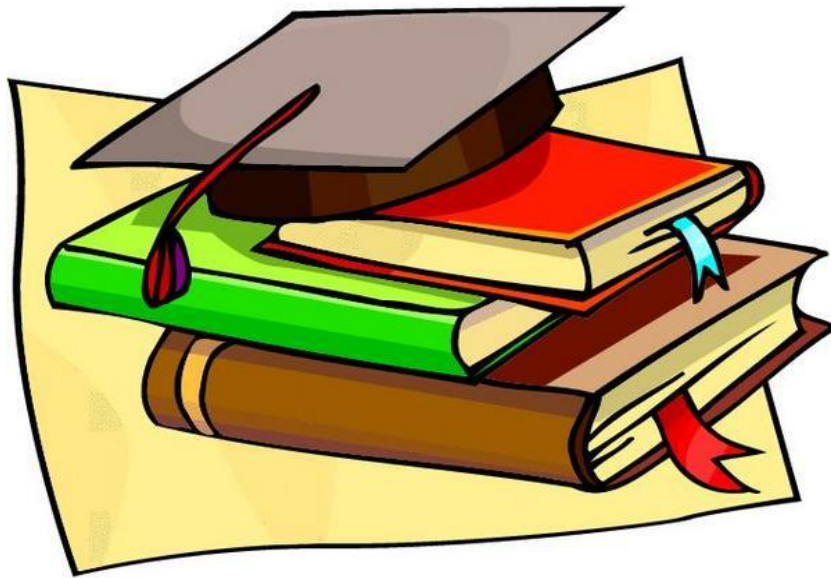


Summer and Fall 2018

Undergraduate
Course Description Booklet



English Department
University of Miami

If you have any questions, please visit the English
Department in Ashe 321.

305-284-2182

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 beginning Monday, April 2nd.

To make an advising appointment, go to www.as.miami.edu/English/Advising. This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same website. This advising website is currently being set up and it will be available for you to use by **Wednesday, March 28th**. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR—formerly the ACE) on CaneLink and bring it to your advising appointment.

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

REGISTRATION BEGINS:

Monday, April 9th

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

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

The following courses offered in **Fall 2018** satisfy the English literature major requirement for a course in literature before 1700: 316 P, 420 R, 430 O

The following courses offered in **Fall 2018** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 325 E, 450 O, 483 Q, 491 D; 345 R (Summer B 2018)

The following courses offered in **Fall 2018** satisfy the English literature major requirement for a course in literature since 1900: 361 P, 375 E, 388 T, 396 H, 495 Q; 388 U80 (Summer Intersession 2018)

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

ENG 210 Q = (WGS 350 Q), ENG 210 O and R = (WGS 350 O and R), ENG 213 B = (AMS 322 B),
ENG 214 R, C, and H = (AMS 322 R, C, and H), ENG 215 H = (WGS 320 H),
ENG 260 C = (AAS 290 C), ENG 388 T = (AMS 327, WGS 350), ENG 396 H = (AAS 390 H),
ENG 483 Q = (AMS 401 Q), ENG 495 Q = (AAS 390 Q)

THE MAJOR IN ENGLISH

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

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

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

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

Requirements for the English Literature Major are as follows:

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

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

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

Requirements for the English Literature Major are as follows:

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

CREATIVE WRITING CONCENTRATION
(for students who entered UM in Fall 2012 or later)

Requirements for the Creative Writing Concentration are as follows:

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

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits

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

Poetry track:	ENG 292	3 credits
	ENG 392	3 credits

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

3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**

4. Four more **literature** courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**

5. One more **literature** course numbered 200 or higher. **3 credits**

Total: 30 credits

ENGLISH MINOR

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

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

ENGLISH MINOR IN CREATIVE WRITING (*New requirements, for students who enter UM in Fall 2016 or later.* All other students may choose to follow these requirements for the Creative Writing minor, or they may follow the old requirements listed on the next page.)

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

The 15 credits must be distributed as follows:

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

ENGLISH MINOR IN CREATIVE WRITING (*Old requirements, for students who entered UM before Fall 2016.* These students may also choose to follow the new requirements for the Creative Writing minor listed on the preceding page.)

