention to the neglect of development towns as well as the recent years in which Sephardic/Mizrahi customs, cuisine, and music and have become far more prominent in the cultural landscape, a trend that has enabled Sephardim and Mizrahim to reclaim and redefine themselves in literature as well. This course will also examine developments in the contemporary world such as the role of the "World Music" movement in popularizing once marginalized Jewish musical forms. Above all, we will examine how the multifarious complexity of identity and cultural forms of belonging that inform Sephardic life owe a great deal to the past. Our texts will encompass graphic novels, music, poetry, fiction, essays, and films. Assignments will include midterm and final essay exams as well as very brief response papers.

**Prerequisite:** ENG 106 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**Mia Leonin**

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

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

This is an introductory course in writing poetry and fiction. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. We will pay special attention to class readings which will serve as a model and springboard for our own work. The in-class writing workshop is also a key component to English 209, as it will help us better understand the art of revision and the skill of giving others constructive feedback.

**Prerequisite:** Eng 105 or equivalent. Cannot be taken for credit only.

**FALL 2010**

**CREATIVE WRITING**

**ENG 209**

**Peter Schmitt**

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

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories (as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer’s choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

**Requirements:** Students should have at least attempted some original poems or stories before entering this workshop class. Requirements include one poem (14-line minimum), or a five-page story, every two weeks, with revisions attached. A book review (3-4 pages) of contemporary poetry or short fiction will also be assigned.

**Prerequisite:** ENG 105 or equivalent.

**CREATIVE WRITING**

**ENG 209**

**M. Edouard**

**C. Mank**

**V. Caruso**

**C. Frigo**

**S. Donnelly**

**V. Senguttuvan**

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

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

**Section J, MW 5:00-6:15**

**Section K, MW 6:25-7:40**

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

**Section U, TR 6:25-7:40**

Analysis and writing of short stories and poems. Cannot be taken for credit only.

**Prerequisite:** Eng 105 or equivalent.

**LITERARY THEMES AND TOPICS:**

**Postcolonial Literature**

**ENG 210**

**Tim Watson**

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

Introduction to literature in English from communities and countries around the world that used to be British colonies. You could think of this class as an alternative 200-level literature “survey” class, an introduction to literature written in English that is not British or American. We will read fiction by writers from South Africa, Nigeria, India, Jamaica, and Haiti, and explore the rich body of writing from postcolonial societies that has emerged since the 1950s.

We will find, though, that there are some question marks surrounding the idea of an alternative literature class: why should this literature be defined by what it is not, by its marginal relationship to the power centers of the English-speaking world, the United States and Britain? We will also find that the claim that these writers are “not British or American” is also open to question in some cases, or at least we will see that borders and boundaries are not so clear cut.

**Requirements:** 200 pp. of reading weekly. Three papers, one short (4-5 pp.), two longer (6-8 pp.). Regular participation in class and in Blackboard discussion group.

**Texts:** Works may include: Chinua Achebe, *No Longer at Ease*; Chimamanda Ngozi Adichie, *Half of a Yellow Sun*; Erna Brodber, *Louisiana*; J. M. Coetzee, *Disgrace*; Edwidge Danticat, *The Dew Breaker*; Kiran Desai, *The Inheritance of Loss*; Earl Lovelace, *Salt*; Arundhati Roy, *The God of Small Things*.

**Prerequisite:** ENG 106 or equivalent.

**FALL 2010**

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

**ENG 210**

**Elizabeth Oldman**

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

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 Shakespeare, Jonson, Galileo, Bacon, Burton, Donne, and Milton, 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.

**Prerequisite:** ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:  
Literature and Medicine**

**ENG 210**

**Tassie Gwilliam**

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

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 as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, at patients facing death, and 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.

**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; mid-term and final essay exams.

**Texts (tentative):**

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)

Sarah Orne Jewett, *A Country Doctor*

Pat Barker, *Regeneration*

Jean-Dominique Bauby, *The Diving Bell and the Butterfly*

Atul Gawande, *Complications: A Surgeon’s Notes on an Imperfect Science*

Poetry by Emily Dickinson, William Carlos Williams, Wilfred Owen, and others

**Prerequisite:** Eng 106 or equivalent.

**FALL 2010**

**LITERARY THEMES AND TOPICS:  
Contemporary African Writing: Going Global**

**ENG 210  
Brenna Munro**

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

**CROSS-LISTED WITH AFRICANA STUDIES**

In this class we will be reading novels, short stories, poetry, and plays, and examining films and photography by contemporary African writers, in order to think about Africa's relationship to globalization, and the invention of new literary and visual styles and forms in today's hybrid culture. These texts open up worlds you might not expect—there is war, politics, poverty and AIDS, but there is also city life, youth cultures, love stories, family dramas, and coming-out stories. We will also be reading new wave of African writing that speaks of the experience of global migration, which might change the way you imagine America, by seeing it through African eyes. The class will include a journal of responses to the texts, a final paper and a final exam, and online and in-class discussion.

**Texts :**

Fatou Diome's novel *In the Belly of the Atlantic* (Senegal/France), Alaa al Aswany's *Chicago: A Novel* (Egypt/America), Brian Chikwava's novel *Harare North* (Zimbabwe/London), Abdellah Taia's novel *Salvation Army* (Morocco/Switzerland), Ntare Guma Mbaho Mwine's play *Biro* (Uganda/Cuba/USA), Dinaw Mengestu's novel *The Beautiful Things That Heaven Bears* (Ethiopia/Washington DC), Adaobi Tricia Nwaubani's *I Do Not Come To You By Chance* (Nigeria/the internet), short stories by Chimamanda Ngozi Adichie (Nigeria) and Doreen Baingana (Uganda), Abderrahmane Sissako's film *Bamako* (Mali), and John Greyson and Jack Lewis' film *Proteus* (South Africa/Canada), and poetry from South Africa by Gabeba Baderoon, Breyten Breytenbach, Yvette Christianse, Korapetso Kgotsile, and Lesego Rampolokeng.

