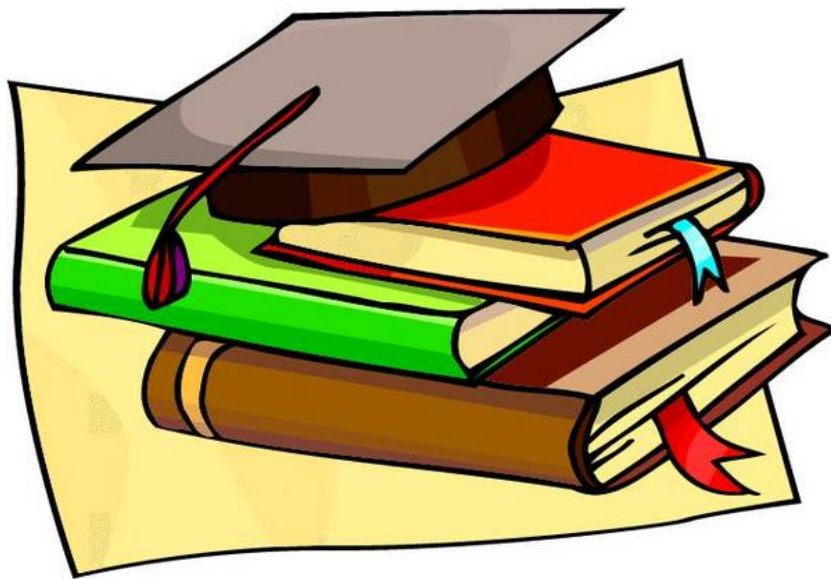


*SPRING 2008*

*Undergraduate  
Course Description Booklet*



*English Department  
University of Miami*

If you have any questions, please visit the English department located in the Ashe building, Room 321.

305-284-2182

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

**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:  
Monday, October 29th – Friday, November 16<sup>th</sup>**

To make an advising appointment, go to [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising). That website will list all English Department faculty members who are doing 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 new advising website is currently being set up, and it should be available for you to use by Tuesday, October 23, 2007. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

It's best if you print out a copy of your Academic Curriculum Evaluation (ACE) on myUM and take it to your advising appointment. 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 receive 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, November 5th**

All English Department courses at the 200-level and above (except Eng 208) are designated as “Writing” (“W”) courses. If you complete a major or minor in English, you automatically fulfill your writing requirement.

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

The following courses offered in Spring 2008 satisfy the English literature major requirement for a course in literature before 1700: 311 Q, 319 D, 386 J, 396 A, 431 O, 434 R, and 490 P.

The following courses offered in Spring 2008 satisfy the English literature major requirement for a course in literature between 1700 and 1900: 372 Q, 440 R, 451P, 455 O, and 482 S.

The following courses offered in Spring 2008 satisfy the English literature major requirement for a course in 20th-century literature: 340 C, 360 T, 365 F, 383 F, 397 D, 465 E, 470 C, 488 E, 495 B, and 496 Q.

**HONORS COURSES:**

202 E, 210 GH, 434 R, 498 01, 499 01,

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

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

AFRICANA STUDIES: 340 C, 360 T, 488 E, 496 Q

AMERICAN STUDIES: all 213's, all 214's, 482 S

JUDAIC STUDIES: 365 F, 397 D

LATIN AMERICAN STUDIES: 210 B, 488 E, 496 Q

WOMEN'S & GENDER STUDIES: 215 O, 360 T, 372 Q, 488 E, 490 P, 495 B

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

*For credit in the major or minor, students must enroll via English.*

AMERICAN STUDIES: 210 B

CLASSICS: 311 Q, 396 A

**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 student must take at least one 400-level *literature* course.

## **THE MAJOR IN ENGLISH**

Students majoring in English must meet the requirements for one of the four tracks described below: English literature, creative writing, the women's literature concentration, or the concentration in British literary history. 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**

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261.
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 20th-century literature.
3. Three more English courses numbered 200 or above.

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

1. ENG 209.
2. Choose one of the following workshop tracks:  
  
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.
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.

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

**Workshop Requirements**

- 1. Either 290 or 292**                      Beginning Fiction Workshop/Beginning Poetry Workshop

**Prerequisites:** Admission to the Creative Writing Major via writing sample or permission of the instructor.

- 2. Either 390 or 392**                      Intermediate Fiction Workshop/Intermediate Poetry Workshop

**Prerequisites:** 290/292 or permission of the instructor.

- 3. Two of the Following: 404/406/408**    Advanced Fiction Workshop/Advanced Poetry Workshop/Autobiography

**Prerequisites:** 390/392 or permission of the instructor.

**Literature Requirements**

- 4. Two of the following 200 level literature courses:**  
201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261
- 5. 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.**

**30 credits total**

## **WOMEN'S LITERATURE CONCENTRATION**

Students considering this concentration may want to take a special Women's & Gender Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. English 215 and two of the following: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261.
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 20th-century literature.
3. Two more English courses numbered 200 or above.
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 215) cross-listed with Women's & Gender Studies.

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## **CONCENTRATION IN BRITISH LITERARY HISTORY**

1. English 211 and 212.
2. Eight courses numbered 300 or higher with at least four at the 400-level:
  - One course on Shakespeare.
  - One course on history of criticism or literary theory.
  - Two additional courses in British literature (or a combination of British and other literatures ) before 1700.
  - Two additional courses in British literature (or a combination of British and other literatures) between 1700-1900.
  - Two electives.
3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with departmental advisor.

### **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 and is graded by the thesis director and a second reader. 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. 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 (or requirement 5, for students entering the University of Miami in Fall 2007 or later).
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 go to the English Department web site at [www.as.miami.edu/english](http://www.as.miami.edu/english) and click on "Undergraduate Programs."

### **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. And if you want to write a Senior Thesis in literature, read "The Honors Thesis in Literature: Some Advice for Students" on the next page.

## 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 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.

### THE THESIS

In the second semester of your senior year, you register for English 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 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).



## **INTERSESSION January 2008**

### **POETRY OF THE MODERN WORLD**

**ENG 595**

**Robert Casillo**

**Section 82, Special Days and Times**

**Jan. 2-4, W-F 8:00-2:00**

**Jan. 7, Mon., 8:00-2:00**

**Jan. 8-9, TW 8:00-3:00**

**Jan. 10, Thurs., 8:00-2:30**

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

This course will study the works of six major British and American poets: Gerard Manley Hopkins, Thomas Hardy, William Butler Yeats, Robert Frost, T.S. Eliot, and Ezra Pound. We will examine these poets both thematically and analytically while exploring the similarities and differences among them. Not only will students acquire the art of the close reading of poetry, but they will be encouraged to understand these poets in relation to the larger aesthetic, psychological, social, political, moral and religious issues of the modern world.

This course should hold a special attraction for those who wish to learn how to read challenging poems through a close study of the logic and rhetoric of expression; to increase their appreciation of the English language and its vast expressive potential; to expand their knowledge of the twentieth century as it has been seen through the eyes of some of its most intelligent and sensitive observers; to enlarge their emotional and intellectual awareness of the conditions of their own lives, and to achieve a deepened comprehension of their own time in several critical realms, including the arts, society and politics.

A term paper will be due six to eight weeks after Intersession 2008.

### **PROFESSIONAL WRITING WORKSHOP**

**ENG 595**

**Lester Goran**

**Section 81, Special Days and Times**

**January 7-11, M-F 9:00am-5:00pm**

A course with emphasis on publication, both fiction and non-fiction. An examination of the marketing strategies involving manuscript preparation, finding an agent and publisher, and developing habits of thought ensuring good material will find an audience.

**Requirements:** No tests. Grade based on an article or short story to be turned in for credit three weeks after end of class. Diagnostic writing considered in class.

## **SPRING 2008**

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Robert Healy**

**Section B, MWF 9:05-9:55**  
**Section C, MWF 10:10-11:00**

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 *Othello* 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 defining ideological functions of epic and tragedy.

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

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

**Prerequisite:** ENG 106 or equivalent.

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Tom Lolis**

**Section D, MWF 11:15-12:05**  
**Section E, MWF 12:20-1:10**  
**Section F, MWF 1:25-2:15**

This course serves as an introduction to classic works of world literature, and focuses on a selection of texts spanning from ancient Greece to seventeenth century Europe. Throughout the semester, we will continuously question the nature of canonicity, and will thus engage in comparative readings of time-honored masterpieces and more recently recovered texts. Additionally, we will focus on texts that exemplify what Lee Irwin has come to call "world-building," that is to say, texts that create new, visionary worlds fashioned out of pre-existing cultural and historical material. In examining the ways in which poets and writers recreate the world, we will call into question the subjective nature of critical interpretation as we also evaluate our ability to reconcile another's vision of the world with our own.

**Course Requirements:** Mandatory attendance and class participation, quizzes and in-class writings, two papers, midterm, final exam.