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

The 15 credits must be distributed as follows:

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

CONCENTRATION IN BRITISH LITERARY HISTORY

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

1. ENG 211 and 212. **6 credits**

2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:

 One course on Shakespeare;
 One course on the history of criticism or literary theory;
 Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 Two electives. **24 credits**

3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with a departmental advisor. **Total: 30 credits**

WOMEN'S LITERATURE CONCENTRATION

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

1. ENG 215. **3 credits**

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

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

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

5. **Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser. **Total: 30 credits**

DEPARTMENTAL HONORS IN LITERATURE

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

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENTAL HONORS IN CREATIVE WRITING

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

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

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

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

Please see the requirements listed at the English Department Web site, www.as.miami.edu/English/undergraduate.

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

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

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

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

GETTING STARTED

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

THE THESIS

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

SUMMER 2018

SUMMER SESSION A (May 21st-June 29th)

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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

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

CREATIVE WRITING

ENG 209

Mia Leonin

Section B, MTWRF 10:05-11:30

This is an introductory creative writing course. Students are encouraged to explore their memories and cultural landscapes in order to create original poetry, flash fiction, and fiction. We will read a wide range of contemporary literature and we will pay special attention to readings as models for our own work. This English 209 is a hybrid course, which means class will take place on campus and online. Students will engage with a dynamic set of spoken word podcasts, video poems, archival recordings, and multimedia stories.

ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section D, MTWRF 1:15-2:40

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

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

SUMMER 2018

SUMMER SESSION B (July 2nd-August 10th)

CREATIVE WRITING

ENG 209

TBA

Section Q, MTWRF 10:05-11:30

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

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section S, MTWRF 1:15-2:40

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

Requirements: Three essays, equally weighted.

EDGAR ALLEN POE AND THE U.S. GOTHIC

ENG 345

John Funchion

Section R, MTWRF 11:40-1:05

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

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

WRITING AUTOBIOGRAPHY

ENG 408

Mia Leonin

Section T, MTWRF 2:50-4:15

This is an advanced creative writing workshop. Students will read and discuss contemporary memoir and personal essays with an emphasis on US-based writers of color. Students will delve into memory, personal history, and cultural identity while making meaningful connections to the world at large. We will pay special attention to form, exploring the personal, segmented, lyric, and collage essay forms. Students will also gain hands-on experience conducting archival research in the Richter Library’s Special Collections and Cuban Heritage Collections. The course will culminate in a bookmaking workshop and a reading of original student work.

SUMMER 2018

SUMMER II INTERSESSION COURSE

**LITERATURE AND POPULAR CULTURE:
Hollywood Film Noir 1940-1960**

ENG 388

Catherine Judd

Section U80, Special Days and Times

July 2-6, MTRF 5:00-9:30 PM

July 9-13, MTWRF 5:00-9:30 PM

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

In this course we will study that important and far-reaching genre of Hollywood films, Film Noir. Our first week we will watch and discuss films featuring “dangerous women” or “femme fatales” of classic Hollywood Film Noir. For the second week, we will focus on Noir’s use of place by viewing classic Films Noir set in the city of Los Angeles. We will be watching films by Alfred Hitchcock, Fritz Lang, Billy Wilder, and Jacques Tourneur, among others. Some of the viewings will include *Niagara* with Marilyn Monroe, Hitchcock’s *Vertigo*, Orson Welles’ *The Lady from Shanghai* (starring his soon-to-be ex-wife Rita Hayworth), and the bizarre and popular retelling of the Medea legend, *Leave Her to Heaven*, starring Gene Tierney. Requirements will include mandatory attendance, short commentaries on each film upon which we will base our class discussions, as well as a final 5-7 page paper. All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” or “W” courses. If you have any questions, please do not hesitate to email me at c.judd@miami.edu.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

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

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

In this course, we will focus on the genres of epic and tragedy ranging in chronological contexts from ancient Greece to early modern England. We will begin by reading Greek and Roman epics, including selections from *The Iliad* and *The Aeneid* as well as all of *The Odyssey*. Subsequently, we will turn our attention to an examination of the Attic tragedies *Agamemnon*, *Oedipus Rex*, and *Medea*. After this overview of classical literature, we will consider epic and tragedy from the perspective of Dante's *Inferno* and Shakespeare's *Hamlet* respectively. Throughout the course, our primary emphasis will be the literary texts themselves. Additionally, however, we will discuss the social, cultural, and historical forces influencing the production, reproduction, and dissemination of each work. The issues we will analyze include differing concepts of gender, class, and race; conflicting philosophical and religious belief systems; emerging notions of personal and national identity; and changing ideological functions of epic and tragedy.