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE I**

**ENG 211  
Robert Healy**

**Section B, MWF 9:05-9:55  
Section E, MWF 12:20-1:10  
Section F, MWF 1:25-2:15**

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon epic, Arthurian romance, Chaucerian fabliau, Shakespearean tragedy, Miltonic epic, colonial travel narrative, and Swiftian satire. Although our primary emphasis will be on a close reading of the works, we will also carefully consider the cultural function these texts perform. In other words, we will examine how literature may produce, reproduce, and challenge social and ideological assumptions and tensions during particular historical periods in England and its territories. In attempting to address these concerns, we will study issues such as the emergence of nationhood and colonialism; the construction of gender, class, and race; and the development of antithetical political and religious philosophies.

**Requirements:** Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, unannounced quizzes, and final exam.

**Text:** *The Norton Anthology of British Literature*, Volumes A-C (Eighth Edition)

**Prerequisite:** ENG 106 or equivalent.

**FALL 2010**

**ENGLISH LITERATURE I**

**ENG 211**

**Eugene Clasby**

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

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

**Requirements:** There will be two essay examinations and three short papers.

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE II**

**ENG 212**

**Catherine Judd**

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

This course serves as an introduction to British literature from 1790 to the present. Plan to pay special attention to matters such as narrative voice, structure and technique as well as historical and generic contexts. Requirements include **mandatory attendance at all class meetings**, active participation in class discussion and the keeping of a portfolio which will contain at least 15 pages of formally written work. Feel free to email me with questions you may have about this course ([c.judd@miami.edu](mailto:c.judd@miami.edu)).

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE II**

**ENG 212**

**Jennifer Slivka**

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

This course will examine works by British writers from the early Romantic period to the present. We will read a variety of canonical and non-canonical texts from a variety of genres (poetry, plays, prose, and the novel). We will discuss issues of global imperialism, class, race, and gender in Great Britain. Special attention will also be paid to issues such as the individual and society, change and tradition, and personal identity in postcolonial or transnational times. Possible authors might include: Mary Wollstonecraft, William Wordsworth, Alfred Tennyson, Joseph Conrad, W.B. Yeats, Virginia Woolf, James Joyce, Caryl Churchill, Tom Stoppard, and Jackie Kay.

**Requirements:** Attendance and active participation, informal written responses to readings, two 5-6 page papers, a midterm, and a final exam.

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE II**

**ENG 212**

**Timothy Sutton**

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

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

This survey course will trace the development of British literature from the early Romantic period until the present. We will focus on works of poetry, prose, and the novel. We will discuss issues of global imperialism, class, and gender in Great Britain.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE I**

**ENG 213**  
**Kara Jacobi**

**Section N, TR 8:00-9:15**  
**Section R, TR 2:00-3:15**  
**Section S, TR 3:30-4:45**

**CROSS-LISTED WITH AMERICAN STUDIES**

This course will survey a variety of works of American literature of the United States written between the age of European exploration and colonization through the Civil War era. Texts will represent multiple genres including poetry, autobiographical narratives, historical/political documents, novels, short stories, and essays. We will discuss the social and historical context of the literary works in addition to practicing close reading and analysis of each text. Authors may include Benjamin Franklin, Hannah Webster Foster, Charles Brockden Brown, Frederick Douglass, Harriet Jacobs, Nathaniel Hawthorne, Herman Melville, Ralph Waldo Emerson, and Emily Dickinson. In addition to carefully examining each literary text on its own, we will put works into conversation with one another, and we will discuss larger questions that arise from our reading. These questions include but are not limited to the following: What ideas of national and individual American identities arise from these texts? How does American identity change and develop in the United States in the colonial, revolutionary, and antebellum periods? How do gender, race, class, ethnicity, and religion complicate notions of American identity? Is there an “American tradition” in literature, and if so, of what does it consist? In responding to these questions we will confront, among others, the following issues: the motives and ethical implications of exploration and colonization, the role of religion in the formation of the “New World,” the process of identity-formation and nation-building during and after the American Revolution, the central role slavery played in the growth of the United States and the subsequent debates over slavery that culminated in the Civil War, the political marginalization of women and minorities and questions about what roles women and minority Americans should play in the new nation, the legacy of the genocide of the Native American population, and the formation and development of American literature as a unique literary tradition.

**Requirements:** include attendance and active participation, Blackboard assignments, two 5-6 page papers, a midterm exam, and a final exam.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214 (Honors)**  
**Joel Nickels**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

English 214 is a survey course of American literature from 1865 to the present. In this class you will learn how the stylistic and thematic features of American literary works relate to social and political developments of the time period under consideration. You will also learn close reading strategies that will allow you to develop your own ideas about how specific literary strategies relate to social, psychological and philosophical problems. In this honors section of ENG 214, you will also learn how to engage argumentatively with literary critics of your choosing, and to integrate this form of argumentation into your papers. Works we may consider include Walt Whitman’s *Leaves of Grass*, Charlotte Perkins Gilman’s “The Yellow Wallpaper,” Ernest Hemingway’s *A Farewell to Arms*, John Steinbeck’s *Tortilla Flat*, Thomas Pynchon’s *The Crying of Lot 49*, Ursula K. Le Guin’s *The Dispossessed*, and poems by William Carlos Williams, T. S. Eliot, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Adrienne Rich, and Allen Ginsberg.

**Prerequisite:** Eng 106 or equivalent.



**FALL 2010**

**AMERICAN LITERATURE II**

**ENG 214**  
**Joel Nickels**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

English 214 is a survey course of American literature from 1865 to the present. In this class you will learn how the stylistic and thematic features of American literary works relate to social and political developments of the time period under consideration. You will also learn close reading strategies that will allow you to develop your own ideas about how specific literary strategies relate to social, psychological and philosophical problems. Works we may consider include Walt Whitman's *Leaves of Grass*, Charlotte Perkins Gilman's "The Yellow Wallpaper," Ernest Hemingway's *A Farewell to Arms*, John Steinbeck's *Tortilla Flat*, Thomas Pynchon's *The Crying of Lot 49*, Ursula K. Le Guin's *The Dispossessed*, and poems by William Carlos Williams, T. S. Eliot, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Adrienne Rich, and Allen Ginsberg.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**  
**Nancy Clasby**

**Section C, MWF 10:10-11:00**  
**Section F, MWF 1:25-2:15**  
**Section G, MWF 2:30-3:20**

**CROSS-LISTED WITH AMERICAN STUDIES**

English 214 is an introduction to modern American literature. We will emphasize the development of twentieth-century thought-patterns and preoccupations. There will be three tests, each of which will be partly objective and partly essay. Students who need help in developing writing skills will be referred to the Writing Center. A short research paper will be required.