**Required texts and materials:**

*Norton Anthology of World Literature*, 2<sup>nd</sup> Edition  
*The Blazing World and Other Writings*, Margaret Cavendish  
*The Tempest*, William Shakespeare  
*The MLA Handbook* or similar guide

**Prerequisite:** ENG 106 or equivalent.

## **SPRING 2008**

### **WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Robert Casillo**

**Section N, TR 8:00 – 9:15**

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., 7<sup>th</sup> Edition

**Prerequisite:** ENG 106 or equivalent.

### **WORLD LITERARY MASTERPIECES II**

**ENG 202**

**Nader Elhefnawy**

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

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

This is a survey course in western literature, covering the period from roughly 1650 to the twentieth century, aimed at providing a broad understanding of the currents within it during this period, as well as a number of its essential authors and works, including Swift, Goethe, Flaubert, Dostoyevsky and Kafka.

**Prerequisite:** ENG 106 or equivalent.

### **WORLD LITERARY MASTERPIECES II**

**ENG 202 (HONORS)**

**Frank Stringfellow**

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

A study of representative Western masterworks from the seventeenth through the twentieth centuries, ranging from LaRocheffoucauld's cynical maxims about human behavior to Akhmatova's and Borowski's descriptions of the Soviet purges and the Nazi death camps. Other works to be studied include, tentatively, La Fayette, *The Princess of Clèves*; Voltaire, *Candide*; Ibsen, *Hedda Gabler*; Kafka, *The Metamorphosis*; Borges, "The Garden of Forking Paths"; and lyrics by such poets as Wordsworth, Keats, Rilke, and Adrienne Rich. For comparison, we will read one non-Western work: the early twentieth-century Japanese novel *Kokoro* by Soseki. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works.

**Requirements:** Class attendance and participation; frequent short writing assignments, some of them done in class; one essay of about 1500 words and a longer final project; a midterm; and a final exam.

**Prerequisite:** ENG 106 or equivalent.

## **SPRING 2008**

### **WORLD LITERARY MASTERPIECES II**

**ENG 202**

**Eugene Arva**

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

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

This course surveys some of the most prominent literary productions of the past four centuries, starting with Chinese vernacular literature and the age of European Enlightenment, and finishing with twentieth-century postcolonial literature. Selections will cover various literary genres, including the satirical novel (Wu Ch'eng-en, Voltaire), drama (Molière, Ibsen, Pirandello, Soyinka), and short fiction (Joyce, Kafka, Borges, Lessing, Jun'ichirō, El Saadawi). Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. Classes will consist mainly of lectures, discussions, and individual presentations on topics chosen by the students.

**Text:** *The Norton Anthology of World Literature*, Volumes D, E, and F.

**Requirements:** Regular class attendance and active in-class participation; contributions to the Blackboard discussion forums (online); an oral presentation; two five-page essays; a midterm and a final examination.

**Prerequisite:** ENG 106 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**Diane Larson**

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

An introductory course for creative writing. Analysis and writing of short stories, poems and non-fiction.

**Prerequisite:** ENG 105 or equivalent.

### **CREATIVE WRITING**

**Eng 209**

**Laurel Smith**

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

This multi-genre introductory course is designed to introduce beginning writers to the creative process and artistic expression through the medium of language. Throughout the course, we will be reading works by contemporary writers of fiction and poetry. We will respond to these texts in terms of form and craft. Students will have the opportunity to experiment with techniques through short writing exercises and longer creative projects. Each writer will receive constructive feedback through a combination of whole-class and small group workshops. Though most of the course will focus on fiction and poetry, near the end of the semester students will have the chance to examine an additional genre or form of creative writing--flash fiction, memoir, drama, spoken word poetry, etc. Students may use this as an opportunity to collaborate with classmates, or to delve independently into a topic of interest. Evaluation for this course will be based largely upon a final portfolio demonstrating the writer's "best work" of the semester. However, because much of the value of the course is derived from discussion, student participation and attendance will also be a major component in determining the writer's overall performance.

**Prerequisite:** ENG 105 or equivalent.

## **SPRING 2008**

### **CREATIVE WRITING**

**ENG 209**

**Daniel Moctezuma**

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

This course is designed to teach fundamentals of creative writing, with equal focus on fiction, poetry, and a third form. This class will utilize the workshop process in addition to class discussions relating to craft and to the works of distinguished authors. Students will be expected to complete weekly assignments, some of which will be used to create a portfolio that will be turned in at the end of the semester.

**Prerequisite:** ENG 105 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**Joan Varini**

**Section E, MWF 12:20 – 1:10**

*Anyone can be an artist.* – Yoko Ono

Everyone has a unique perspective, and in this introductory course to creative writing we will explore many literary mediums for self-expression. Within this course there will be a section on fiction writing, the heart structure and voice of a story. But a greater emphasis will be on the vision, sound, rhythm and form of poetry. Poetry has a vast range of forms from the classics to the avant-garde. This course will introduce a wide array of poetic possibilities such as VISPO (visual poetry), performance poetry and book art. This course will arm its participants with the lethal power of written voice, a foundation for translating our inner landscape into a literary universe of verbal possibilities.

**Prerequisite:** ENG 105 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**A. Manette Ansay**

**Section KY, Wed., 6:25 – 8:55pm**

This course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While our primary focus will be student-generated writing, we will also read and discuss published stories, poems and creative works by contemporary writers. Additional requirements will include:

- annotations and creative exercises
- a fully developed short story (7-12 pages) *or* 3 flash fictions
- a selection of poems in different forms and/or styles
- a creative project in one additional genre (such as play-writing, performance poetry, memoir, etc.) to be determined by the interests of our visiting TAs\*
- a final portfolio consisting of your best revised work *in two or more genres* (12-20 pages)

\* This section of 209 is fortunate to have, as teaching assistants, several UM grad students who are currently enrolled in the M.F.A. in Creative Writing Program and who will be teaching Creative Writing themselves next year. The TAs will be present throughout the semester, will each lead a scheduled discussion and/or writing exercise, and will help to facilitate the workshop portion of each class, which is usually the second half of the allotted time and done in small groups. It is hoped that the presence of the TAs in the class will enrich the undergraduate experience and continue to build a community of writers at UM.

**Required Text:** *Imaginative Writing* by Janet Burroway.

**Prerequisite:** ENG 105 or equivalent.

## **SPRING 2008**

### **CREATIVE WRITING**

**ENG 209**

**Mia Leonin**

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

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 as they pertain to each genre. 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. English 209 begins with poetry writing and moves to prose poetry, flash fiction, and short fiction.

**Prerequisite:** ENG 105 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**Victor Garcia**

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

An introductory course for creative writing. Analysis and writing of short stories, poems and non-fiction.

**Prerequisite:** ENG 105 or equivalent.

### **CREATIVE WRITING**

**ENG 209**

**Vanessa Cutler**

**Section T, TR 5:00 – 6:15**

This course is designed to teach fundamentals of creative writing, focusing mainly on fiction and poetry, as well as on other forms. The class will utilize the workshop process and class discussions relating to craft in order to develop both the creative and critical eye of the student. Students will be expected to complete weekly assignments, some of which will be used to create a portfolio to be turned in at the end of the semester. The reading list will include poetry, short story collections, and other kinds of short fiction.

**Prerequisite:** ENG 105 or equivalent.

### **LITERARY THEMES AND TOPICS: INTRODUCTION TO LATINO STUDIES**

**ENG 210/AMS 301**

**David Luis-Brown**

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

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

**Must be taken as ENG 210 B to count toward a major or minor in English.**

Today, as Latinos have just surpassed African Americans as the largest racial minority in the country, it is essential that we understand their longstanding impact on U.S. culture and history. This course examines Latinos' importance through a broad overview of cultural history from the 1840s to the present. Key themes will include the diversity of Latinos, exile, hybrid identities, U.S. imperialism, immigration, and the Latinization of urban America. Course readings will include a broad array of cultural texts, ranging from a cartoon history of Latinos in the U.S., films, popular music (Cuban, Puerto Rican and Tex-Mex), novels, short stories, a graphic (or cartoon) novel and historical narratives. Artists and writers may include Jessica Abel, Lalo Alcaraz, Julia Alvarez, Gloria Anzaldúa, Luisa Capetillo, Sandra Cisneros, Edwidge Danticat, Kevin Dobson, Cristina García, Guillermo Gómez-Peña, Ken Loach, José Martí, Rubén Martínez, Ana Menéndez, Mayra Montero, Américo Paredes, Lourdes Portillo, John Rechy, Tomás Rivera, María Amparo Ruiz de Burton, Esmeralda Santiago, Luis Urrea, and Helena María Viramontes.

**Prerequisite:** ENG 106 or equivalent.

## **SPRING 2008**

### **LITERARY THEMES AND TOPICS: THE VAMPIRE IN FILM AND LITERATURE**

**ENG 210**

**Deborah Christie**

**Section HG, MW 2:30–3:45**

Want a class you can really sink your teeth into? In this class we will shine the light of inquiry into the dark recesses of cultural and historical anxiety searching for the shadowy figure the vampire. We will examine fictional, dramatic, and cinematic variations of this enigmatic monster, as well as investigating its rise to the status of pop-culture icon. Along the way, we may discover a few interesting facts about the vampire, but more to the point we will probably discover a great deal about ourselves and our tireless curiosity—dare I say thirst—regarding life, death, and all the places in between. A sample of works to be covered: “Carmilla” by J. Sheridan le Fanu, *Dracula* by Bram Stoker, *Nosferatu: A Symphony of Horror* directed by F.W. Murnau, the Deane and Balderston play, the Universal Studios classics, the British Hammer Studios films, *I am Legend* by Richard Matheson, and more. This is by no means an exhaustive list and we will also be reading several outside critical articles and a sampling of literary and film theory. In addition to active class participation, each student will be expected to complete two short response Papers of 2-4 pages, one longer paper of 5-7 pages and a final exam.