Information: Mandatory attendance and ardent class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, and final exam.

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

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section O, TR 9:30-10:45

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

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

CREATIVE WRITING

ENG 209

TBA

Section B, MWF 9:05-9:55
Section C, MWF 10:10-11:00
Section D, MWF 11:15-12:05
Section E, MWF 12:20-1:10
Section G, MWF 2:30-3:20

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

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

CREATIVE WRITING

ENG 209

Peter Schmitt

Section F, MWF 1:25-2:15

An introductory course in the writing of original poems, short fiction, and critical responses to multilingual prose and poetry. Emphasis is on realist poems and stories, as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting. Because one cannot become a writer before being a reader first, we will consider, in close detail, a number of exemplary works from multiple cultural traditions, both contemporary and earlier. When composing poems, students can anticipate trying their hand at dramatic monologues, elegies, childhood studies, and forms including syllabics, blank verse, sonnets, and sestinas. For short fiction, writers will take on the development of rounded characters as distinguished from types; focus on dialogue; and build narratives from news sources, family histories, and multiple points of view. Original student compositions will be discussed by the class in workshop format. Frequent in-class writing exercises can also be expected.

Requirements: Two original poems; two original short stories; one prose response to a multilingual work of fiction; one review of a collection of multilingual fiction or poetry; and one portfolio at semester’s end collecting all submitted work, including revisions.

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

CREATIVE WRITING

ENG 209

Mia Leonin

Section Q, TR 12:30-1:45

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

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

CREATIVE WRITING: WRITING BETWEEN WORLDS

ENG 209

Mia Leonin

Section S, TR 3:30-4:45

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

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

LITERARY THEMES AND TOPICS: Gender and Creativity in Literature

ENG 210/WGS 350 (combined course)

Kathryn Freeman

Section Q, TR 12:30-1:45

This course surveys writers from the Middle Ages to the present whose works bring together concerns of gender and creativity that may reflect or shape their historical contexts. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will examine a literary legacy that variously contributes to and challenges established historical categories.

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

Texts (tentative):

Norton *Anthology of Literature by Women: The Traditions in English* (2 vols)

Mary Shelley's *Frankenstein* (Norton, [1818 ed])

Supplementary packet of other works available via Blackboard

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

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

**ENG 210
Elizabeth Oldman**

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

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

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

**LITERARY THEMES AND TOPICS:
War and the Fashioning Of Gender**

**ENG 210/WGS 350 (combined course)
Elizabeth Oldman**

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

This course examines war and retreat from war as gendering activities which serves to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of “manhood.” More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

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

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section D, MWF 11:15-12:05

Section G, MWF 2:30-3:20

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 primary epic, medieval romance, Chaucerian tale, Shakespearean tragedy, Miltonic secondary 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. Information: Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, and final exam.

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

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section E, MWF 12:20-1:10

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

Requirements: Three essays, equally weighted.

ENGLISH LITERATURE II

ENG 212

Eugene Clasby

Section Q, TR 12:30-1:45

A survey of British literature from the late eighteenth century to the present. The course will focus on major literary movements and on their historical and social contexts. Readings will include works by such authors as Wordsworth, Keats, Shelley, Tennyson, Coleridge, Yeats, Woolf, Joyce, and Auden.

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

Text: *The Norton Anthology of British Literature*, Volume Two (8th Edition)

AMERICAN LITERATURE I

ENG 213/AMS 322 (combined course)

Anne Schmalstig

Section B, MWF 9:05 – 9:55

This course is a survey of American literature from its beginnings to 1865. We will start with narratives of contact and cultural exchange in early colonial settlement, and will examine genres such as oral literature, diaries, poetry, essays, short stories, and novels. The material covered in the course should enhance your enjoyment and comprehension of American literature by improving your critical reading and writing skills, as well as help us develop an understanding of how American identity has evolved since its earliest articulations. We will read works from such authors as Anne Bradstreet, John Winthrop, Benjamin Franklin, Phillis Wheatley, Ralph Waldo Emerson, Henry David Thoreau, Sojourner Truth, Frederick Douglass, Nathaniel Hawthorne, Edgar Allen Poe, Walt Whitman, and Emily Dickinson. We will discuss these works with particular attention to how the intersections of race, class, gender, ethnicity, and sexual identity shape a continually evolving understanding of what it means to be “American.”