**Text:** *The American Tradition in Literature*, Vol. 2, Perkins et al.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**  
**Peter Schmitt**

**Section B, MWF 9:05—9:55**  
**Section D, MWF 11:15—12:05**  
**Section E, MWF 12:20—1:10**

**CROSS-LISTED WITH AMERICAN STUDIES**

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

**Requirement:** Three take-home papers, equally weighted.

**Prerequisite:** ENG 106 or equivalent.

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**ENGLISH AND AMERICAN LITERATURE BY WOMEN**

**ENG 215  
Kara Jacobi**

**Section O, TR 9:30—10:45**

**CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES**

This course will survey literature written by women in English in the Western world, from the medieval period through the early twenty-first century. We will examine the rich and diverse tradition of women's literature in English by treating works in a variety of genres (poetry, speeches, drama, essays, short stories, novels) and considering each work within the historical and cultural circumstances from which it emerged. Thus we will attempt to trace the development of women's ideas of their lives, roles, and identities in a range of historical and cultural contexts, and we will also consider ways in which women writers respond to and challenge masculinist literary traditions. This course will ask, among others, the following questions: Is there a "women's tradition" in literature? If there is a specifically "female tradition," of what does this tradition consist? In what ways does a possible women's literary tradition challenge patriarchal ideas of literary tradition, history, and canon? Are there particular themes that recur in women's writing? If so, what themes emerge in women's literature and how do these themes contribute to or challenge masculinist conceptions of women's writing? What are the benefits and risks of considering women's writing as part of a specifically "female" tradition?

Our exploration of these questions will continue throughout this course, and our responses will evolve as we read works by different authors writing in different contexts and times.

**Requirements:** Attendance, active participation, response assignments posted to class Blackboard site, two papers (5-6 pages), a midterm exam, and a final project/presentation.

**Prerequisite:** ENG 106 or equivalent.

**AFRICAN AMERICAN LITERATURE**

**Eng 260  
Michelle Ramlagan**

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

**CROSS-LISTED WITH AMERICAN STUDIES  
CROSS-LISTED WITH AFRICANA STUDIES**

Our course will survey African American literature beginning with the Civil War period and continuing through to the 20th century. During the first half of the course, we will begin with narratives by Frederick Douglass and Harriet Jacobs. We will also spend some time with the literature of the New Negro Renaissance, including works by W.E.B. DuBois, Zora Neale Hurston, and Langston Hughes. During the second half of the course, we will move to writers of the 1940s, including Richard Wright and Ralph Ellison, writers of the Black Arts Movement, and more contemporary writers, such as Toni Morrison, Alice Walker, and Jamaica Kincaid.

**Requirements:** You will be required to attend class regularly, keep up with the assigned readings, participate actively in class discussion, contribute to Blackboard discussions, do a mid-term, a final and two short papers of about 6 pages.

**Text:** *The Norton Anthology of African American Literature*, 2nd ed.

**Prerequisite:** ENG 106 or equivalent.

**BEGINNING FICTION WORKSHOP**

**ENG 290**  
**Jane Alison**

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

An introductory class for engaged and imaginative students who want to write literary fiction. Through intensive exercises and reading, you'll develop skills in essential elements—close observational techniques; construction of character and a fictional world; establishment of point of view and voice; creation of tension, systems of imagery, and motion—and begin to compose your own stories. The class will revolve around your work and published texts that range from classic realist stories to metafictional and fabulist tales.

Each week you will read and respond, in discussion and a journal, to a selection of stories; write several pages of original fiction that will begin as focused exercises and lead to full stories; and respond to the work of your classmates, in workshop and writing. Several times in the semester, your own writing will be workshopped. By the end of the term, you should have a 30-page portfolio that includes exercises, two stories, and a set of brief response papers culled from your journal.

**Prerequisite:** ENG 106 or equivalent and admission to the Creative Writing track based on creative writing sample.

**INTRODUCTION TO WRITING FICTION**

**ENG 290**  
**Lois Wolfe**

**Section KX, M 6:25 - 8:55**

The course provides introductory study and practice in the writing of fiction. Students focus on producing original, insightful work in a fictional form that best motivates individual student goals: short short fiction, short story, novel chapter. Primary instructional method is an interactive workshop in which student writing is read, discussed and analyzed in a critically supportive way. Course method also involves critical discussion of assigned readings in literature. Active participation is required in literary discussion and workshop critique. Questions and discussion about issues in narrative theory, language, aesthetics and craft are integrated in the flow. Craft talks on elements and issues in writing fiction address characterization, plot, structure, perspective, setting, dialogue, pace and rhythm, tone, style, symbolism and figurative suggestion, use of language, writing practices, publication. Primary focus of the course is on regular production of fiction manuscripts, workshop critique, literary reading and revision of work for portfolio submission. A portfolio of completed work is due at the end of the term.

**Texts:** *Writing Fiction: A Guide to Narrative Craft*, 7th edition, by Janet Burroway and Elizabeth Stuckey-French.

**Prerequisite:** ENG 106 or equivalent and admission to the Creative Writing track based on Creative Writing sample.

**INTRODUCTION TO WRITING POETRY**

**ENG 292**  
**Mia Leonin**

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

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop. This course will offer students the opportunity to engage in the five activities most fundamental to writing poetry: Reading, Reflection, Writing, Workshop, Revision.

**Prerequisite:** ENG 106 or equivalent and admission to the Creative Writing track based on creative writing sample.

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**THE EUROPEAN MIDDLE AGES:  
The Celtic Middle Ages**

**ENG 312**

**Thomas Goodmann**

**Section J, MW 5:00-6:15**

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

Writing reached the Celtic cultures of Britain and Ireland with the coming of Christianity in the early centuries of the first millennia. The comprehensive literature in the Celtic languages and in Latin is daunting in its variety and difficulty; significant manuscripts remain unedited to this day. In this course, we will study a representative variety of hero tales, saints' lives, and lyric poetry to gain a sense of what has survived from what the Christian Celtic world inherited, recorded, and produced. We'll focus primarily on the regions of Ireland, Scotland and Wales, studying in broad outline the history of the Celts in Western Europe, and gaining a brief introduction to Old and Middle Irish and Old and Middle Welsh. We'll proceed with readings in translation from these two among the six Celtic language bases, as well as from Latin language sources, and examine the material remains of these cultures, including some of the remarkable manuscripts created in this period from 700 to 1500. We'll also study the far-ranging influence of Celtic storytelling on the romance literature of medieval Europe. Course members will offer a series of written interventions and collaborative presentations to frame questions and sources for inquiry, including at least two formal essays.

