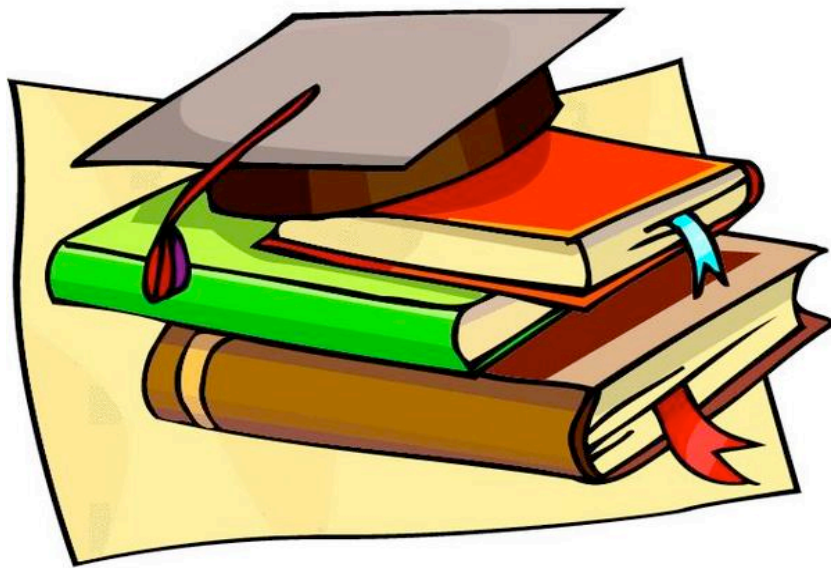


SPRING 2010

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

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

305-284-2182

www.as.miami.edu/English/undergraduate

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



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:
Monday, November 2nd – Friday, November 20th

To make an advising appointment, go to www.as.miami.edu/English/Advising. That Web site will list all English Department faculty members who are advising students this semester, and next to each name you will see instructions for 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 Web site. This advising Web site should be available for you to use by **Wednesday, October 28th**. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

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

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

REGISTRATION for the SPRING SEMESTER 2010 BEGINS on
Monday, November 9th, 2009

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 the writing requirement if you have taken at least five of your English courses in residence at UM.

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

The following courses offered in Spring 2010 satisfy the English literature major requirement for a course in literature before 1700: 311 Q, 319 F, 384 G, 386 R, 420 E, 431 P, 435 H

The following courses offered in Spring 2010 satisfy the English literature major requirement for a course in literature between 1700 and 1900: 360 C, 395 E, 450 O, 482 D

The following courses offered in Spring 2010 satisfy the English literature major requirement for a course in literature since 1900: 341 N, 365 B, 395 F, 466 Q, 488 O, 495 C, 495 P

HONORS COURSES:

Spring 2010: 202 P

ENGLISH COURSES CROSS-LISTED WITH OTHER PROGRAMS

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

AMERICAN STUDIES:

all 213s, all 214s, 210 B, 210 R, 210 S, 360 C, 395 E, 395 F, 482 D, 495 C

AFRICANA STUDIES 360 C

JUDAIC STUDIES: 364 D, 365 B, 384 G

LATIN AMERICAN STUDIES: 360 C

WOMEN’S and GENDER STUDIES: 211 H, 215 P

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

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

ENG 495 P (= PHI 591)

ENG 311Q (= CLASSICS 311 Q)

THE ENGLISH MINOR

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

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

THE MAJOR IN ENGLISH

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

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

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

ENGLISH LITERATURE MAJOR

Requirements for the English Literature Major are as follows:

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
 2. Five **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**
 3. Three additional English courses other than freshman composition (i.e., any three courses designated ENG and numbered 200 or above, excluding ENG 208). **9 credits**
- Total: 30 credits**

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

- | | |
|--|-------------------|
| 1. ENG 209 | 3 credits |
| 2. Choose one of the following workshop tracks: | 9 credits |
| 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. | 6 credits |
| 4. Four more <i>literature</i> courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. | 12 credits |
| Total: | 30 credits |