**Prerequisite:** ENG 106 or equivalent

### **LITERARY THEMES AND TOPICS: BEOWULF.7X**

**ENG 210 (HONORS)**

**Thomas Goodmann**

**Section GH, MW 2:30-3:45**

**This Honors course is open to all English majors, even if you are not in the Honors Program. English majors who are not in the Honors Program should see Dr. Goodmann or Dr. Stringfellow for the necessary permission form.**

“Just don't take any course where they make you read *Beowulf*.”

--Woody Allen as Alvy in *Annie Hall* (1977)

The single manuscript copy of the Old English poem *Beowulf* was nearly lost in a London fire in 1731; its charred survival makes possible this course, in which we will examine seven versions of the poem and responses to it, including translations, film adaptations, and two novels. While we will not read the poem in its source language (which requires its own course), we will examine its source culture, the rudiments of its language and particularly its verse form, unrhymed alliterative poetry, in order to gain a sense of the many decisions translators and adaptors make. We will study the poem's narrative structures and strategies, and its critical reception, including a famous essay by J. R. R. Tolkien, to become conversant with issues in translation theory, history, interpretation, and gender that readers have formulated over the past few hundred years. Besides the translations, we'll examine a graphic novel version of the story, and two recent films, *Beowulf* (to be released 11/16/07) and *Beowulf and Grendel* (2005) as well as John Gardner's novel relocation of the narrative voice in *Grendel*, and Tolkien's responses to the poem and the culture in *The Hobbit* (1937) and (via selections) in *The Two Towers* (1954). Course members will gain an introduction to the central text in Anglo-Saxon studies, and to concepts of translation and reception in various gestures of medievalism.

#### **Tentative List of Primary Sources:**

Seamus Heaney, trans. *Beowulf* (2000; 2002)

R. M. Liuzza, *Beowulf: A New Verse Translation*

Gareth Hinds, *The Collected Beowulf* (graphic novel; 2000)

*Beowulf* (film; 2007) [Highly recommended for viewing prior to course]

*Beowulf and Grendel* (film; 2005)

John Gardner, *Grendel* (novel; 1971)

J. R. R. Tolkien, “*Beowulf: The Monsters and the Critics*” (1936) & *The Hobbit* (1937)

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Course work will include essays on issues in translation, interpretation, and adaptation, comprising 12 to 15 pages of writing; you will have an opportunity to revise at least one of them. You will also prepare short responses or questions via Blackboard for class meetings, at which I expect attendance and active participation. There will be an examination and opportunities for independent learning and presentation. Anyone interested is welcome to contact me with questions and suggestions: [tgoodman@miami.edu](mailto:tgoodman@miami.edu).

**Please note:** this course will be followed by ENG 410, Old English Language & Literature, in Fall 2008, in which we will read selections from the poem in the source language using a forthcoming new edition. This course is not a prerequisite for ENG 410.

**Prerequisite:** ENG 106 or equivalent.

### **LITERARY THEMES AND TOPICS: LITERATURE AND MEDICINE**

**ENG 210**

**Tassie Gwilliam**

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

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 at the human response to a cataclysmic medical emergency. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

**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)  
Lydgate sections from George Eliot's *Middlemarch*  
Albert Camus, *The Plague*  
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

**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.

**Prerequisite:** Eng 106 or equivalent.



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### **LITERARY THEMES AND TOPICS:**

#### **CLASSICAL TO CONTEMPORARY DRAMA: CULTURE AND DRAMATIC FORMS**

**ENG 210**

**Katherine Pilhuj**

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

This class will examine plays from different time periods and regions, including ancient Greece, medieval and Renaissance England, seventeenth-century France, Restoration England, nineteenth-century Norway and Russia, and contemporary Britain and America. The authors of these plays come from different classes, ethnicities, and genders; they are both male and female, aristocrats and commoners, natives and immigrants. The course will illustrate how drama has (and has not) changed over time, and how the plays reflect their cultural contexts. To do so, we will investigate a wide range of dramatic genres, including but not limited to classical tragedy, mystery plays, domestic tragedy, comedy of manners, and satire. We will also be questioning how representations of conflict, both personal and political, differ in various times and locations. Readings will include Sophocles' *Antigone*, Euripides' *Iphigenia at Aulis*, *The Second Shepherds' Play*, Webster's *The Duchess of Malfi*, Cary's *The Tragedy of Mariam*, Wycherley's *The Country Wife*, Cavendish's *The Convent of Pleasure*, Racine's *Phaedra*, Centlivre's *The Basset Table*, Ibsen's *Hedda Gabler*, Wilde's *A Woman of No Importance*, Chekhov's *The Cherry Orchard*, Parks' *In the Blood*, and Hwang's *M. Butterfly*. Students will be required to submit two papers, some shorter in-class writings, complete a mid-term and a final, and participate in class discussion.

**Prerequisite:** ENG 106 or equivalent.

### **ENGLISH LITERATURE I**

**ENG 211**

**Robert Healy**

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

**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.

**Information:** 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.

### **ENGLISH LITERATURE I**

**ENG 211**

**Eugene Clasby**

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

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

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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 I**

**ENG 211**

**Tom Lolis**

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

This course serves as an introduction to classic works of English literature, and focuses on a selection of texts spanning from the middle ages to the early eighteenth century. Throughout the semester, we will seek to place these representative works within their respective historical and cultural contexts, and we will thus engage in comparative readings of the time-honored masterpieces and more recently recovered texts. As we work with these texts, we will call into question the subjective nature of critical interpretation as we also evaluate the history of canonicity.

**Course Requirements:** Mandatory attendance and class participation, quizzes and in-class writings, two papers, midterm, final exam.

**Required texts and materials:**

*Norton Anthology of English Literature*, 8<sup>th</sup> Edition, Volumes A, B, & C  
*The MLA Handbook* or similar guide

**Prerequisite:** ENG 106 or equivalent.

### **ENGLISH LITERATURE II**

**ENG 212**

**Catherine Judd**

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

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

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**

**Amanda Tucker**

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

This course serves as an introduction to British literature from the late eighteenth century to the present day. Our readings will trace multiple literary movements and include poetry, fiction, and drama. The course will combine in-depth analysis of texts with an examination of their social and cultural contexts.

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Likely authors include Blake, Rosetti, Wilde, Joyce, Friel, and Achebe. Course requirements include regular attendance and active participation, two essays, a midterm, and a final.

**Text:** *Norton Anthology of English Literature*, Eighth Edition, Volumes D-F

**Prerequisite:** ENG 106 or equivalent.

### **AMERICAN LITERATURE I**

**ENG 213**

**Joseph Alkana**

**Section A, MWF 8:00-8:50**

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

This course has two primary goals: to help you develop an understanding of pre-Civil War American literary history and its relationship to American cultural, social, and intellectual development; and, to enhance your enjoyment and comprehension of literature by improving your critical reading skills. We will read such writers as Anne Bradstreet, Edward Taylor, Benjamin Franklin, Ralph Waldo Emerson, Edgar Allan Poe, Rebecca Harding Davis, and Walt Whitman. We also will discuss concepts which arose in the literature that remain important, such as visions of the ideal American society. You will have the opportunity to develop your thoughts about the literature in brief papers and two five-page essays; in addition, there will be midterm and final exams.

**Texts (tentative):** Giles Gunn, ed., *Early American Writing*; Nathaniel Hawthorne, *The Scarlet Letter*; Henry David Thoreau, *Walden*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Herman Melville, *Billy Budd, Sailor and Selected Tales*; Harriet Beecher Stowe, *Uncle Tom's Cabin*

**Prerequisite:** ENG 106 or equivalent.

### **AMERICAN LITERATURE I**

**ENG 213**

**Nancy Clasby**

**Section B, MWF, 9:05–9:55**

**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 213 is an introduction to the work of selected American writers from the nation's colonial beginnings until the Civil War period. In addition, exams and writing assignments are intended to improve the student's skills in composition. Students needing extra help in composition will be referred for tutoring at the Writing Center.

**Requirements:** Two essay exams, three or more objective tests, and one research paper, 10-12 pages long.

**Prerequisite:** ENG 106 or equivalent.

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### **AMERICAN LITERATURE II**

**ENG 214**

**Deborah Christie**

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

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

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

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

In this class we will read a variety of literature: prose, poetry, drama, and essays, beginning with late 19<sup>th</sup> – century developments in regionalism and naturalism, through the high modernist and post-WWII periods and concluding with contemporary American writers. We will be focusing in particular on the evolving patterns in American literature: experimentation with voice and narrative, demonstration of an ever-growing circle of diverse cultural traditions, and representation of disparate political and social ideologies.

**Requirements:** Two short papers (3-4 pages), midterm and final exam, active class participation and attendance.

**Prerequisite:** ENG 106 or equivalent.

### **AMERICAN LITERATURE II**

**ENG 214**

**Joel Nickels**

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

#### **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. Authors we may consider include Charlotte Perkins Gilman, Henry James, Stephen Crane, Ernest Hemingway, William Faulkner, Mina Loy, William Carlos Williams, Gwendolyn Brooks, Ralph Ellison, Toni Morrison and Ana Castillo.