All interested are welcome to contact me: tgoodmann@miami.edu.

**Likely Sources:**

*The Tain*. Trans. Kinsella. (Oxford 2002)

*The Mabinogion*. Trans. Sioned Davies. (Oxford 2008)

*Tales of the Elders of Ireland*. Trans. Dooley and Roe. (Oxford 1999)

Cahill. *How the Irish Saved Civilization*. (Anchor Books 1996)

**Selections from the following:**

Gerald of Wales: *The Journey & . . . The Description of Wales*. Trans. Thorpe (Penguin 1978)

Gerald of Wales: *The History and Topography of Ireland*. Trans. O'Meara. (Penguin 1983)

Adomnan of Iona: *Life of Saint Columba*. Trans. Sharpe. (Penguin 1995)

**Prerequisite:** Three credits in literature.

**SHAKESPEARE**

**ENG 319**

**Eugene Clasby**

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

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

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

**Requirements:** There will be two essay examinations and three short papers.

**Text:** Blakemore Evans, ed., *The Riverside Shakespeare*

**Prerequisite:** Three credits in literature.

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**MAJOR BRITISH NOVELISTS**

**ENG 323**

**Joseph Valente**

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

**COURSE CANCELLED**

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**FORMS OF THE NOVEL:  
Novel and Theater in the 18th Century**

**ENG 340**

**Tassie Gwilliam**

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

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

The theater runs through the blood of many novelists in Restoration and eighteenth-century Britain; theatrical thoughts and theatrical plots are common in the fiction of the period. In this course we will examine various ways the novel and the theater are intertwined in Restoration and eighteenth-century Britain, using the comparative approach to sharpen and deepen our understanding of each work we examine: we will read a seventeenth-century novella of transgressive female behavior by Aphra Behn alongside the much more conventional adaptation by an eminent male playwright; we will look at a novella by Eliza Haywood whose heroine is a shape-changing (non-professional) actress; we will read two works by Frances Burney, one a novel and one a play, in which the novelistic and the theatrical cross-fertilize one another; we will read a wild, Oedipal Gothic political novel along with its (unauthorized) adaptation; and finally, we will read *Pride and Prejudice* through the lens of the kind of theatrical comedy that Jane Austen was brought up on: our example will be *The Rivals*.

**Requirements:** Attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with a required revision for the first; a midterm and a final (cumulative) essay exam.

**Texts:**

Aphra Behn, *The History of the Nun* (novella)  
Thomas Southerne, *The Fatal Marriage* (play)  
Eliza Haywood, *Fantomina* (novella)  
Frances Burney, *Evelina* (novel)  
Frances Burney, *A Busy Day* (play)  
William Godwin, *Caleb Williams* (novel)  
George Colman, *The Iron Chest* (play)  
Richard Sheridan, *The Rivals* (play)  
Jane Austen, *Pride and Prejudice* (novel)

**Prerequisite:** Three credits in literature.

**MODERN DRAMA**

**ENG 375**

**Frank Stringfellow**

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

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

This course will focus on major dramatists of the modern theatre from Ibsen to Brecht and will also serve as an introduction to the drama, with the aim of improving your ability to read a play and to imagine it 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 (putting things on the stage that had never been seen there before), and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on the two great founders of the modern drama, Ibsen and Chekhov, beginning with Ibsen's attempt to create a critical, liberationist drama centered on the social and ethical problems of middle-class life such as the oppression of women (*A Doll's House* and *Hedda Gabler*), the conflict between the truth-teller and the tyrannical majority (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*; Brecht's *Mother Courage*; and O'Neill's *Long Day's Journey into Night*.

**Requirements:** Class attendance and participation; frequent short writing assignments, including in-class writing; two essays, 1250–1750 words each; a midterm and a final exam.

**Prerequisite:** Three credits in literature.

**INTERMEDIATE FICTION SEMINAR**

**ENG 390**

**M. Evelina Galang**

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

This course is an intermediate workshop in the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community

**Prerequisite:** ENG 290 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

**INTERMEDIATE POETRY WORKSHOP**

**ENG 392**

**Walter K. Lew**

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

This workshop will focus on developing skills in a wide variety of forms, subgenres, and formats, some of which were introduced in ENG 292, but now with an emphasis on their integration with individual research topics of interest. Exercises will range from traditional verse to more modern forms like documentary textual collage, cinematic narration, and digital multimedia works. Subject matter related to the natural environment and the history of neighborhoods will be especially encouraged.

Students are expected to generate the equivalent of 12 pages of new poetry during the semester, submit weekly critiques of other students' poems, and create brief responses—whether an imitative poem or expository prose—to the required readings and screenings.

In addition, each student will submit a final essay (6-8 pages) on a topic relevant to his or her individual writing interests. Topics may include some dimension of craft, a poetic subgenre or trope, close interpretive readings of poems that have influenced the student's own writing, or research into a particular writer or literary current. A bibliography is required.

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The course grade will be based on: level of participation in class discussions; punctual submission of exercises; quality of the final essay and poetry collection. ENG 392 students must receive a grade of B or higher to progress to ENG 406 (Advanced Poetry Workshop).

**Prerequisite:** ENG 292 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

### **SPECIAL TOPICS: CIVIL RIGHTS IN MIAMI, 1960s—1970s**

**ENG 395/AMS 301**  
**Nancy Clasby**

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

#### **CROSS-LISTED WITH AMERICAN STUDIES**

**Satisfies the English literature major requirement for a course in literature since 1900.  
Must be taken as ENG 395 to count toward a major or minor in English.**

The course will focus on in-depth research and writing on the civil rights movement in Miami and at UM in the turbulent era of the late nineteen-sixties and early seventies. We will begin by analyzing the themes and rhetoric of some of the primary texts of the rights movement. We will research library archives and newspaper files for accounts of local efforts, and then we will interview participants to gather their recollections and personal histories of their experiences. Our goal is to produce a collection of narratives, accurate as to the facts.