Requirements: Assignments may include weekly reflections, two essays, and a final examination.

Texts: Robert S. Levine, ed., *The Norton Anthology of American Literature*, Vol. 1: Beginnings to 1865. Additional works will be made available on Blackboard.

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

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Joel Nickels

Section R, TR 2:00-3:15

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,” Ralph Ellison’s *Invisible Man*, Thomas Pynchon’s *The Crying of Lot 49*, Ursula K. Le Guin’s *The Dispossessed*, and poems by William Carlos Williams, T. S. Eliot, Gwendolyn Brooks, Adrienne Rich, Bob Kaufman and Allen Ginsberg.

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

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Peter Schmitt

Section C, MWF 10:10-11:00

Section H, MW 3:35-4:50

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

Requirements: Three take-home essays, equally weighted.

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

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215/WGS 320 (combined course)

Tassie Gwilliam

Section H, MW 3:35-4:50

This course will trace an alternative literary history—that of women writing in English—from the middle ages to the twenty-first century. Across this expanse of time, we will look at women’s writing not simply to see reflections of women’s lives in different eras, but to experience the work of a number of unique imaginations looking inwards and outwards. Beginning with *Bisclavret*, the medieval werewolf tale by Marie de France, and continuing with poets of the Renaissance, including Queen Elizabeth herself, we will consider women’s contributions to major genres and debates in a period of literary experimentation. We will go on to read poems and a short novel by Aphra Behn, the first professional woman writer in English; feminist essays by Mary Astell and Mary Wollstonecraft (and, later, Virginia Woolf); novellas by Eliza Haywood and Jane Austen; Charlotte Bronte’s *Jane Eyre*; poems by Emily Dickinson, Elizabeth Barrett Browning, and Christina Rossetti; and a wide range of poetry and stories from the late twentieth and early twenty-first centuries.

Requirements: Attendance and informed participation in discussion; two 5-7 page essays, with required revision; several short (paragraph-length) essays; occasional in-class writing assignments; and a final (cumulative) exam.

ENG 215 is combined with WGS 320. Must be taken as ENG 215 for English credit.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Section F, MWF 1:25-2:15

Section G, MWF 2:30-3:20

Section T, TR 5:00-6:15

If you are enrolling in ENG 219 in order to fulfill a requirement for the Creative Writing minor, you should choose ENG 219 F or G if you prefer to concentrate on fiction. You should choose ENG 219 T if you prefer to concentrate on poetry. When you go on to take ENG 391 in a later semester, you should enroll in the fiction section of ENG 391 if you take a fiction section of ENG 219; similarly, you should enroll in the poetry section of ENG 391 if you take a poetry section of ENG 219.

Prerequisite: ENG 209 or permission of the instructor. May not be taken concurrently with another creative writing workshop.

N.B. Students who enrolled in UM before Fall 2016 may follow either the new requirements or the old requirements for the Creative Writing minor. See page 5 of this booklet.

ADVANCED PROFESSIONAL COMMUNICATION

ENG 230

Danielle Houck

Section H, MW 3:35-4:50

Section J, MW 5:00-6:15

Kimberly McGrath-Moreira

Section P, TR 11:00-12:15

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

AFRICAN AMERICAN LITERATURE

ENG 260/AAS 290 (combined course)

Anthony Barthelemy

Section C, MWF 10:10-11:00

This semester we will look at some classics from the African American literary canon that are still provocative and relevant today. Issues to be discussed include artistic and political responses to racism and racial oppression, gender and sexual identity, family and family life, economics and racial uplift. Works will include Richard Wright's *12 Million Black Voices*, Frederick Douglass' *Narrative of the Life of an American Slave*, Nella Larson's *Passing*, Ernest Gaines' *A Lesson Before Dying*, Lorraine Hansberry's *A Raisin in the Sun*, August Wilson's *Fences*, and selected poems of Langston Hughes and Gwendolyn Brooks.