**Prerequisite:** ENG 106 or equivalent.

### **AMERICAN LITERATURE II**

**ENG 214**

**Peter Schmitt**

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

**Section R1, TR 2:00-3:15**

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

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

A survey course in the development of American literature from the mid-19<sup>th</sup> 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.

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

**Prerequisite:** ENG 106 or equivalent.

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### **AMERICAN LITERATURE II**

#### **INDIVIDUAL & CULTURAL IDENTITY IN MODERN AMERICAN LITERATURE**

**ENG 214**

**Mark Cantrell**

**Section P1, TR 11:00-12:15**

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

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

This course treats important works of American literature from the late 1800s to the present, including short fiction, poetry, drama, and novels. To provide a focus for our studies, I will organize the course around a central theme: the formation of individual identities, family identities, and a collective, national identity from the diverse cultural traditions and historical experiences that characterize the people of the United States. By following the theme of identity formation through the course texts, I hope that over the semester we will come to a better understanding of how the different authors we read have sought to portray modern American life. We will also attend closely to literary texts' formal features, which shape their presentation of any themes and ideas that they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

**Requirements:** Regular attendance and active participation; one response paper of approx. 3 pages; one term paper of approx. 6 pages; midterm exam; final exam.

**Texts (subject to change):** Henry James, *Daisy Miller*; Ernest Hemingway, *In Our Time*; Zora Neale Hurston, *Their Eyes Were Watching God*; Langston Hughes, *Selected Poems of Langston Hughes*; Eugene O'Neill, *Long Day's Journey into Night*; Don DeLillo, *White Noise*; Cristina Garcia, *Dreaming in Cuban*; Tony Kushner, *Homebody/Kabul*. Course reader including short works by Charlotte Perkins Gilman, Wallace Stevens, and Adrienne Rich.

**Prerequisite:** ENG 106 or equivalent.

### **AMERICAN LITERATURE II**

**ENG 214**

**Eugene Arva**

**Section P2, TR, 11:00 – 12:15**

**Section R2, TR, 2:00 – 3:15**

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

This survey course will include a selection of American poetry, drama, and short fiction from the late-nineteenth century to the present. We will read poems by Whitman, Frost, and Plath; plays by O'Neill, Williams, Miller, and Mamet; and short stories by Bierce, Gilman, London, Fitzgerald, Faulkner, and Hemingway. Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. Classes will consist mainly of lectures, discussions, and individual presentations on topics chosen by the students.

**Text:** *The Norton Anthology of American Literature*, Volumes C, D, and E.

**Requirements:** Regular class attendance and active in-class participation; contributions to the Blackboard discussion forums (online); an oral presentation; two five-page essays; a midterm and a final examination.

**Prerequisite:** ENG 106 or equivalent.

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### **AMERICAN LITERATURE II**

**ENG 214**

**Giovanna Pompele**

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

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

In this class we will survey American literature of the last century and a half through the lens of its representation of, interpretation of, and response to violence. We will look at literature of war as well as literature of violent personal and interpersonal conflict (violence against women, prison inmates, psychiatric patients, and queer people; civic and mob violence; racial violence; class violence; psychological violence; resistance and peace literature). We will read authors chosen from the following list: Dorothy Allison, Margaret Atwood, Amiri Baraka, Octavia Butler, Truman Capote, Hart Crane, Andrea Dworkin, Ralph Ellison, Mikal Gilmore, Ernest Hemingway, Michael Herr, Chester Himes, Henry James, Ken Kesey, Martin Luther King, Maxine Hong Kingston, Norman Mailer, Kate Millet, Toni Morrison, Joyce Carol Oates, Flannery O'Connor, Michael Ondaatje, Sylvia Plath, Richard Price, Anne Sexton, Upton Sinclair, Nathaniel West, Richard Wright. We will also make lots of use of films and other audio-visual material.

**Prerequisite:** ENG 106 or equivalent.

### **ENGLISH & AMERICAN LITERATURE BY WOMEN**

**ENG 215**

**Kathryn Freeman**

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

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

This course surveys women writers from the Middle Ages to the present. The selections represent the variety of genres, including poetry, fiction, criticism, autobiography and the journal, that informs the writing of women during each historical period. We will explore the ways these writers define selfhood vis-à-vis the changing expectations for women in their historical contexts, including such influences as the developing relationship of women's writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; family and community.

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

**Texts:** *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar;  
Supplementary packet on reserve in Richter Library

**Prerequisite:** ENG 106 or equivalent.

### **BEGINNING FICTION WORKSHOP**

**ENG 290**

**Debra Dean**

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

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

The main objectives of this course are to develop your short story writing skills and to increase your critical appreciation of how fiction is crafted. Course requirements include a daily writing journal; you will be given exercises and techniques to spur the creative process and to shape your writing. In addition, the class will read your completed stories and offer feedback towards revision. We will also be reading the work of short story masters, from the point of view of apprentices to their craft. We'll be focusing on writing and

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reading the literary short story. If you are a genre writer (fantasy, science, etc.), I'll be nudging you to expand your repertoire.

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

### **BEGINNING FICTION WORKSHOP**

**ENG 290**

**Mia Leonin**

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

This is an introductory course in writing fiction. 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. English 290 will offer students the opportunity to engage in the five activities most fundamental to writing fiction: reading, reflection, writing, workshop, and revision.

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

### **BEGINNING FICTION WORKSHOP**

**ENG 290**

**Jane Alison**

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

An introductory class for engaged and imaginative students who want to begin writing literary fiction. Through intensive exercises and reading, you'll develop skills in essential elements—description, narration, dialogue, exposition; construction of character and a fictional world; establishment of point of view; creation of tension, motion, and theme—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 a full story; 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, a 10-page story, and a set of brief response papers culled from your journal.

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

### **BEGINNING POETRY WORKSHOP**

**ENG 292**

**Peter Schmitt**

**Section P, TR 11:00 – 12:15**

An intermediate course in poetry writing. As in 209, we will devote the majority of class time to workshopping original student poems. We'll place, however, greater emphasis than in 209 on the basics of meter and various verse forms: blank verse, sonnets, sestinas, villanelles, syllabics, and others. Much

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attention will be paid to revision, and particularly to reading—poems contemporary and older.

**Information:** Minimal requirements are one new poem-in-progress every 2 weeks, with revisions. A review (4-6 pages) of a post-2000 collection of poems will also be assigned.

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

### **BEGINNING POETRY WORKSHOP**

**ENG 292**

**Mia Leonin**

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

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. English 292 will offer students the opportunity to engage in the five activities most fundamental to writing poetry: reading, reflection, writing, workshop, and revision.

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

### **LITERATURE & CULTURE IN CLASSICAL GREECE & ROME II**

**ENG 311/CLA 311**

**John T. Kirby**

**Section Q, TR 12:30 – 1:45**

**Satisfies the English literature major requirement for a course in literature before 1700.  
Must be taken as ENG 311 to count toward a major or minor in English.**

The traditional date of the founding of Rome is 753 B.C.; the last Roman emperor in the West was deposed in 476 A.D. The period of Roman political and cultural rule in the West has exerted lasting fascination on subsequent epochs. What were its causes? the specific institutions that guaranteed its longevity? What lay behind its decline and fall? What did it bequeath to the Middle Ages? And to the Renaissance or "rebirth" of classical antiquity? The Romans developed from their own native strengths but also took up the challenge of Greek culture and education. They created a major literature and juridical system, and excelled in architecture, urban planning, engineering, technology, and military and political administration. Roman literary, artistic, and legal contributions are given special study. To begin with, Homer's *Odyssey* and Greek lyric poets introduce central themes of the course. After reading representative plays by Euripides, we turn to the historian Livy for the origins of Rome; the period of the kings (753-510 B.C.); the beginnings of the Republic (510 B.C.); the early Roman "constitution" known as the Twelve Tables; and the invasion by the Gauls (390 B.C.). The speeches of Cicero bring us to the end of the Republic (48-44 B.C.) and the assassination of Julius Caesar (44 B.C.). Virgil's *Aeneid* reaches back to the mythic foundations of Rome in the story of Trojan Aeneas searching for a new home for his people, and looks forward to the triumph of Empire and the pax romana under Caesar's grand-nephew Augustus (31 B.C.-17 A.D.). Catullus, Horace, Propertius exhibit a turn toward the domestic sphere and private life in their lyric poetry. Some attention will be given to the later Empire. Among the concepts to be examined in the course are selfhood and the heroic ideal, emulation (*emulatio*), the nature of myth and the gods, fate and freedom, natural vs. positive law, *pietas* (piety), *disciplina* (discipline), *virtus* (individual "character" or integrity, enabling one to stand up to adversity), *gravitas*, love and friendship, and death.