**Requirements:** Students will select topics and participate in groups researching the media and interviewing participants. Each will write a series of preliminary reports and participate in the final writing process, clarifying and developing the component parts of the collection, composing, fact-checking, and editing the final version.

**Text:** A. Bloom and W. Breines, eds., *“Takin’ it to the streets”*: *A Sixties Reader*. Oxford University Press, 2004.

**Prerequisite:** Three credits in literature.

### **SPECIAL TOPICS: J.R.R. TOLKIEN: SOURCES AND INFLUENCES**

**ENG 395**  
**Thomas Goodmann**

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

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

Medievalism haunts academic medieval studies like an embarrassing relation. A case in point is the career of J. R. R. Tolkien, a scholar of medieval literature who held two prominent professorships at Oxford University, although he is better known of course as the author of *The Lord of the Rings*. To the dismay of many novelists, literary critics and scholars, the novel came first in a number of polls conducted late in the 1990s in Britain as the “book of the century,” before its success as an Academy Award-winning film adaptation.

In this course we will interrogate Tolkien’s uses of the medieval in his creative medievalism by examining some of the many sources he drew upon in shaping Middle Earth and its deep fictional histories, evident in *The Silmarillion* (1977), *The Hobbit* (1937), and *The Lord of the Rings* (1954-55). We will read the recently published *The Children of Húrin*, but we will not schedule class meetings for reading Tolkien’s major works, using them instead as reference points for our discussions of his aesthetic, formal and fictive commitments. Our reading will draw principally from the European medieval sources that shaped his work, including *Beowulf* and other Old English poems; Tolkien’s own translations of *Sir Gawain* and other Middle English tales; sources from Old Norse including *Völsunga saga* and the poems of the *Elder Edda*; the Finnish *Kalevala*; the Irish Imram, *The Voyage of Bran*; the Anglo-Norman *Lais of Marie de France* and various (if fragmentary) sources in Germanic literature including the *Hildabrandslid* and the Walter saga. Among modern sources, we will examine excerpts from the fiction of George MacDonald and of William Morris, who was, like Tolkien, deeply interested in medieval literatures. Selections from various ballads, folktale collections, and critical essays on Tolkien’s work will round out our sources, and we’ll draw on the film

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productions as well. Lastly, we will engage some recent critical work on medievalism, the production of works that imitate, celebrate, reference and otherwise revisit the Middle Ages with various agenda.

Our critical projects will include analyses of sources and influences, of romance, novel and film narrative strategies, and some engagements with what is now a very large critical literature on Tolkien addressing matters of gender, ethnicity and environmental ethics. Course members will write and revise at least two medium-length essays, and deliver short collaborative studies of influence; there will be a final course assessment as well.

**Requirements:** prior reading of *The Hobbit* and *The Lord of the Rings*; willingness to use on-line sources. All interested are welcome to contact the instructor: tgoodmann@miami.edu

### **List of Sources:**

J. R.R. Tolkien, trans. *Sir Gawain & the Green Knight, Pearl, Sir Orfeo*  
---, *The Children of Húrin* (2007)  
*Beowulf*  
*Lais of Marie de France*  
*Elder Edda* (selections)  
*Volsunga saga*  
*Kalevala* (selections)  
William Morris, *The Roots of the Mountains*  
George MacDonald, *Phantastes*

**Ancillary Texts:** (ordered for your convenience and reference)  
Tolkien, *The Hobbit; The Lord of the Rings; The Silmarillion*

**Prerequisite:** Three credits in literature.

## **SPECIAL TOPICS: REPRESENTATIONS OF ARABS AND JEWS IN ISRAELI AND PALESTINIAN LITERATURE AND FILM**

**ENG 397**

**Ranen Omer-Sherman**

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

### **CROSS-LISTED WITH JUDAIC STUDIES**

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

This class draws on literary narratives and film documentaries (as well as a few exemplars of fictional cinema) to discuss the relationship between the Zionist dream of Homeland and the marginal figure of the Arab, both as perceived external threat and as the “Other” within Israeli society. We will also consider works written by Palestinians and Arab citizens of Israel. The core question we will address concerns the writer’s empathic response to the plight of Palestinians and the Arab minority within Israel itself. This course focuses on the artist’s response to Israeli politics and culture and hence encompasses issues such as human rights, Israel’s historical relations with its Arab neighbors, as well as its current struggle to accommodate a nascent Palestinian nation. Other themes to be examined will include: the influence of the literary imagination on Israeli society; the role of dissent and protest in Israeli society; the Jewish state’s ambivalence regarding Jews of Arab origin. We will see how the narrative forms of literature and cinema often challenge the rigid lines formed in ideological narratives to distinguish the “West” from the “East” and expose the contradictions in the dominant narrative. The instructor will also create opportunities for students to participate in a lively dialogue about current news headlines and important cultural and political trends in Israel, Palestine, and the Middle East, as they develop. Assignments will include midterm and final essay exams as well as very brief response papers.

**Prerequisite:** Three credits in literature.



**CREATIVE WRITING (PROSE FICTION)**

**ENG 404**

**Manette Ansay**

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

This is an advanced-level course in the writing of literary short fiction. It is not a forum for so-called genre fiction (such as horror, fantasy, science fiction, etc.) although stories generated by the workshop may contain responsible elements of each. This semester, I would like to challenge each of you to explore the sort of fictional themes reflecting the unique and complex worlds you inhabit as individuals. Students will be expected to generate at least fifty pages of new writing in the form of critiques, creative springboard exercises, and two complete short stories, 8-20 pages each. While our primary focus will be on student-generated writing, we will also read and analyze published fiction relevant to the concerns and interests of the workshop. In addition, those with grammatical difficulties will be asked to complete independent assignments addressing those weaknesses. All students are urged to review proper use of dialogue punctuation prior to the first class.

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

**CREATIVE WRITING (PROSE FICTION)**

**ENG 404**

**Lester Goran**

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

Two short stories and another work, either short story or work non-specific in form, are to be submitted for credit in the course. All fiction is to be submitted to class one week in advance of discussion, a copy for each member of the class and instructor. Part of class responsibility is to critique individually each story and give a copy of the critique to the student author. Student participation in workshop sessions of course is mandatory. Works submitted out of order are to be considered at the earliest convenient time but not before works of students meeting assigned time. Works not submitted to class before the end of the semester will be evaluated and discussed with the student by instructor before time of final grades. No works will be considered after final grades are turned in. **Objectives:** The student will be encouraged to watch the evolution of an idea or conception in one's own work or that of another student take shape from an amorphous ideal to a coherent form comprehensible to the author and reader.