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

- | | | |
|---|--|------------------|
| 1. Admission to the Creative Writing Concentration based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, www.as.miami.edu/English/undergraduate .) | | |
| 2. Completion of one of the following workshop tracks: | | |
| Fiction track: | ENG 290 | 3 credits |
| | ENG 390 | 3 credits |
| | ENG 404 (to be taken twice) <i>or</i>
ENG 404 (taken once) plus ENG 408 | 6 credits |
| Poetry track: | ENG 292 | 3 credits |
| | ENG 392 | 3 credits |
| | ENG 406 (to be taken twice) <i>or</i>
ENG 406 (taken once) plus ENG 408 | 6 credits |

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. **6 credits**
 4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
- Total: 30 credits**

CONCENTRATION IN BRITISH LITERARY HISTORY

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

1. English 211 and 212. **6 credits**
2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:
 - One course on Shakespeare;
 - One course on the history of criticism or literary theory;
 - Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 - Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 - Two electives. **24 credits**
3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with departmental advisor. **Total: 30 credits**

WOMEN'S LITERATURE CONCENTRATION

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

1. English 215 and two of the following courses: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261. **9 credits**
2. Five literature courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**

3. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **6 credits**

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

Total: 30 credits

DEPARTMENTAL HONORS IN LITERATURE

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.

2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 35 double-spaced typewritten pages on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Special Topics/Independent Study, for the first semester of the project, and in ENG 498, Senior Thesis, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**

3. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.

4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENTAL HONORS IN CREATIVE WRITING

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.

2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Special Topics/Independent Study, for the first semester of the project, and ENG 499, Senior Creative Writing Project, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors.

6 credits

3. Receive for the project a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.

4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

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

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

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

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

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for either departmental honors or university honors. Please note that for university honors an application must also be submitted to the Honors Program Office one semester before graduation. Students writing honors theses register for English 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic which interests you. If you are interested in an author, you should familiarize yourself with that author's life and work. You might start by consulting some very general reference books (e.g., *The Oxford Companion to English Literature*, *The Oxford Companion to American Literature*, *The Dictionary of Literary*

Biography). If you are thinking about a topic (e.g., African-American Autobiography, Women Novelists in the Suffrage Movement), you should do a subject search and key word search on “Ibis” to get some sense of what exists on your topic.

When you have completed this initial research, you should compile a preliminary reading list of primary and secondary sources and then speak to a professor about your project. Present your reading list to the professor. Invite him/her to suggest revisions in your reading list. Explain how and why you compiled this list and how the list reflects your interest and research, and ask the professor to serve as your thesis director. If the professor agrees to direct the project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for English 497.

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 2010

POETRY OF THE MODERN WORLD

ENG 595
Robert Casillo

Section 82, Special Days and Times
Jan 4th–Jan 8th MTWRF, 8:00-2:00
Jan 11th-Jan 12th MT, 8:00-2:00

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

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 2010.

Prerequisite: For undergraduates, six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

WRITING AND PUBLISHING

ENG 595
Lester Goran

Section 81, Special Days and Times
January 4-8, 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.

Prerequisite: For undergraduates, six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Casillo

Section O, TR 9:30-10:45

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Healy

Section A, MWF 8:00-8:50
Section F, MWF 1:25-2:15

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

Requirements: 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
Elizabeth Oldman

Section Q, TR 12:30-1:45
Section R, TR 2:00-3:15
Section S, TR 3:30-4:45

In this class, we will read classic works of world literature from antiquity to the later Renaissance in England in the context of the literary, social and political realms in which the works were produced. Texts include epics by Homer and Virgil, ancient Greek drama by Euripides, classical literary criticism by Plato and Aristotle, poetry by Ovid, various examples of Old English verse, Shakespeare's tragedies, and a selection of poetry by Marvell. This course encourages students to become careful, critical readers of the literary past, and to consider to what extent, and in what ways, works of various origin and genre can be seen to be in conversation with each other across centuries and across cultures. Topics include the development of modern concepts of subjectivity and authority, strivings for individual glory and everlasting fame, just versus tyrannical kingship, representations of family and romantic love, and most significantly perhaps, attempts to gain and maintain control in an increasingly complex world.