**Prerequisite:** Three credits in literature.



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### **SHAKESPEARE**

**ENG 319**  
**Eugene Clasby**

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

**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.

### **FORMS OF THE NOVEL AFRICAN LITERATURE AND THE TRADITION OF THE NOVEL**

**ENG 340**  
**Brenna Munro**

**Section C, MWF 10:00 – 11:00**

#### **CROSS-LISTED WITH AFRICANA STUDIES**

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

In this class, we will be reading some African novels from the 1950s to the present, a couple of influential non-African novels, and some theories of the novel and postcolonial writing, in order to think about how writers from the continent have fought, appropriated, infiltrated and transformed the Western literary tradition in which many of them were educated as colonial subjects. We will also try to get a sense of the alternative cultural traditions that have shaped African writing. Although this class is not a survey, it will give you a taste of the incredible range of writing from the continent.

**Prerequisite:** Three credits in literature.

### **COMPARATIVE LITERATURE OF THE BLACK WORLD BORDERING ON BELONGING: BLACK WOMEN WRITING DIASPORA**

**ENG 360**  
**Patricia Saunders**

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

**CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES AND AFRICANA STUDIES**  
**Satisfies the English literature major requirement for a course in 20th-Century literature.**

This will be a comparative study of texts by women writers in the African Diaspora. Through critical interpretations of texts by Paule Marshall, Gwendolyn Brooks, Merle Collins, Ntozake Shange, Dionne Brand and Marlene Nourbese Philips, we will explore how these writers have constructed their historical, cultural, and theoretical landscapes against the grain of (post)colonial traditions. Some of the questions we will consider will include: How have black women writers constructed their identities (national, sexual, political) against the grain of institutional and discursive systems of oppression and marginalization? Has this marginalization necessarily created a different understanding of nationalism and citizenship for black women? What have the increasingly rapid processes of globalization meant for the way women conceptualize movement, labor, citizenship and freedom?

**Prerequisite:** Three credits in literature.

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### **THE LITERATURE OF THE HOLOCAUST**

**ENG 365**

**Ranen Omer-Sherman**

**Section F, MWF 1:25 – 2:15**

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

**Satisfies the English literature major requirements for a course in 20<sup>th</sup> century literature.**

Dostoyevsky once remarked that “Incredible as it may seem, the day will come when men will quarrel more fiercely about art than about God.” In many ways, the variety of literary responses to the Holocaust fulfill that eerie prediction. For as the critic Alvin Rosenfeld puts it, “whether we know it or not, we read and understand literature...with implicit reference to and analogy with prior texts”—and yet the Holocaust presents us with a stark region of unlikeness. The Holocaust is simply like nothing else, hence it cannot be assimilated by the mind through the usual models of comparison, parallelism, metaphor, or resemblance. Holocaust literature refutes aesthetic antecedents. Instead, it contends with absence, speechlessness, voids in radical new forms of representation.

This semester, our task will be to witness the event through the texts we read: what does it mean to think of literature as a kind of witnessing? And just what are the limits of language in representing such an unrepresentable event? For the writer, there is a very real crisis of representation. In *The Story of a Life*, Aharon Appelfeld, the Israeli novelist and Holocaust survivor, describes the feeling of being defeated by his own story: “Every time you talk about those days, you feel that this is incredible. You tell and you don’t believe that this happened to you. This is one of the most humiliating feelings that I’ve experienced.” And Charlotte Delbo testifies that “Auschwitz is there, fixed and unchangeable, but wrapped in the impervious skin of memory that segregates itself from the present ‘me.’”

There are those who have forcefully argued that the Holocaust simply puts literature out of the question, namely that the enormity of the European catastrophe exposes literature as utterly ineffectual. Implicit in the argument of this course, however, is the idea that literature can and does respond indelibly to Loss. Our main focus will emphasize the roles of silence, memory, identity, and problems of representation but we will also consider other issues along the way such as the psychology and history of antisemitism as well as the problem of articulating a new ethics for humanity. Drawing from European, American, and Israeli narratives, our readings will introduce some of the significant poets and writers who were witnesses to, survivors, and in some instances victims of, the Holocaust. Later in the semester we will encounter narratives by Ozick, Spiegelman, Goldstein, and others, a later generation whose work is distinguished by a (perhaps irresolvable) tension between the desire to write about the Holocaust and guilt at doing so. This is the ambivalent aesthetic of Holocaust narrative in the final decades of the 20<sup>th</sup> century. As Ecclesiastes (1:18) tells us: “For in much wisdom [is] much grief: and he that increaseth knowledge increaseth sorrow.” **This course is suitable for all students and does not presume familiarity with the Jewish religion or culture. Participation in class discussions will be expected.**

**Prerequisite:** Three credits in literature.

### **WOMEN WRITING: THEORY AND PRACTICE**

#### **19<sup>TH</sup> CENTURY AMERICAN WOMEN WRITERS AND WOMEN’S RIGHTS**

**ENG 372**

**Rita Deutsch**

**Section Q, TR 12:30 – 1:45**

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

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

“Why should we not also enjoy an original relation to the Universe? Why should we have a poetry and philosophy of insight and not of tradition, and a religion of revelation to us, and not the history of theirs?” Ralph Waldo Emerson was speaking, of course, about the creation of a national voice and national literature; the “theirs” he referred to was European and British history and letters. Emerson’s questions,

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however, could have been voiced just as strongly by the “damn’d mob of scribbling women,” as Nathaniel Hawthorne dubbed the many 19<sup>th</sup> century women who were writing and selling their novels in large numbers. Yet for most students of 19<sup>th</sup> century American literature, the national voice was predominantly male from Charles Brockdon Brown, through Cooper, Poe, Hawthorne, Melville, Thoreau, Twain, Howells and James.

In this class, we will study the writings of a number of 19<sup>th</sup>-century American women--some never out of print; others only recently reissued. Our readings and analyses of these texts will examine, scan, and span the 19<sup>th</sup> century and its radical changes. We will discuss women’s roles: social, political and economic and examine how these roles influenced their rights: – civil, legal, domestic, gender. ....

**Requirements:** Class attendance and participation; 4/5 short (3-4 pages) response/reaction essays; one longer paper (8-10 pages); a midterm and a final.

### **Tentative Texts:**

<i>Herland</i>	Charlotte Perkins Gilman
<i>Little Women</i>	Louisa May Alcott
<i>What Answer?</i>	Anna E. Dickinson
<i>The Awakening</i>	Kate Chopin
<i>Our Nig</i>	Harriet E. Wilson

### **Selected Readings from:**

*Companions of Our Youth: Stories by Women for Young People’s Magazines* (1865-1900)  
*Second to None: A Documentary History of American Women* (1865 to present)

**Prerequisite:** Three credits in literature.

## **THE LITERATURE OF SCIENCE FICTION**

**ENG 383**

**Nader Elhefnawy**

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

**Satisfies the English literature major requirements for a course in 20<sup>th</sup> century literature.**

This is a course focusing on English-language science fiction (both British and American) during the 20<sup>th</sup> century, aimed at providing a broad overview of the genre. It will cover works by a wide array of authors including Wells, Stapledon, Heinlein, Dick, Bester and Gibson.

**Prerequisite:** Three credits in literature.

## **KING ARTHUR IN LITERATURE FACTS, FICTIONS, FILMS**

**ENG 386**

**Thomas Goodman**

**Section J, MW 5:00 – 6:15**

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

“... for queens I might have enough, but such a fellowship of good knights shall never be together in no company.” --King Arthur in Thomas Malory, *Works*.

In this course we’ll read medieval sources and engage some post-medieval retellings of the Arthurian story cycle, one of the most productive themes in Western European culture that continues to be revisited and

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revised in American culture as well. We'll review the scant documents and literary references suggesting an historical reality for Arthur, and then explore some major medieval texts (mostly in translation) that represent the flowering of medieval Arthurian literature from about 1140 to 1440, including sources by Geoffrey of Monmouth, Chretien de Troyes, Wolfram von Eschenbach, Thomas Malory, and the anonymous author of *Sir Gawain and the Green Knight*. We'll focus on the principal themes of the cycle—the rise and fall of the Round Table, the quest for the Holy Grail, and the romance of Lancelot and Guinevere—as we chart varying constructions of polity and gender across an array of literary forms and sources.

We'll begin the course by reading Malory's compilation of tales, the longest work among our readings and the most important for English language literature. And we'll close the course with Mark Twain's *A Connecticut Yankee in King Arthur's Court*, which rereads Malory's book in ways both comic and complex. Across the term we'll discuss scenes from films offering either a recreation of the Middle Ages (*Excalibur*; *Monty Python and the Holy Grail*; *King Arthur*) or a revisitation of Arthurian themes in post-medieval settings (*The Fisher King*; *Indiana Jones & the Last Crusade*), as well as some of the historical circumstances shaping romance narratives variously across Europe from 1100 to 1500. Anyone interested may contact me: [tgoodman@miami.edu](mailto:tgoodman@miami.edu).

**Requirements:** There will be a substantial amount of reading, including verse and prose translations; we will read a great deal of Malory in Middle English, although no previous experience of that language will be assumed or required. There will be three essays, including revision, totaling 21 pages of writing; final examination. Daily preparation for and active participation in class meetings are expected.