**Texts (suggested reading):** Stories or collections by Maupassant, Chekhov, James, Babel, Joyce, Welty, Frank O'Connor, Flannery O'Connor, Cheever, Updike, Virginia Woolf, Bellow, Singer, William Trevor, García Márquez or Joyce Carol Oates.

**Prerequisite:** ENG 390 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

**CREATIVE WRITING (POETRY)**

**Advanced Poetry Workshop**

**ENG 406**

**Maureen Seaton**

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

New student work will be closely read and discussed in this advanced poetry workshop. Informing our discussions throughout will be our study of the contemporary use of form in a variety of exciting manifestations. Students will have the opportunity for hands-on experimentation with a Marilyn Hacker pantoum as a model, as well as a Kimiko Hahn zuihitsu and an abecedarium by Harryette Mullen. Other poets to inspire us will include Loren Goodman and Neil de la Flor. Through lively discussions of both contemporary texts and student work, as well as in-class exercises and fruitful assignments, students will create work of increasing risk and quality and develop the critical skills necessary to advance in the craft. A portfolio of poems and annotations is due at semester's end.

**Prerequisite:** ENG 392 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

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**WRITING AUTOBIOGRAPHY**

**ENG 408**

**Lester Goran**

**Section EX, M 12:30-3:00**

The goal of this course in writing autobiography is to aid the student in expressing with honesty, accuracy, and fluency the often ambiguous and contradictory elements that comprise a sense of one's own life and times.

**Requirements:** There will be three short essays and one extended final paper of twelve pages in length. No tests. No oral reports.

**Prerequisite:** ENG 390 or 392 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

**SHAKESPEARE: THE EARLY PLAYS**

**ENG 430**

**Pamela Hammons**

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

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

We will examine a selection of Shakespeare's early plays in historical context. As we explore Shakespeare's appropriations and revisions of various Renaissance literary traditions, we will also analyze his participation in the conventions of theatrical production in Elizabethan England. While we will focus throughout the course on the many instances of profound interpretive ambiguity in Shakespeare's plays, we will also have occasion to consider a wide range of more specific questions raised by his works: What constitutes proper kingship, and how does it relate to particular notions of masculinity and sexuality? To what extent do Shakespeare's portraits of monarchs support absolutism? To what extent do Shakespeare's female characters reinforce or revise early modern expectations for proper feminine behavior? How do matters of politics, economics, rank, and race bear on Shakespeare's representations of love (whether hetero- or homoerotic) and marriage? How do Shakespeare's plays denaturalize early modern assumptions about social hierarchy? To what extent does he participate in the early modern English ideology of religious, ethnic, and racial othering?

**Requirements:** several short writing assignments, a class presentation, two essays, and a final exam.

**Text:** *The Norton Shakespeare.*

**Prerequisite:** Six credits in literature. May not be taken concurrently with ENG 319.

**THE EARLY ROMANTIC PERIOD**

**ENG 450**

**Kathryn Freeman**

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

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

This course focuses on early nineteenth-century British texts as a spectrum of literary responses to the upheaval characterizing England during the revolutionary era. Far from being the cohesive movement the label "Romantic" implies, the writers of this period represent a multiplicity of perspectives on the political, social, religious, philosophical, and aesthetic changes of their time. We will explore the ways notions of nation, race, gender, selfhood, genre, and creativity are variously reconceptualized through prose polemicists such as Edmund Burke and Mary Wollstonecraft; the diarist Dorothy Wordsworth; the poet and novelist Charlotte Smith; the playwright Joanna Baillie, and the poetry of William Blake, Anna Barbauld, Mary Hays, William Wordsworth and S.T. Coleridge.

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

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**Texts:** *Blake's Poetry and Designs* (Norton); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton); *Romantic Women Poets* (Manchester); 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); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, Catherine Macauley Graham and others (supplementary packet).

**Prerequisite:** Six credits in literature.

### NINETEENTH-CENTURY ENGLISH NOVEL

ENG 456

Catherine Judd

Section G, MWF 2:30-3:20

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

In this course, we will read key novels by innovative British novelists of the nineteenth century. We will be concerned particularly with the theme of "Victorian Poverty." Requirements include mandatory attendance at all class meetings, timely completion of all writing assignments, two 7-10 page papers, a take-home final, tri-weekly questions and an on-going reading journal.

**Topics may include:** (1) Women and Poverty; (2) The London Poor; (3) The Irish Famine; (4) Poverty and the Law; (5) The Hungry Pastoral; and, (6) Poverty and Empire

**Course Structure and Goals:** This course will be divided between group discussion and lecture. To facilitate discussion, I will bring open-ended questions to class and expect students to bring their own questions as well. My goals include:

- Impart to the students of 456 some sense of 1) nineteenth-century British history, 2) the nineteenth-century British novel, 3) the individual author, and 4) the text at hand
- Introduce the students to recent critical discussions of the nineteenth-century British novel in general and/or the individual novels that we will be reading
- Help students to improve or refine their ability to concentrate on lengthy texts through occasional discussions of reading techniques and through weekly writing assignments
- Help students to improve or refine their logical, analytical, and/or argumentative skills and their overall writing skills through discussion of and commentary on their longer papers

**Texts:** (tentative)

Jane Austen, *Sense and Sensibility* (Dover)

Charlotte Bronte, *Jane Eyre* (Penguin)

Charles Dickens, *Bleak House* (Norton Critical)

Thomas Hardy, *Tess of the D'Urbervilles* (Norton Critical)

Joseph Conrad, *Heart of Darkness* (Dover)

James Joyce, *Dubliners* (Dover)

**Prerequisite:** Six credits in literature.

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**IRISH LITERATURE:  
The Literary Renaissance and Beyond**

**ENG 465**

**Patrick A. McCarthy**

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

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

This course focuses on the response of selected writers to the political and cultural climate of modern Ireland, beginning with the Irish Literary Renaissance of the late 19th and early 20th centuries. We will read poems by William Butler Yeats and Seamus Heaney; fiction by James Joyce, Liam O'Flaherty, and Flann O'Brien; a memoir by Peig Sayers; plays by Lady Gregory, John M. Synge, Sean O'Casey, and Brian Friel. The readings have been chosen both for their relevance to recurrent political, social, and cultural questions in Irish public life and for their intrinsic interest as literary works.