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

Required texts :

The Norton Anthology of World Literature, 2nd Edition
Titus Andronicus, William Shakespeare

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Eugene Arva

Section D, MWF 11:15 – 12:05
Section E, MWF 12:20 – 1:10

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'ichirô, 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*, Second Edition, Vols. 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.

WORLD LITERARY MASTERPIECES II

ENG 202
Frank Stringfellow

Section P (Honors), TR 11:00–12:15
Section Q, TR 12:30–1:45

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; several short writing assignments, some of them done in class; two essays of about 1500 words (for the Honors section, the second of these essays will be replaced by a final project of about 2500 words); a midterm; and a final exam.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Timothy Sutton

Section O, TR 9:30-10:45
Section T, TR 5:00-6:15

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

Requirements: Class attendance and participation; two five page essays; a midterm and final exam.

Prerequisite: ENG 106 or equivalent

CREATIVE WRITING

ENG 209
Maureen Seaton

Section SX, T 3:30-6:00

In addition to being jump-started by a lively mix of contemporary poetry and fiction, we'll work at building a community of writers in the classroom, which, when the muse inspires and perspiration flows, will result in considerable growth and the possible ruination of (already-limited) leisure time. (Write a run-on sentence, such as the sentence before this one, and bring it to the first class, typed. Note: this is not a trick.) We'll talk about the joys of craft and creative thinking, we'll write constantly, we'll practice supporting art and one another, and we'll all have fat folders of new writing at the end. Through in-class writing exercises, the reading of model poems and stories, and discussion of student work, this course encourages students to produce writing of increasing quality.

Prerequisite: English 105 or Equivalent. Cannot be taken as credit only.

CREATIVE WRITING

Eng 209
Mia Leonin

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

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. The course begins with poetry writing and moves to prose poetry, flash fiction, and short fiction.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209
Paula Kolek

Section G, MWF 2:30-3:20

The goal of this introductory workshop is to familiarize students with the craft of writing poetry and fiction. Students will be required to read and critique—published works and the writing of their peers—take active participation in class discussions, and of course, Write! We will explore writing in conjunction with the visual world, making use of the Lowe Museum, graphic novels, and a semester-long graffiti journal to be generated by each student. Each student will develop, revise, and present a final project. There will be opportunities in this class to collaborate and integrate other areas of research or knowledge into one's work.

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

CREATIVE WRITING

ENG 209
Megan Roth

Section P, TR 11:00-12:15

This course will explore the craft elements of poetry and fiction, encouraging a command of poetic technique and innovative use of language in both genres. Students will be expected to write and revise exhaustively, while also studying the structure, content, and craft of contemporary poems and short stories. A final portfolio with thoroughly revised work in both genres will be required for completion of the course.

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

CREATIVE WRITING

ENG 209
Ken Peyser
Gaston Santiso
Breena Solomon
Stephen Dvorak

Section Q, TR 12:30-1:45
Section U, TR 6:25-7:40
Section K, MW 6:25-7:40
Section N, TR 8:00-9:15

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

Prerequisite: ENG 105 or equivalent

**INTRODUCTION TO LITERARY THEMES AND TOPICS:
TORTURE AND CRUELTY**

ENG 210

Anthony Barthelemy

Section Q, TR 12:30-1:45

Torture has consumed American political discourse for the last several years. This class will study how torture is depicted in art, literature and film. What does torture say about our humanity. Does it make us more sensitive or more callous and cruel? Do viewers of torture identify with the torturer or the victim of torture?

Requirements: Midterm and final examinations. Three 250 word response papers, one critical paper of 750-1250 words, one research paper of 1250-1750 words. There will be unannounced quizzes.