**Tentative List of Texts** (required editions to be published on the Blackboard course site):

Geoffrey of Monmouth, *History of the Kings of Britain*  
Wace & Layamon, *Arthurian Chronicles*  
Chretien de Troyes, *Yvain* and *Perceval*  
Malory, *Le Morte Darthur*  
*Sir Gawain and the Green Knight*  
Mark Twain, *A Connecticut Yankee in King Arthur's Court*

**Prerequisite:** Three credits in literature.

## **INTERMEDIATE FICTION SEMINAR**

**Eng 390**

**Evelina Galang**

**Section GH, MW 2:30-3:45**

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

**Creative writing students who enrolled in the University of Miami prior to fall 2007:** You are not required to take this course as part of the Creative Writing major. However, you may enroll in this course if you have completed ENG 290 but have not yet taken a 400-level creative writing course. ENG 390 would then count as one of your two required 400-level creative writing courses.

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### **INTERMEDIATE POETRY WORKSHOP**

**ENG 392**

**Walter Lew**

**Section GH, MW 2:30-3:45**

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. Students are expected to generate the equivalent of 15-20 pages of new poetry during the semester, submit weekly half-page critiques of other students' poems, and create brief responses—whether an imitative poem or two pages of expository prose—to the required readings.

Students submit a packet of revised poetry at the end of the semester. In addition, each student will submit a final essay (8-10 pages) on a topic relevant to his or her individual writing interests. Topics may include an element of craft (e.g., alternating free and metrical verse or incorporating photographic images), a poetic strategy (such as impersonation of historical figures), close interpretive readings of poems that have been influential on the student's own writing, or research into a particular writer or literary current. A bibliography is required.

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 the 400-level workshops.

**Prerequisites:** ENG 292

**Creative writing students who enrolled in the University of Miami prior to fall 2007:** You are not required to take this course as part of the Creative Writing major. However, you may enroll in this course if you have completed ENG 292 but have not yet taken a 400-level creative writing course. ENG 392 would then count as one of your two required 400-level creative writing courses.

### **SPECIAL TOPICS: LEGAL RHETORIC**

**ENG 395**

**Margaret Marshall**

**Section GH, MW 2:30 – 3:45**

This course focuses on the rhetoric of law and the ways that legal texts create a culture and establish relationships through the language and arguments they employ. We will be especially interested in how American legal opinions create "justice," or fail to do so, and how they define key terms like "evidence" or "rights" as they decide particular cases. This course is also an opportunity to work on your writing as you select a Supreme Court opinion to analyze over the course of the term and use the techniques of rhetorical analysis to develop a critical argument about that opinion.

You should NOT expect this course to teach you legal skills or the particular formats of briefs, motions, writs, contracts or other legal documents; this is, after all, an undergraduate English course and not a course that substitutes for courses you will be required to take should you go on to law school. This is also not a course that directly prepares you to take the LSAT exam. You can expect, however, to gain some familiarity with legal discourse and to improve the precision of your prose when writing arguments and to continue to develop critical reading skills essential in the legal profession.

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You do not need any prior experience with legal writing or legal opinions to take this course, but an interest in legal questions and Supreme Court opinions is essential. You must be prepared to complete serious reading and writing assignments due each class session.

### **Requirements:**

The major assignment is a long paper using the methods of rhetorical analysis on a judicial opinion of your own choosing. We work on this paper in stages over the course of the entire semester, so regular attendance and an ability to keep up with the reading and writing assignments are essential to success in the course. Students also serve as peer reviewers for their classmates' writing.

### **Texts for the class:**

*Justice as Translation* by James Boyd White

Supreme Court Cases referred to in that text and those selected by class members for the final paper.

**Prerequisite:** Three credits in literature.

## **SPECIAL TOPICS: THE CLASSICAL EPIC TRADITION**

**John Paul Russo**  
**ENG 396/CLA 320**

**Section A, MWF 8:00-8:50**

**Satisfies the English literature major requirement for a course in literature before 1700. Must be taken as ENG 396 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. 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.

**Evaluation.** Students in the course will be evaluated 40% for two papers—one short paper (3pp. on Homer) and a term paper (9-10 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.

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Homer, *Odyssey*, trans. Cook (Norton)  
Apollinius of Rhodes, *The Voyage of Argo* (Penguin)  
Lucretius, *On the Nature of Things*, trans. Melville (OUP)  
Virgil, *Aeneid*, trans. Mandelbaum (Bantam)  
Dante, *The Divine Comedy: Inferno*, trans. Musa (Penguin)  
John Milton, *Paradise Lost*, ed. C. Ricks (Signet)  
William Wordsworth, *The Prelude* (Penguin)  
T.S. Eliot, *The Waste Land* (Harbrace)

**Prerequisite:** Three credits in literature.

### **SPECIAL TOPICS:**

#### **REPRESENTATIONS OF ARABS AND JEWS IN ISRAELI LITERATURE & FILM**

**ENG 397**

**Ranen Omer-Sherman**

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

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

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

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 as well as 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. Though all views will be respected, this course focuses on the artist’s response to Israeli politics and culture and hence frequently brings a leftist perspective to bear on 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 issues 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. The instructor will 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 brief response papers.

**Prerequisite:** Three credits in literature.

#### **CREATIVE WRITING (PROSE FICTION) ADVANCED SHORT STORY WORKSHOP**

**ENG 404**

**Evelina Galang**

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

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 the text of contemporary short stories. 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.

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

**ENG 404**

**Jane Alison**

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

An advanced class for ambitious students who want to explore ways of crafting longer literary fiction. We'll examine how writers have worked within the more leisurely scope of the long story and novella—contracting and expanding time, organizing structure, shifting among points of view, creating space, controlling tensions—so that you can develop your skills and craft your own novella. The class will revolve around student work and texts that range from classic realist long stories to metafictional or fabulist; texts may include works of Munro, Gass, Porter, Welty, Olsen, and Garcia Marquez, among others.

Each week you will read and respond, in discussion and a journal, to a long story or novella; write five pages of original fiction; and constructively critique the work of classmates. Several times in the semester, your writing will be workshopped. By the end of the term, you should have a 40-page draft of a novella and a set of brief response papers culled from your journal.

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

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

**ENG 404**

**Debra Dean**

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

A writing workshop for experienced writers of fiction. The main objectives of this course are to expand the craft skills introduced in ENG 290, to explore variations on the traditional short story, and to address topics related to the writing life. Course requirements include a daily writing journal; you will be given exercises and techniques to spur the creative process and to shape your writing. In addition, the class will read your completed work and offer feedback towards revision. We will also be reading the work of short story masters, from the point of view of apprentices to their craft. The course will focus on reading and writing the literary short story. Students interested in working on a novel may take arrangements with me to adapt course requirements. If you are a genre writer (fantasy, science, etc.), I'll be nudging you to expand your repertoire.

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

### **CREATIVE WRITING (POETRY)**

**ENG 406**

**Maureen Seaton**

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

This is an advanced poetry workshop in which students will have the opportunity for hands-on experimentation with poetic craft: structure, language, style, voice. We'll navigate the political, the theatrical, popular culture, narrative and intermedia. Through annotations and lively discussions of both contemporary texts and student work, as well as in-class exercises and challenging assignments, students will create work of increasing risk and quality and develop the critical skills necessary to advance in the craft. A final portfolio of poems is due at the semester's end.

**Prerequisite:** ENG 292 or permission of instructor and six credits in literature.



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### **WRITING AUTOBIOGRAPHY**

**ENG 408**

**Lester Goran**

**Section C, MWF, 10:10 – 11:00**

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 four short essays and one extended final paper of twelve pages in length. No tests. No oral reports.

**Text:** *Autobiography*, Lyons

**Prerequisite:** ENG 290 or 292 or permission of instructor and six credits in literature.

### **SHAKESPEARE: THE LATER PLAYS**

**ENG 431**

**Anthony Barthelemy**

**Section O, TR 9:30 – 10:45**

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

This semester we will look at the thematic and technical evolution of Shakespeare's work from the great tragedies to the enigmatic romances. Topics will include politics, gender and sexual identity, British colonial ambition, demonology, and aesthetics. Plays will include *Hamlet*, *King Lear*, *Othello*, *Macbeth*, *Measure for Measure*, *All's Well that Ends Well*, *Antony and Cleopatra*, *The Winter's Tale* and *The Tempest*.

**Requirements:** midterm and final examinations, a short paper of 1250 words, a research paper of 2000-2500 words, a 7 minute oral report and a research journal.

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

### **SEVENTEENTH-CENTURY POETRY AND PROSE COMMUNITY AND ITS DISCONTENTS**

**ENG 434 (HONORS)**

**Jeffrey Shoulson**

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

**Satisfies the English literature major requirement for a course in literature before 1700. This Honors course is open to all English majors, even if you are not in the Honors program. English majors who are not in the Honors Program should see Dr. Shoulson or Dr. Stringfellow for the necessary permission form.**

This course examines the period of 1603-1688 in England as an era marked by disparate, often conflicting efforts to delineate the boundaries of community, whether it be along religious, political, gender, ethnic, or class lines. Literature (of diverse genres and modes) by Bacon, Donne, Lanyer, Wroth, Cavendish, Jonson, Herbert, Milton, Marvell, Bunyan, Dryden, Cary, Behn, Philips and others will be combined with "popular" writings and non-literary texts. We will investigate not only the nature of each text's engagement with its historical context, but also how all of these texts reflect an ongoing and often conflicted process of constructing a readership, understood both publicly and, increasingly, privately.