Requirements: Each student will write 2 short papers 500 words in length and one longer research paper 1250-1750 words. There will be a midterm and final examination.

ENG 260 is combined with AAS 290. Must be taken as ENG 260 for credit in English.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Section F, MWF 1:25-2:15

Section G, MWF 2:30-3:20

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

Prerequisite: This class is open to students who have taken ENG 209 OR who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another Creative Writing workshop.

BEGINNING POETRY WORKSHOP

ENG 292/219 (combined course)

Mia Leonin

Section T, TR 5:00-6:15

In ENG 219/292, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own. This writing-intensive course meets requirements for creative writing majors and minors.

Prerequisite: This class is open to students who have taken ENG 209 OR who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another Creative Writing workshop.

Fall 2018

ADVANCED COMPOSITION:
ENG 306 Sista' Soul Food: Black Women, Food and Power

Rachel Panton

Section E, MWF 12:20-1:10

From slavery until today Black American women have not only served as herbalists and healers but have transmitted culture through food in the fields, in their homes, in their communities, in their churches and in other religious organizations. Through our readings and writings in this course, we will explore the historical, socio-economic and political spaces of Black American women and food, and how these contexts have helped to affect self- definition, black feminist social consciousness and personal identity.

EARLY CELTIC LITERATURE

ENG 316
Thomas Goodmann

Section P, TR 11:00-12:15

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

“Have these stories written down on poets’ tablets in refined language, so that the hearing of them will provide entertainment for the lords and commons of later times.” --*Tales of the Elders of Ireland* (12th century)

In this course, we will study in translation from Irish, Welsh, and Latin a variety of lyric poetry, warrior tales of Cúchulainn and of Fionn mac Cumhaill (Finn MacCool), voyage tales, vision tales, mythological tales, saints’ lives, and historical writing. Welsh sources will feature the *Mabinogion*, the poetry of Dafydd ap Gwilym, and of Gwerful Mechain, and travel accounts by Gerald of Wales. We’ll focus primarily on the regions of Ireland, Scotland and Wales, studying briefly the history of the Celts in Europe, a few elements of Old Irish and of Old and Middle Welsh, along with ogham script. We’ll also chart the far-reaching influence of Celtic storytelling on the romance literature of medieval and post-medieval Europe, especially in the work of Chrétien de Troyes and Marie de France, and in Middle English works such as *Sir Orfeo* and *Sir Gawain and the Green Knight*. Near the end of the course, we’ll look forward to the Celtic Revival, or Celtic Twilight, especially represented in the 19th and 20th centuries by Lady Gregory, W. B. Yeats, J. B. Synge, and others.

Requirements: Course members will write short responses for our meetings; two formal essays and a revision, along with a short satire or imitation of Celtic-style storytelling; and two examinations. All interested are welcome to contact me: tgoodmann@miami.edu. My office is in Ashe 413.

Likely Texts: (please contact me for the final text order)

The Celts: A Very Short Introduction, Barry Cunliffe (Oxford 2003)
The Tain. Trans. Kinsella. (Oxford 2002)
Tales of the Elders of Ireland. Trans. Dooley and Roe. (Oxford 1999)
The Vision of Mac Conglinne. Trans. Preston-Matto (Syracuse 2010)
The Mabinogion. Trans. Sioned Davies. (Oxford 2008)
Sir Gawain and the Green Knight (Edition TBD, likely Burrow, ed.; Penguin 1972)
Sir Orfeo (free online text)

We’ll read selections (provided in class and online) from the *Voyage of Saint Brendan*, the “Letter” of Saint Patrick, the life of Saint Brigit, Adomnan’s *Life of Saint Columba*.

MAJOR EUROPEAN NOVELISTS

ENG 325

Tassie Gwilliam

Section E, MWF 12:20-1:10

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

In this discussion-based course, beginning with a deeply cynical portrayal of aristocratic sexual machinations just before the French Revolution and ending with Dostoevsky's great crime novel, we will look at novels (and some stories) from across Europe that respond to the social, economic, political, and moral upheavals of the era from 1782 to 1866. We will focus in particular on the representation of individual psychology in the context of historical change and we will highlight the various strategies and disparate forms of the works.