Texts: Marlowe's *Edward II*, Shakespeare's *The Taming of the Shrew*, Webster's *The Duchess of Malfi*, Douglass's *Narrative of the Life of Frederick Douglass*, O'Connor's "A Good Man is Hard to Find," Poe's "The Pit and the Pendulum" and "The Fall of the House of Usher," Wilde's "*The Ballad of Reading Gaol*," Puccini's *Tosca*, Morrison's *Beloved*. *Movies: Death and the Maiden, The Night Porter, The Silence of the Lamb, American Psycho, The Pianist*. *Art: Goya's Disasters of War and Botero's Abu Ghraib.*

Prerequisite: ENG 106 or equivalent

**LITERARY THEMES AND TOPICS:
THE AMERICAN GOTHIC TRADITION**

ENG 210

Kara Jacobi

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

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

CROSS-LISTED WITH AMERICAN STUDIES

This course will serve as an introduction to the gothic mode in American literature, from the eighteenth century through the present day. According to horror writer H.P. Lovecraft, the American gothic tradition was born out of a particular context marked by the colonists' introduction to a strange, unknown land and consequently, their introduction to an equally unknown people in the Native Americans whom they assumed had "infernal origin[s]." Further, the Calvinist belief in a "stern and vengeful God," the "morbid introspection" and "unnatural emotional repression" that became part of the early Puritans' legacy, and the settlers' "grim struggle for survival," according to Lovecraft, all "conspired to produce an environment in which the black whisperings of sinister grandams were heard far beyond the chimney corner, and in which tales of witchcraft and unbelievable secret monstrosities lingered long after the dread days of the Salem nightmare." In our reading of American gothic works, we will consider the ways in which these texts trace American responses to the social anxieties of a new and developing nation, and later, the resurfacing of the more disturbing memories of the country's history including landmark collective traumas like the genocide of the Native American population, the Salem witch trials, and American slavery. We will investigate the influence of canonical European gothic texts on the tradition in America, and we will also engage with important subgenres of the gothic tradition, such as female gothic, racial gothic, and Southern gothic. We will read gothic works in a variety of genres, including fiction, drama, poetry, and film. Possible authors include Charles Brockden Brown, Henry James, Edgar Allan Poe, Emily Dickinson, Charles Chesnutt, Charlotte Perkins Gilman, Maxine Hong Kingston, Toni Morrison, August Wilson, Angela Carter, and Anne Rice. We will also discuss examples of twentieth and twenty-first century horror and psychological suspense films as a way to consider recent developments in the American gothic tradition.

Prerequisite: English 106 or equivalent

**LITERARY THEMES AND TOPICS:
STUDIES IN NATIVE AMERICAN LITERATURE**

ENG 210

Lindsey Tucker

Section B, MWF 9:05-9:55

CROSS-LISTED WITH AMERICAN STUDIES

Until the mid-1960s most Americans knew of the native populations of the United States in terms of their negative portrayals in film. It was only during the civil rights movement that included the American Indian Movement that voices from some of the five hundred indigenous cultures of North America began to be heard—in poetry, fiction and, finally, film. In this course we will examine some of these works and their contexts.

Texts: Sherman Alexie, *The Toughest Indian in the World*; Louise Erdrich, *Love Medicine*; Mary Crow Dog, *Lakota Woman*; Scott Momaday, *House Made of Dawn*; Leslie Marmon Silko, *Ceremony*; James Welch, *Winter in the Blood*; and selected poems by Joy Harjo.

Films: *Incident at Oglala*; *Smoke Signals*

Requirements: class participation, in-class writing exercises, and two 4-5 page papers, as well as a midterm and a final.

Prerequisite: ENG 105 and 106

**ENGLISH LITERATURE I:
GENDER AND SEXUALITY IN EARLY ENGLISH LITERATURE**

ENG 211

Pamela Hammons

Section H, MW 3:35-4:50

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

Many well-known medieval and Renaissance literary texts foreground matters of love, desire, and sexuality. Chivalric romances intertwine stories of combat with tales of courtly love; medieval mysticism theorizes desire between human believers and the divine; Petrarchan sonnets dissect the intense, vacillating emotions and turbulent psychological states associated with unrequited love; Renaissance comedy stages the erotics of mistaken identities and crossed purposes. As we will see in this course, the diversity and complexity of early English representations of love, desire, and sexuality deeply challenge today's assumptions about past literatures. For example, what does it mean when two medieval knights merrily (and repeatedly) kiss one another? How are we best to understand a medieval housewife and mother who is publicly scorned and threatened by Church leaders for her conversion to earthly celibacy and her erotically charged relationship with Christ; does her manner of loving Christ make her queer? Perhaps most famously, how can we best understand Shakespeare's frequent portrayal of homoerotic desire to increase the emotional intensity of his verse and the delightful complications of his plots? Does it make sense to refer to straights, gays, lesbians, bisexuals, homosexuals, heterosexuals, or queers in medieval and Renaissance England?