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**Requirements:** Three essays, two shorter ones (3-5 pp.) and a longer final paper that will include a research component (8-10 pp.). There will also be a final examination (essay format).

**Texts:** Rudrum, Black and Nelson, eds. *The Broadview Anthology of Seventeenth-Century Verse and Prose*.

**Prerequisite:** Six credits in literature.

For further information about this course, please feel free to email me at [jshoulson@miami.edu](mailto:jshoulson@miami.edu).

### **RESTORATION AND EIGHTEENTH-CENTURY LITERATURE**

**ENG 440**

**Tassie Gwilliam**

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

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

This course will treat the wildly various and often contentious literature of late seventeenth- and eighteenth-century Britain. We will begin by looking at the figure of the libertine—the sexually and sometimes politically radical exponent of “natural” desires—as portrayed particularly in the drama of bad behavior (inappropriately termed the “comedy of manners”). We will pursue the issues of sexuality and gender raised by these plays, but also turn our attention to the satiric battles of eighteenth-century writers, to the socially conscious literature of empire, city, and race, and to the examination of identity via disguise. We will read plays by Wycherley, Behn, Etherege, and Congreve; poetry by Swift, Johnson, Rochester, Pope, and Montagu; and prose (fictional and non-fictional) by Swift, Haywood, Defoe, and Equiano.

**Texts** (tentative): Scott McMillin, ed., *Restoration and Eighteenth-Century Comedy*  
David Wheeler, ed., *Restoration and Eighteenth-Century Poetry in Its Cultural Context* (Pearson)  
Daniel Defoe, *Roxana*  
Online texts of fiction and non-fiction prose by Jonathan Swift, Aphra Behn, Eliza Haywood, and Olaudah Equiano

**Requirements:** Regular attendance, careful preparation, and diligent participation in class discussion; several short response essays and in-class assignments; a 5-7 page analytical paper (with required revision) and a longer term paper involving some research; and midterm and final essay exams.

**Prerequisite:** Six credits in literature.

### **THE LATE ROMANTIC PERIOD**

**ENG 451**

**Kathryn Freeman**

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

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

This course examines the second generation British Romantic writers through the fiction of Jane Austen and Mary Shelley, and the poetry of Keats, Percy Shelley, Byron, Felicia Hemans, Letitia Elizabeth Landon, and others. We will explore the way writers of this generation respond to their historical context, including their perspectives on poetics, and on patriarchy, abolition, political dissent, and colonialism. A

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working knowledge of the literature of the earlier generation (particularly William Wordsworth, Mary Wollstonecraft and S.T. Coleridge) will be helpful.\*

**Information:** class participation including oral presentations, three papers, midterm and final exam.

**Required Texts:**

Keats, *Selected Poems and Letters*, ed. Bush (Riverside)  
Austen, *Persuasion* (Penguin)  
*Shelley's Poetry and Prose*, ed. Reiman & Powers (Norton)  
Mary Shelley, *Frankenstein* (Norton)  
*Byron's Poetry*, ed. McConnell (Norton)  
*Women Romantic Poets*, ed. Ashfield (Manchester)

**\*Recommended** (for background on the first generation Romantic writers):

*British Literature: 1780-1830*. Ed. Anne Mellor & Richard Matlak (Harcourt Brace).

**Prerequisite:** Six credits in literature.

### **VICTORIAN POETRY AND PROSE**

**ENG 455**

**Robert Casillo**

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

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

This course has two main purposes: to convey to the major the Victorians' sense of their age as one of massive personal, intellectual, moral, religious, social, economic, and political crisis; and to examine the continuities and differences between the Victorian and the earlier Romantic culture. In Sartor Resartus Thomas Carlyle reacts against the tormented subjectivism of Romanticism by celebrating the work ethic and the realization of the self through labor; however, he follows Romanticism in his epistemological assumptions, his anti-selfconsciousness theory, and his "natural supernaturalism," which asserts the presence of Spirit in Nature. Tennyson's In Memoriam is the classic Victorian poem of religious and personal doubt in the face of the "disappearance of God" and the disturbing discoveries of modern science; at the same time, it is distinctly Romantic in its faith in the restorative power of Nature, feeling, and primal memory. Browning, on the other hand, seeks to escape Romantic subjectivity and relativism in the "objectivity" of the dramatic monologue and in the novelistic examination of life from multiple points of view. As for Matthew Arnold, the third major Victorian poet, besides maintaining an ambiguous and ambivalent relationship to his Romantic precursors, he reveals a distinctly modern awareness of the solitude and incommunicativeness of the self within mass society as well as of man's suspension and unfulfillment in a period of historical "transition."

The Victorian age also produced a major body of social, political and economic criticism in response to the problems of an emerging democratic and capitalistic society. The two antithetical poles of Victorian social thinking, liberal and conservative, appear in the liberal Macaulay's scathing attack on Southey's celebration of medieval and communal values; his is Victorianism's most intense protest against the effects of industrialism, commercialism, and utilitarianism on social life and the human spirit. Arnold, meanwhile, concentrates on the role of education and humane letters in transforming man's spirit and values and in combatting the "anarchy" of unrestrained individualism, of "doing as one likes." In Arnold, literature and especially poetry are assigned an august and difficult task: to develop man's mental and moral life and thus to enable "culture" to take the place of religion after its ultimate decline. Arnold's views on education will be compared and contrasted with those of Cardinal Newman, who conceives of the university as the primary means of freeing man from tyranny of the merely practical and useful.

As this summary reveals, the course treats individual works not only in themselves but within their social, political, and historical context. I should also emphasize that, far from being dull or outmoded, the major

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Victorians are of the deepest interest to anyone seeking to understand the present age and his own relation to the modern world. They were among the first to confront the problems of modern society, and they have provided us with much of our aesthetic, political, and social vocabulary.

**Information:** There will be a mid-term examination and a final examination. There will also be a term paper, combining analysis and research, on one of the subjects or themes treated in the course.

**Texts:** Houghton and Stange, ed., *Victorian Poetry and Poetics*  
Buckler, ed., *Prose of the Victorian Period*  
Carlyle, *Sartor Resartus*

**Prerequisite:** Six credits in literature.

### **IRISH LITERATURE: THE LITERARY RENAISSANCE AND BEYOND**

**ENG 465**

**Patrick A. McCarthy**

**Section E, MWF 12:20 – 1:10**

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

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:** midterm and final exams, 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.

### **CONTEMPORARY BRITISH AND AMERICAN POETRY**

**ENG 470**

**Joel Nickels**

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

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

In this class, you will learn to appreciate and analyze a wide range of English-language poetry written from 1945 to the present. Because national affiliations are often fractured and fluidized in this period of collapsing and emerging empires, we will be examining a global assemblage of authors, many of whom were born in countries of the Global South and maintain unstable and contestatory relationships with the Anglophone poetic tradition. We will also delve deeply into more traditional canons of American and British poetry, examining American confessionalist, Beat, Black Arts, New York School and Black Mountain poets and British New Apocalypse and Movement poets. We will also track the development of more recent experimental and non-traditional poetic formations, including Language poetry, the New

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British Poetry, ethnic avant-garde poetry and urban poetics. Authors we may consider include Sylvia Plath, Elizabeth Bishop, Adrienne Rich, Alan Ginsberg, Bob Kaufman, Robert Duncan, Charles Olson, Denise Levertov, John Ashbery, Frank O'Hara, Gwendolyn Brooks, Amiri Baraka, Sonia Sanchez, Audre Lorde, Russell Atkins, Nikki Giovanni, Lyn Hejinian, Harryette Mullen, Dylan Thomas, Philip Larkin, J. H. Prynne, David Dabydeen, Denise Riley, Kamau Brathwaite, Marlene Norbese Philip, Claire Harris, Derek Walcott, Dennis Brutus, Niyi Osundare, Christopher Okigbo, Wole Soyinka, Rodolfo "Corky" Gonzalez, Victor Hernandez Cruz, Gloria Anzaldua, Teresa Hak Kyung Cha and Myung Mi Kim.

**Prerequisite:** Six credits in literature.

### **AMERICAN LITERATURE: 1800-1865**

**ENG 482**

**Mark Cantrell**

**Section S, TR 3:30 – 4:45**

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

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

This course provides an in-depth study of works by major American writers from the early 19<sup>th</sup> century to the end of the Civil War in 1865. Its thematic focus will emphasize how American interpretations of Romanticism explore geographical, metaphysical, social, and ethical frontiers in the creation of a distinct literary culture for a new and often troubled nation. Other important topics we will study include conflicts between individuals and the societies against which they measure themselves and changing conceptions of human beings' relationship to nature and the natural. Essay-based exams will require students to demonstrate familiarity with all primary course texts in synthesizing themes and contexts with their own interpretations, while the research paper will ask students to develop an extended scholarly argument about one work or author we study.

**Requirements:** Regular attendance and active participation; midterm exam; final exam; research paper of approx. 10-12 pages; other short writing assignments in connection with the research paper.

**Texts may include:** James Fenimore Cooper, *The Last of the Mohicans*; Herman Melville, *Moby-Dick*; Nathaniel Hawthorne, *The Blithedale Romance*; Henry David Thoreau, *Walden*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; poems to include Walt Whitman's *Leaves of Grass*, among others; other short primary, secondary, and critical readings.