Texts: Note that all these books, with the exception of *Emma*, will be read **in translation**; therefore I am asking that you buy only these editions* so we are all reading the same book. Warning: In many cases Kindle and other electronic editions will be from translations that are not satisfactory.

*Laclos, *Dangerous Liaisons* (Penguin 978-0140449570) (note: **don't**

buy the Kindle ed. on Amazon; you'll get a bad translation)

Austen, *Emma* (Oxford 978-0199535521 but any edition ok)

Sand, *The Marquise* (posted on Blackboard)

*Balzac, *Old Goriot* (Penguin 978-0140440171)

*Dostoyevsky, *Crime and Punishment* (Norton 978-0393956238)

Requirements: Attendance and informed participation in discussion; two 1500-word page essays, one with required revision; several short (paragraph-length) essays; occasional in-class writing assignments; and a final (cumulative) exam. We will read, on average, 150 pages per week; the course will require a commitment to keeping up with the reading.

LEGAL WRITING

ENG 331

Charlotte Rogers

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

What do Chief Justice John G. Roberts, Jr., Justice Ruth Bader Ginsburg and Justice Samuel Alito, Attorney Gerry Spence and other lawyers, Editor and Entrepreneur Bryan A. Garner, law students, and English 331 students share in common? Each can--and does—write and win arguments. In English 331, Legal Writing, students critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in "moving" the audience, and apply principles they discover. Sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, role playing, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, students then apply skills to develop their writing and reading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

CARIBBEAN LITERATURE

ENG 361

Patricia Saunders

Section P, TR 11:00-12:15

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

The Caribbean region encompasses an array of political, social, and historical foundations inspired by colonialism in the New World. This course will offer students the opportunity to explore the political and cultural landscapes represented in the works of writers in the Caribbean region. We will engage concerns that emerged in the West Indies during colonial occupation as well as Caribbean literature written during the post-independence periods. Through lectures, readings, films, discussions and assignments we will examine constructions of history, identity, gender and nationalism in Caribbean literatures. Though the emphasis of the course will be Caribbean Literatures in English, we will also read texts in Spanish and English simultaneously as well as texts in English translated from Spanish and French. We will also view films based on some of the novels we will read in the course.

MODERN DRAMA

ENG 375

Frank Stringfellow

Section E, MWF 12:20-1:10

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

The modern theatre, dating from the 1870's to the 1940's, produced dramas of stunning originality and depth that continue to hold the stage—and readers' attention—up to the present day. English 375 will focus on major dramatists of this era, from Henrik Ibsen to Eugene O'Neill, and will also serve as an introduction to the drama, 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, and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social and ethical problems of middle-class life—problems such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*, the source of the musical *My Fair Lady*; Brecht's *Mother Courage*, perhaps the greatest of all antiwar plays; and O'Neill's harrowing family drama, *Long Day's Journey into Night*.

Requirements: Class attendance and participation; occasional short writing assignments, including in-class writing; two essays, with a minimum range of 1300–1750 words each, and a required revision of the first essay; and a final exam.

Fall 2018

**LITERATURE & POPULAR CULTURE:
Femme Fatales of Hollywood Films 1940-1960**

ENG 388/AMS 327/WGS 350 (combined course)

Catherine Judd

Section T, TR 5:00-6:15

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

In this course we will study films featuring “dangerous women” or “femme fatales” of Classic American Film Noir. Our viewing list may include Fritz Lang’s *Scarlet Street* (1945); John M. Stahl’s *Leave Her to Heaven* (1945); Jacques Tourneur’s *Out of the Past* (1947); Joseph Lewis’ *Gun Crazy* (1949); Fritz Lang’s *Rancho Notorious* (1953); Henry Hathaway’s *Niagara* (1953); Sam Fuller’s *Pickup on South Street* (1953); Alfred Hitchcock’s *Vertigo* (1958); Raoul Walsh’s *The Revolt of Mamie Stover* (1956).

Requirements: Class attendance and participation; completion of assignments, 2 5-7 page papers, midterm, and final.

ENG 388 is combined with AMS 327 and WGS 350. Must be taken as ENG 388 for English credit.