The course will survey medieval and Renaissance literature by male and female writers, including the anonymous "Gawain" poet, Geoffrey Chaucer, Margery Kempe, William Shakespeare, John Donne, Margaret Cavendish, and Katherine Philips. We will become familiar with specific genres such as the spiritual autobiography, chivalric romance, fabliau, erotic epyllion, Petrarchan sonnet, Shakespearean comedy, metaphysical verse, and seventeenth-century prose romance. The class will involve a mixture of lecture and discussion; course requirements will include papers, essay exams, small group work, and oral presentations.

Prerequisite: ENG 106 or equivalent

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section C, MWF 10:10-11:00

Section D, MWF 11:15-12:05

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

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

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section O, TR 9:30-10:45

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

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

Required texts:

The Norton Anthology of English Literature, 8th Edition

Shakespeare, *Othello*

Machiavelli, *The Prince*

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Ranen Omer-Sherman

Section D, MWF 11:15-12:05

An exploration of canonical as well as non-canonical poets and prose writers of the early 19th century whose ideas on Revolution, Nature, and the Imagination still inform our thinking today. Romantic poetry is still worth reading after 200 years because it is a poetry reacting with delight and terror, fascination and anger, to the way the society we still inhabit was being violently re-created by a series of wars, repressions, and political and social revolutions. This poetry is about how individuals coped with that. If you read empathetically and imaginatively you can touch and share some of that excitement, loss, and horror. It is poetry about how the world you inherited was smashed, distorted, defended, remade and agonized over. This class will include the main canonical poets of British Romanticism—Blake, Wordsworth, Coleridge, Byron, Shelley and Keats—with major women writers of the age, e.g., Charlotte Smith, Mary Robinson, Felicia Hemans, Mary Wollstonecraft, Mary Shelley. Some of the issues to be explored include the nature of the Romantic genius (just what *visionary* meant), the representation of the child in Romantic poetry, radical politics, slavery, Empire, and more. If this sounds a bit diffuse it is! So rather than worry about making the case for Romanticism as a specific ideology or even a well-defined historical period, we will consider Romanticism as a radical kind of writing in which the capacity for questioning culture, nature, and even the nature of poetry itself, is developed to an unprecedented potential.

Texts: *The Longman Anthology of The Romantics and Their Contemporaries*, ed. Susan Wolfson and Peter Manning (4th edition); *Mary Shelley's Frankenstein: A Longman Cultural Edition*

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Eugene Clasby

Section D, MWF 11:15-12:05

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

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

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section Q, TR 12:30-1:45

Section R, TR 2:00-3:15

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Timothy Sutton

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

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

Requirements: Class attendance and participation; two five page essays; a midterm; and a final exam.

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

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.

AMERICAN LITERATURE II

ENG 214
Eugene Arva

Section H, MW 3:35 – 4:50
Section J, MW 5:00 – 6:15

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*, Seventh Edition, Vols. 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.

AMERICAN LITERATURE II

ENG 214
Kara Jacobi

Section N, TR 8:00-9:15
Section O, TR 9:30-10:45

CROSS-LISTED WITH AMERICAN STUDIES

This course will survey a variety of works of American literature written between 1865 and the early twenty-first century. Texts will represent multiple genres including poetry, prose, drama, and essays. We will discuss the social and historical context of the literary works in addition to practicing close reading and analysis of each text. Authors may include Henry James, Kate Chopin, Ralph Ellison, William Faulkner, Toni Morrison, Tony Kushner, and Julia Alvarez. In addition to carefully examining each literary text on its own, we will put works into conversation with one another, and we will discuss larger questions that arise from our reading. These questions include but are not limited to the following: What ideas of national and individual American identities arise from these texts? How does American identity change and develop in the United States in the postbellum, modern, and postmodern periods? How do gender, race, class, ethnicity, and sexuality complicate notions of American identity? Is there an “American tradition” in literature, and if so, of what does it consist?