**Prerequisite:** Six credits in literature.

### **RACE, ETHNICITY, AND LITERATURE CARIBBEAN WOMEN WRITERS**

**ENG 488**

**Sandra Paquet**

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

#### **CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES, AFRICANA STUDIES, AND LATIN AMERICAN STUDIES**

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

This course is a comparative study of twentieth-century Caribbean texts—essays, autobiography, fiction, and poetry—by Caribbean and Caribbean American women writers with allegiances to different Caribbean communities. Through a combination of lectures, discussion, and writing assignments, we will explore issues of ethnicity, race, class, gender and sexuality, migration, and national identity in the texts selected. We will focus on hybrid cosmopolitan experiences in tension with rooted ones, and the cultural complexities of gender and sexuality in colonial, postcolonial or neocolonial situations. Primary texts include Anglophone, Francophone, and Hispanic Caribbean women's writing.

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### **Primary Texts:**

Julia Alvarez, *In the Time of the Butterflies*  
Maryse Condé, *Crossing the Mangrove*  
Edwidge Danticat, *The Farming of Bones*  
Cristina Garcia, *Monkey Hunting*  
Lorna Goodison, *Traveling Mercies*  
Jamaica Kincaid, *My Brother*  
Lelawatte Manoo-Rahming, *Curry Flavour*  
Jean Rhys, *Wide Sargasso Sea*  
Olive Senior, *Gardening in the Tropics*

### **Requirements:**

Regular attendance, active class participation, one paper (8-10 pages) and bibliography, on-line quizzes, and a final exam.

**Prerequisite:** Six credits in literature.

### **STUDIES IN WOMEN AND LITERATURE: WOMEN AND GENDER IN EARLY MODERN EUROPE**

**ENG 490**

**Mihoko Suzuki**

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

#### **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 writings by women in Italy, France, England, and Spain, examining drama, narrative fiction, 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 works by: (from Italy) Laura Cereta, Antonia Pulci, and Lucrezia Tornabuoni de' Medici; (from France) Christine de Pizan, Marguerite de Navarre, Mme de La Fayette; (from England) Mary Wroth, Margaret Cavendish, and Aphra Behn; (from Spain) Sor Juana Inés de la Cruz and María de Zayas. 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. We will also discuss *The Return of Martin Guerre* by Natalie Zemon Davis, an eminent historian of gender in early modern Europe who will be visiting UM as a Stanford Scholar in late February.

**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.

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### **SPECIAL TOPICS: GENDER, SEXUALITY, AND RACE IN FILM AND THEORY**

**ENG 495**

**Lindsey Tucker**

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

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

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

In this course we will be reading from a body of film theory that emerged in the 1970's and focused on both women's and gender issues. Because classical Hollywood film, especially the works by some of the great directors such as Welles and Hitchcock, became the focus of these studies, we will begin by examining their works. We will study a range of genres, but especially noir and neo-noir—and then go to examine films for an emergent group of women directors whose work began appearing in the 1980s and 90s. We will next undertake an examination of emergent discussions surrounding race, ethnicity, post- and neo-colonialism, queer theory, and border theory in more contemporary productions.

**Films (some possibilities):** *Rear Window, Touch of Evil, Lady from Shanghai, Double Indemnity, Riddles of the Sphinx, A Question of Silence, Chinatown, Chocolat, Warrior Marks, Daughters of the Dust, Mississippi Masala, Looking for Langston, All about my Mother, Stage Beauties.*

**Requirements:** While class discussions will involve extensive examination of film sequences, students will be expected to view the films in their entirety outside of class. Students will also write two short papers (6-7 pages) and will collaborate in groups of 3-4 on a project that will involve their selection of and discussion about a film of their choice.

**Prerequisite:** Six credits in literature.

### **SPECIAL TOPICS: CARIBBEAN POPULAR CULTURE**

**ENG 496**

**Patricia Saunders**

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

#### **CROSS-LISTED WITH AFRICANA STUDIES AND LATIN AMERICAN STUDIES**

**Satisfies the English literature major requirement for a course in 20<sup>th</sup> century literature.**

This course introduces students to the complex relationship between politics, popular culture and aesthetics in the Caribbean. Through critical examinations of a number of creative and critical representations of culture and cultural identity (which includes film, photography, music, theatre, advertising, literature and rituals), we will consider the degree to which artists and critics alike are constantly negotiating the terms and meanings of their art in a global context. Our readings will explore the relationship between “popular” and “national” conceptualizations of culture while considering the role power plays in which “vision” of culture gets promoted in the global marketplace. Some of the questions we will consider include: What has globalization meant for how we understand and even visualize culture in the Caribbean? When artists create “art,” to what extent does the “market” influence how they create and what they create? How has the market's desire for a particular “vision” of the Caribbean influenced the way the Caribbean is produced, packaged and marketed? Texts for the course will include: *The Dragon Can't Dance, Mobilizing India, An Eye for the Tropics, Born Fi Dead, The Harder They Come* (film and novel), *Consuming the Caribbean* and *Smile Orange*. Assignments will include film scripts, book and film reviews, photographic essays as well as more traditional research papers.

**Prerequisite:** Six credits in literature.

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### **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 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 and, in some cases, with Graduation Honors (*magna cum laude* or *summa cum laude*) as well. Requirements for Departmental Honors in English and for Graduation Honors may be found in the university's undergraduate bulletin; students do not need to be in the Honors Program to graduate with Departmental Honors or to receive Graduation Honors. 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.



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### **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 and, in some cases, with Graduation Honors (*magna cum laude* or *summa cum laude*) as well. Requirements for Departmental Honors in Creative Writing and for Graduation Honors may be found in the university's undergraduate bulletin; students do not need to be in the Honors Program to graduate with Departmental Honors or to receive Graduation Honors.

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 under 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: LITERARY COLLAGE AND COLLABORATION**

#### **ENG 504 Maureen Seaton**

**Section SX, Tues., 3:30-6:00**

Collage has been called the single most revolutionary innovation in artistic representation to occur in our century. We'll seek its beginnings ("As I remember it, Apollinaire suggested the idea to me after having spoken of it to Picasso, who immediately painted a small still-life onto which he applied a piece of waxed paper"...-- Gino Severini) and participate in the creation of its future. We'll study the evolution of Literary Collage through reading and hands-on techniques (in both visual and literary models). We'll examine its nonlinear route (montage, construction, and assemblage) through Sei Shonagon to Kimiko Hahn, Robert Duncan to David Trinidad. Then we'll join poetic forces in collaboration, find out if it is truly more fun to write than read (as some critics would predict!), and check into its long colorful history (Renga, *Cadavre Exquise*, and the Wiki). Students will write creatively and critically.

**Prerequisites:** Permission of instructor. Six credits in literature or graduate standing.

### **FORM IN FICTION: THE MEANING OF GOOD FICTION**

#### **ENG 505 Lester Goran**

**Section EY, Wed., 12:30-3:00**

For students of writing, with aspirations toward becoming effective fiction writers themselves, coming to a convincing reconciliation on what might constitute good fiction is a valuable undertaking. No one wants to write bad fiction, or is this too easy a judgement and bad fiction is necessary for one to find a certain audience? Obviously, appreciations of good fiction will be different based on class, educational, social, geographic, racial, ethnic and sexual attitudes. A work satisfying a certain fictional relevance may have contradictory responses when viewed from another perspective. For the beginning fiction writer it would seem an examination of overviews of what fiction is or should be, if such an idealization is possible in the

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arts, and what is narrative non-fiction, is a valuable start to creating fiction that will be an accurate response to what the writer wants to do as a fiction writer.

In assessing good fiction, there is the part that non-language elements play in the conceptual creation of a fiction. Words are used mostly to a purpose in fiction. They are often in fiction a component of drama or narrative, anti-drama, or the deliberate avoidance of drama and narrative in support of a philosophical or literary stance of the writer. What if non mellifluent language, not always lyrical but persuasive, serves a certain writer's interest in a certain kind of good fiction? What to do?

### **PARTIAL LIST of TEXTS:**

*The Revolt of the Masses*: Ortega y Gasset

*Pride and Prejudice*: Jane Austen

*Light in August*: William Faulkner

**Prerequisites:** Permission of instructor. Six credits in literature or graduate standing.

### **SPECIAL TOPICS: PHILOSOPHY AND LITERATURE**

**ENG 595/PHI 591**

**Susan Haack**

**Section JX, Mon., 5:00-7:30pm**

**Must be taken as ENG 595 to count toward a major or minor in English.**

A 3-credit interdisciplinary course on issues in philosophy of literature and philosophical themes in literature. The first part of the course will focus on the old "quarrel between philosophy and poetry," and the recent fashion for assimilating philosophy and literature; on differences between philosophy and literature, and between philosophical and literary texts; on the relation of style to content, to the author's purpose, and to the intended audience; on metaphor, simile and other literary figures of speech; and on truth and reference in fiction. The second part of the course will focus on a series of epistemological novels, from Samuel Butler's *The Way of All Flesh* to Dorothy Sayers' *Gaudy Night*, comparing them with philosophical or scientific articulations of the same themes.

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