INTERMEDIATE FICTION WORKSHOP

ENG 390/391 (combined course)

Amina Gautier

Section R, TR 2:00-3:15

This workshop will look at the construction of effective contemporary stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other’s own sense of story. Students are expected to generate 20-30 pages of new writing and to complete one revision of a full-length story. In addition, each student may be expected to discuss writing from a reflective and critical perspective in the form of an annotated bibliography, close reading, essay, presentation, response paper, review, or some other form determined by the instructor. Topics may include an element of craft (i.e., balancing story with flashback), a narrative strategy (such as the unreliable narrator) or an exploration of a particular writer, group of writers, or writing school. This course meets requirements for creative writing majors and minors.

Prerequisite: ENG 290/219 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

INTERMEDIATE POETRY WORKSHOP

ENG 392/391

Jaswinder Bolina (combined course)

Section Q, TR 12:30-1:45

In ENG 392/391, our aim is to help each of you continue the development of your skills as poets. This means we’ll be doing a lot of reading, writing, and revising during the semester. We’ll spend much of our time in the detailed discussion of your original creative work. We’ll also read books of poetry by a diverse array of contemporary writers to gain a better understanding of the different kinds of poetry being published today. You will learn the state of the art and you will contribute to its continuing evolution as an engaged and active artist.

Prerequisite: ENG 292/219 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

**SPECIAL TOPICS:
Modern African Literature and Film**

**ENG 396/AAS 390 (combined course)
Brenna Munro**

Section H, MW 3:35-4:50

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

This class will give students an introduction to the amazing range of modern African literature and film, an archive that is often politically engaged, but also stylistically varied and experimental. We will begin with some important foundational figures, such as Senegalese film-maker and novelist Ousmane Sembene, Nigerian Chinua Achebe, Zimbabwean Yvonne Vera, and Egyptian Nobel-winner Naguib Mahfouz. The class will then focus on contemporary works, such as Abderrahmane Sissako's beautiful film *Timbuktu* (2014), about ordinary people in Mali resisting the take-over of their city by fundamentalist extremists, and South African John Trengove's *The Wound/Inxeba* (2017), which looks at gay identity in the context of Xhosa traditions for teenage boys—and we will learn about the controversies that both films have produced. We will also read and discuss Ben Okri's magical realism, Nnedi Okorafor's Afrofuturist science fiction, Koleka Putuma's slam poetry, and I. Igoni Barret's satirical revision of Kafka's *Metamorphosis*, *Blackass* (2015), in which a young man in Lagos wakes up to discover that he has become a white man. Finally, we will analyze how African writers are using the internet to transform how they access and distribute literature, and to invent new ways of writing, such as Teju Cole's twitter stories, and the "ICC Witness Project" on tumblr, in which hundreds of Kenyan writers anonymously contributed poems in the voices of witnesses whose were prevented from speaking at an important political trial. We will of course also be building students' ability to talk and write in persuasive and coherent ways about written and cinematic works; the class will involve regular short writing assignments, several short papers, and a final paper with revision.

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

CREATIVE WRITING (PROSE FICTION)

**ENG 404
Amina Gautier**

Section P, TR 11:00-12:15

Work toward professional standards primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of class by instructor.

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

ADVANCED POETRY WORKSHOP

**ENG 406
Maureen Seaton**

Section T, TR 5:00-6:15

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions while studying the work of Kaveh Akbar, Claudia Rankine, Neil de la Flor, Yoko Ono, and others. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop skills necessary to advance in the craft. A final portfolio is due at semester's end.

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

**AUTOBIOGRAPHY:
Tapping Memories of Childhood and Young Adulthood**

ENG 408

Chantel Acevedo

Section R, TR 2:00-3:15

This course is designed for advanced Creative Writing students who are interested in writing for and/or about childhood. Children's literature has captured the attention of a broad swath of readers, and we will discuss why this is so. Students will generate ideas for work that taps into and uses memories of childhood and adulthood, and will be expected to write in this vein. Through lectures, discussion, and assigned readings, students will explore formal writing techniques, and acquire a deeper understanding of scene, characterization, and plot development. Rigorous revision is expected, as is participation in a workshop format, where work-in-progress is to be shared. Students can expect to participate in a ten-minute Craft Talk.