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

Texts:

Norton Anthology of American Literature, Seventh edition, Volumes C, D, E
Morrison, Toni. *Beloved*.
Kushner, Tony. *Angels in America: Millenium Approaches*.

Prerequisite: ENG 106 or equivalent

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section P, TR 11:00-12:15
Section R, 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-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

Information: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215

Kathryn Freeman

Section P, TR 11:00-12:15

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.

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

Texts: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd Edition.
The Wide Sargasso Sea. Jean Rhys (Norton; "bundled" with the anthology)
Supplementary packet (electronic reserve through Richter Library)

Prerequisite: Eng 106 or equivalent.

BEGINNING FICTION WORKSHOP

ENG 290

R. Zamora Linmark

Section S, TR 3:30-4:45

In this writing and reading intensive class, you will be introduced to the fascinating world of the short story, from what it is made of to the tools you will need in order to build it. Since one-half of the secret to writing good fiction is reading, you will read different types of short stories, from Lydia Davis to Lorrie Moore to Jorge Luis Borges to Sherman Alexie to Italo Calvino, and respond to them in class and in your notebook. You will also read narrative poems, or "stories told through the movement of lines" (Gertrude Stein), and a play. In addition to the readings, there will be weekly writing exercises, focusing on an element of fiction – e.g. character, dialogue, setting. Twice in the semester, we will workshop in class two of your short stories. You will then choose one to revise as your final project, as rewriting is the other half of the secret to writing good fiction.

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

INTRODUCTION TO WRITING FICTION

ENG 290

Lois Wolfe

Section KX, M 6:25 – 8:55

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

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

BEGINNING POETRY WORKSHOP

ENG 292
Mia Leonin

Section E, MWF 12:20-1:10

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop.

This course will offer students the opportunity to engage in the five activities most fundamental to writing poetry: close reading, active writing, self-assessment, and revision.

Prerequisite: ENG 106 or equivalent. Admission to the Department of English's Creative Writing concentration in poetry or written permission from the instructor.

STUDIES IN LANGUAGE: LANGUAGE CONTROVERSIES

ENG 301
Margaret Marshall

Section C, MWF 10:10 – 11:00

COURSE CANCELLED

LITERATURE & CULTURE IN CLASSICAL GREECE & ROME II SURVEY OF LATIN LITERATURE IN TRANSLATION

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 Grandeur that was Rome' is a byword for the immense debt we owe to the ancient Romans – for their language, their culture, and the genius of their cultural innovations in areas such as law, military science, and architecture.

This course is designed to give students a broad introduction to the literature and culture of the Roman Republic and Empire. The Greek heritage behind Latin literature will be highlighted. Readings will be chosen from authors such as Catullus, Cicero, Vergil, Horace, Ovid, Petronius, Juvenal, Tacitus, and Suetonius; genres such as epic and lyric poetry, oratory, history, and satire will be represented. There is no prerequisite. All texts will be read in English; no reading knowledge of Latin is required.

We often speak about “The Glory that was Greece” and “The Heritage of the Ancient World,” but just what are these things? What is it that we owe so deeply to the ancient Greeks? Why are the works they wrote, thousands of years ago, still read and treasured today?

Prerequisite: Three credits in literature.

SHAKESPEARE

ENG 319
Jeffrey Shoulson

Section F, MWF 1:25-2:15

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

This introduction to the plays of Shakespeare will cover representative comedies, histories, tragedies and romances. Although each play will be introduced with a brief lecture, the bulk of our class time will devoted to fully participatory discussions. Our challenge in this survey will be to read the plays as literary texts, dramatic productions, and embodiments of the cultural, social and political realities of Shakespeare's time.

Requirements: There will be two brief essays (approximately 1000 words each) and one longer paper (approximately 2000 words) assigned over the course of the semester. Students will be expected to participate actively; there will also be a short answer midterm and a final examination (essay format).