**Writing requirements:** final exam, two documented critical papers (about 7-10 pages each).

**Texts:** *Modern Irish Drama*, ed. John P. Harrington  
William Butler Yeats, *Selected Poems and Four Plays*  
James Joyce, *Dubliners*  
Liam O'Flaherty, *The Informer*  
Flann O'Brien, *The Third Policeman*  
Peig Sayers, *Peig*  
Seamus Heaney, *Opened Ground*

**Prerequisite:** Six credits in literature.

**AMERICAN LITERATURE: 1945 TO THE PRESENT**

**ENG 485**

**Lindsey Tucker**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

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

This course examines the works of contemporary authors who have turned to the fictional re-casting of historical events of the late twentieth century. We will be paying special attention to the ways in which these writers address historical, political, and social issues important to this era, the ways in which they challenge myths of national identity and expose the more disturbing realities of American global politics.

Some of these works have focused on particular moments that came to constitute states of emergency—the Kennedy assassination, the Vietnam War, the civil rights movements, and the AIDS crisis of the Reagan era. We will also examine some more “local” settings of cultural conflict and their consequences, concluding with the events of 9/11.

**Requirements:** There will be a midterm and a final; also a number of writing exercises. There will also be two short papers—one about 5-6 pages, a second about 6-8 pages.

**Texts:** (Tentative) DeLillo, *Libra*; Hagedorn, *Dogeaters*; Herr, *Dispatches*; Kushner, *Angels in America*; Pynchon, *Vineland*; Spiegelman, *In the Shadow of No Towers*; Wideman, *Philadelphia Fire*; selections from Native American authors

Films: *The Fog of War*; *Incident at Oglala*

**Prerequisite:** Six credits in literature.

**FALL 2010**

**EARLY AFRICAN-AMERICAN LITERATURE:  
The Global Color Line**

**ENG 486**

**David Luis-Brown**

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

**CROSS-LISTED WITH AFRICANA STUDIES  
CROSS-LISTED WITH AMERICAN STUDIES**

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

This course investigates how black diasporic literature and culture joined W. E. B. Du Bois in theorizing the significance of the global "color line" from the nineteenth through the early twentieth century. Much early black writing and cultural production narrated and theorized the black diaspora and the transnational dimensions of race, and this course will explore that tradition in essays, historiography, novels, poetry, film, and music. Topics may include slavery, slave rebellion, and antislavery movements; women's contributions to Pan-Africanism; the migration of blacks in the Caribbean to the United States; the relations among the Harlem Renaissance, the broader New Negro movement and negrismo in Cuba and indigenismo in Haiti; performances of a more autonomous sexuality by blues women; and the interrelations among African American literature and the literature and culture of the black diaspora in the Caribbean and Latin America.

**Requirements:** Writing assignments for the course will include frequent informal essays, a midterm essay (5-7 pages), a prospectus of the final essay (3-4 pages), and a final essay (8-10 pages).

**Texts:** antislavery writings by Mary Prince (Bermuda), Francisco Manzano and Esteban Montejo (Cuba), Pierre Toussaint (Haiti), Maxwell Philip (Trinidad) and Frederick Douglass, Harriet Jacobs and Martin R. Delany (United States); key texts from the New Negro Movement (W. E. B. Du Bois, James Weldon Johnson, Zora Neale Hurston, Nella Larsen, Claude McKay); early black films by Oscar Micheaux; Black poetry from Harlem and Havana (Langston Hughes and Nicolás Guillén); African American jazz and the Cuban son.

**Prerequisite:** Six credits in literature.

**STUDIES IN WOMEN AND LITERATURE:  
Women and Gender in Early Modern Europe**

**ENG 490 / MLL 321**

**Mihoko Suzuki and Anne J. Cruz**

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

**CO-LISTED WITH MODERN LANGUAGES (Must be taken as ENG 490 to count toward a major in English)  
CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES**

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

This comparative and interdisciplinary course will focus on the writings by women in Italy, France, England, and Spain, examining drama, narrative fiction, poetry, autobiography, political thought, and historiography. How do the different genres of writing register their conceptions of their relationship between the sexes in the political and social order and envision the possibilities of crossing gender boundaries? In all cases we will be interested in exploring the historically specific workings of patriarchy in the different national cultures of early modern Europe. Readings will include selections from the works by: from Italy: Laura Cereta, Antonia Pulci, Veronica Franco, Gaspara Stampa; from France: Christine de Pizan, Marguerite de Navarre, Mme de La Fayette; from England: Margaret Cavendish and Aphra Behn; from Spain: Teresa de Ávila, Luisa de Caravajal, Maria de Zayas, and Sor Juana Inés de la Cruz. We will further consider the effect of gender on authorship by juxtaposing to this body of writings the work of women painters such as Sophonisba Anguissola, Lavinia Fontana, and Artemisia Gentileschi.

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**Requirements:** Weekly reading journals; two papers, one a shorter paper of textual analysis, and the second a longer research paper. A midterm and a final exam.

**Prerequisite:** Six credits in literature.

### RUSSIAN AND SOVIET CLASSICS IN ENGLISH: Tolstoy and Dostoevsky

ENG 491

Frank Stringfellow

Section D, MWF 11:15-12:05

**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), Dostoevsky’s final novel, appeared at almost the same time, serialized in the same literary journal, and stand today as two of the most important works in 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, criminal investigation, and trial in a Russian backwater town, but its realism includes a possible saint and a long conversation with the devil. 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*.

These two novels, each about 800 pages long, will take us most of the semester, and the contrast between them will help us define and critique crucial differences between Tolstoy and Dostoevsky as novelists. After we have finished the novels, the last two weeks of the semester will be devoted entirely to researching, planning, and drafting your term paper. The class will be conducted as a discussion, so it is particularly important that you keep up with the reading. To encourage both discussion and reading, there will be numerous short writing assignments, some of them done in class.

**Requirements:** Class attendance and participation; frequent short writing assignments, including in-class writing; a 12-15 page term paper; a midterm and a final exam.