CHAUCER

ENG 420

Eugene Clasby

Section R, TR 2:00-3:15

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

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

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

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

SHAKESPEARE: THE EARLY PLAYS

ENG 430

Pamela Hammons

Section O, TR 9:30-10:45

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 leadership, and how does it relate to particular notions of masculinity and sexuality? To what extent do Shakespeare's portraits of leaders 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, race, and religion 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?

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section O, TR 9:30-10:45

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

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. This course focuses on the engagement of early nineteenth century British texts in the upheavals characterizing the revolutionary era. We will explore the ways notions of nation, race, gender, selfhood, genre, and creativity are variously re-conceptualized 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, S.T. Coleridge, and Mary Robinson.

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

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

AMERICAN LITERATURE: 1865-1914

Narratives of Upheaval in US Literature, 1865–1914

ENG 483/AMS 401 (combined course)

John Funchion

Section Q, TR 12:30-1:45

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

Much like our own time, the late nineteenth and early twentieth centuries were plagued by economic and political polarization. With each succeeding financial “panic,” national unrest intensified and the gap between wealthy Robber Barons and day laborers widened. Race riots also broke out in the southern states in response to Jim Crow laws and other forms of racial oppression. During this same period of time, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionist passions of the period. In this course, we will examine the various ways that late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and consider whether literary movements like “realism” and “naturalism” challenged or merely reinforced the economic and social inequities of this era. In addition to reading some short sociological, legal, and political documents, we will read literary works by authors such as Edward Bellamy, Charles Chesnut, Stephen Crane, Theodore Dreiser, Charlotte Perkins Gillman, Frances E.W. Harper, Henry James, and Jack London.

ENG 483 is combined with AMS 401. Must be taken as ENG 483 for English credit.

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

ENG 491

Frank Stringfellow

Section D, MWF 11:15-12:05

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

Anna Karenina (1875–77), the second of Tolstoy’s two great realist novels, and *The Brothers Karamazov* (1879–80), Dostoyevsky’s final novel, appeared at almost the same time, serialized in the same literary journal, and stand today as two of the 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, a criminal investigation, and a 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*.

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

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

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

SPECIAL TOPICS:

Escaping Paradise: Artists Re-Imagining the Caribbean

ENG 495/AAS 390 (combined course)

Patricia Saunders

Section Q, TR 12:30-1:45

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

Ours is an increasingly "visual" culture and our understanding of the world is shaped largely by what we see rather than what we know. From images captured on cell phones and broadcast via the Internet, to the shine or "bling" produced by the video-lights, fashion, and adornment, there are a growing number of avenues to visibility. Arguably there are parts of the world that are so "hyper-visualized" that viewers no longer "see" the complex realities that make up the social and cultural landscapes of these places. This course will focus on one such space: the Caribbean region. Through our analysis of texts (films, novels, art installations, essays) we will examine the extent to which these increased opportunities and mediums for visual accessibility provide us with productive ways to respond to the following questions:

Is all visibility valuable in the same way, particularly when subjects exposed to the glare of the "gaze" cannot participate in adjusting the filter, so to speak? Are viewers actually seeing the composition of the social and cultural portraits as critical of the "larger" picture? Do the consumer goods and the status they represent effectively blur the connection between the image/individual and the viewer? In other words, under the barrage of visual images now available, how do we (as viewers) see the trees through the forest?

ENG 495 is combined with AAS 390. Must be taken as ENG 495 for credit in English.

SENIOR THESIS I

ENG 497

This course is for students who are writing a senior thesis in either literature or creative writing under the direction of a faculty thesis advisor. Students may not register for this course unless a faculty thesis advisor has first agreed to supervise their thesis. With approval of the director of undergraduate studies, a section of ENG 497 will then be opened for the student. Students who are writing a six-credit thesis in partial fulfillment of the requirements for Departmental Honors in English will normally register for ENG 497 in the first semester of their senior year, followed by ENG 498 in the second semester.

Prerequisite: Senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.

SENIOR THESIS II

ENG 498

This course is the continuation of ENG 497 for students who are writing a six-credit senior thesis in literature or creative writing.

Prerequisite: ENG 497; senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.