**Texts:** By early summer, information will be posted on the course Web site (on Blackboard) about which editions/translations of the two novels we will be using.

**Prerequisite:** Six credits in literature.

### SPECIAL TOPICS: QUEER SEXUALITIES: LITERATURE AND THEORY

ENG 495

Brenna Munro

Section D, MWF 11:15-12:05

#### CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

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

In this class we will examine a wide variety of texts—theoretical, literary, and popular—in order to think about how sexuality has been represented 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 in ways that will hopefully challenge us to think about love, desire, gender, bodies, friendship, and perhaps words, in new ways.

**Texts:** Gertrude Stein’s *Tender Buttons*, Willa Cather’s “*Paul’s Case*,” Nella Larsen’s *Passing*, Bruce Nugent’s “*Smoke, Lilies, and Jade*,” Alifa Rifaat’s “*My World of the Unknown*,” poems by Mark Doty, David Wojnarowicz’s “*Spiral*,” Jackie Kay’s *Trumpet*, Lucia Puenzo’s film *XXY*, Octavia Butler’s “*Bloodchild*,” the television show *Trueblood*, Alison Bechdel’s *Fun Home: A Tragicomic*, and Dewayne Slightweight’s *The Kinship Structure of Ferns*.

**Prerequisite:** Six credits in literature.

## **INDEPENDENT STUDY**

### **ENG 496/497**

#### **Faculty**

Students who have received permission to register for *Independent Study* should enroll in either English 496 or English 497. They should enroll in the specific numbered section (e.g., section 01, 02, etc.) that is assigned to the faculty member who will be directing their work. Students who have received permission to undertake a six-credit Senior Thesis or Senior Creative Writing Project should enroll in the appropriate numbered section (see above) of English 497 during the first semester of their senior year. Upon successful completion of this course, these students will proceed to either English 498 (Senior Thesis) or English 499 (Senior Creative Writing Project) for the final semester of their senior year. In rare cases, students may be permitted to complete a Senior Thesis/Senior Creative Writing Project in one semester, enrolling simultaneously in English 496/497 and English 498/499.

**Note:** Students who enroll in a numbered section of English 496 or English 497 must have their Course Request/Registration form signed (in the override space) by the faculty member who will be directing their work in the course.

## **SENIOR THESIS**

### **ENG 498**

#### **Faculty**

A Senior Thesis is usually a two-semester, six-credit research and writing project undertaken by students wishing to graduate with Departmental Honors in English. Students may also use their Senior Thesis to meet the requirements for *magna cum laude* or *summa cum laude* if they have the requisite overall GPA. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under “Graduation Honors” at the Honors Program website ([www.miami.edu/honors](http://www.miami.edu/honors)). Students do not need to be in the Honors Program to graduate with Departmental Honors or to receive *magna* or *summa cum laude*.

Students wishing to write a Senior Thesis should consult with the Director of Undergraduate Studies in English before the end of their junior year. Once they have received permission from the Director of Undergraduate Studies and from a faculty member willing to direct their Senior Thesis, they should enroll in one of the numbered sections of English 497 for the first semester of their senior year (see under English 496/497, above). Upon successful completion of English 497, they enroll in English 498 for the second semester of their senior year. In rare cases, students may be permitted to complete a Senior Thesis in one semester, enrolling simultaneously in English 497 and English 498. Students in the Honors Program may register for one of the Honors sections of English 498.

**Note:** Students who enroll in English 498 must have their Course Request/Registration form signed (in the override space) by the faculty member who is directing their Senior Thesis.

## **SENIOR CREATIVE WRITING PROJECT**

### **ENG 499**

#### **Faculty**

A Senior Creative Writing Project is usually a two-semester, six-credit project undertaken by students wishing to graduate with Departmental Honors in Creative Writing. Students may also use their Senior Creative Writing Project to meet the requirements for *magna cum laude* or *summa cum laude* if they have the requisite overall GPA. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under “Graduation Honors” at the Honors Program website ([www.miami.edu/honors](http://www.miami.edu/honors)). Students do not need to be in the Honors Program to graduate with Departmental Honors or to receive *magna* or *summa cum laude*.

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Students wishing to undertake a Senior Creative Writing Project should consult with the Director of Creative Writing before the end of their junior year. Once they have received permission from the Director of Creative Writing and from a faculty member willing to direct their Senior Creative Writing Project, they should enroll in one of the numbered sections of English 497 for the first semester of their senior year (see English 496/497, above). Upon successful completion of English 497, they enroll in English 499 for the second semester of their senior year. In rare cases, students may be permitted to complete a Senior Creative Writing Project in one semester, enrolling simultaneously in English 497 and English 499. Students in the Honors Program may register for one of the Honors section of English 499.

**Note:** Students who enroll in English 499 must have their Course Request/Registration form signed (in the override space) by the faculty member who will be directing their Senior Creative Writing Project.

### **FORM IN POETRY: Global Cinepoesis and the Natural Environment**

**ENG 504**

**Walter K. Lew**

**Section KY, W 6:25-8:55**

This semester we shall explore: (1) ways in which poetry and icons have been inter-related by poets, storytellers, visual artists (especially graphic designers, bookmakers, filmmakers and video and installation artists), theorists, and stage directors at vastly different historical, cultural, and political junctures, and (2) how these techniques have depicted the natural world, including plants, non-human animals, landscapes, physiology, and the elements, e.g., water. Forms and currents we will consider include magic lantern shows, kamishibai, Futurism, Bauhaus experiments, charts of linguistic articulation, the “movie novel” genre of Korean and Japanese modern literature, poetical film essays, cinépoésie, and the worldwide emergence of live narration of film by “poets of the dark” (what I call “movietelling”). Our investigations will involve weekly readings, discussion, and creative writing exercises, and culminate in individual projects in which students refocus light, poetry, and natural history in their own new, yet *unheimlich* ways.

**Prerequisite:** Current enrollment in the Creative Writing MFA Program or written permission of the instructor.

### **FORM IN FICTION**

**ENG 505**

**Manette Ansay**

**Section QX, T 12:30-3:00**

Fictional Works as literary objects with attention to individual styles, fictional trends and the Creative process.

**Prerequisite:** Graduate students: permission of instructor. Undergraduates: six credits in literature and permission of instructor.