Tentative Plays:

- A Midsummer Night's Dream*
- The Merchant of Venice*
- Henry IV, Part I*
- Henry IV, Part II*
- Henry V*
- Hamlet*
- Macbeth*
- The Winter's Tale*
- The Tempest*

Prerequisites: Three credits in literature. **This course is *not* open to students who have taken (or are also enrolled in) ENG 430 or ENG 431.**

LEGAL RHETORIC

ENG 334
Margaret Marshall

Section H, MW 3:35 – 4:50

COURSE CANCELLED

MODERN BRITISH AND AMERICAN POETRY

ENG 341
Robert Casillo

Section N, TR 8:00-9:15

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

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

Requirements: Midterm examination, final examination, and a ten-page term paper

Text: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann and Robert O'Clair

Prerequisite: Three credits in literature.

**COMPARATIVE LITERATURE OF THE BLACK WORLD:
SLAVERY IN THE AMERICAS**

ENG 360

David Luis-Brown

Section C, MWF 10:10-11:00

CROSS-LISTED WITH LATIN AMERICAN STUDIES AND AFRICANA STUDIES

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

Struggles over slavery arguably took place as much on the page as they did on the battlefield. The ex-slave Frederick Douglass was particularly conscious of the power of the pen, as suggested when he writes, “My feet have been so cracked with the frost, that the pen with which I am writing might be laid in the gashes.” Douglass raises the problem of to what extent it was possible to fully measure or convey the trauma of slavery. In addressing this question of how writers confronted slavery, we will consider a wide variety of texts, enriching our analysis of novels, poetry, short stories and slave narratives with critical theory, films and historiography. Students in this course will gain experience in the comparative and intercultural analysis of culture, as we will focus particularly on the slaveries of the U.S. and Cuba, but will also look at the Caribbean and Brazil. Topics may include: abolition, capoeira, gender, the discourse of sentiment, slave rebellion and the everyday resistance of slave women. Writing assignments will include a 5-7 page midterm essay, a 3-4 page prospectus for the final research essay and a final research essay (8-10 pages).

Prerequisite: Three credits in literature.

**SEPHARDIC & MIZRAHI LITERATURE AND CULTURE:
PARADIGMS OF MULTICULTURALISM**

ENG 364

Ranen Omer-Sherman

Section D, MWF 11:15-12:05

COURSE CANCELLED

LITERATURE OF THE HOLOCAUST

ENG 365

Ranen Omer-Sherman

Section B, MWF 9:05-9:55

CROSS-LISTED WITH JUDAIC STUDIES

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

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, North-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 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 20th century. What does it mean to be the child of a survivor? What will the collective memory of the Holocaust be in the twenty-first century, after the last survivors have given testimony? The way that Jews and others deal with the Holocaust is not always wise. Sometimes we manipulate it, turning Holocaust-related fears into an outlook and a value system. Time and again, we discover that, whether we want it or not, nearly every one of us is a carrier pigeon of the Holocaust. So it is worth coming to terms with it more consciously. A final note about my assumptions regarding your participation: I will assume that your interest in this history and literature is sympathetic, rather than voyeuristic. As Ecclesiastes (1:18) tells us: "For in much wisdom [is] much grief: and he that increaseth knowledge increaseth sorrow."

Occasional viewings of films will supplement our literary and nonfiction narratives to illuminate the historical context and enrich our grasp of the issues at stake. This course is suitable for all students and does not presume familiarity with the Jewish religion or culture.

Prerequisite: Three credits in literature.

THE BIBLE AS LITERATURE

ENG 384

Nancy Clasby

Section G, MWF 2:30-3:20

CROSS-LISTED WITH JUDAIC STUDIES

This course satisfies the English literature major requirement for a course before 1700.

English 384 is a study of the poetics, the literary genres and symbols informing the Hebrew scriptures and the New Testament. Students will be asked to take a series of short, objective tests, compose two extended essays (2,000 words each), and keep a journal containing research and personal commentary.

This course is conducted in accordance with the policies and procedures of the UM honor code. In addition, class attendance is important and excessive absences will result in lowered grades.

Texts: *The New Oxford Annotated Bible, with the Apocrypha* (RSV), N.Y.: Oxford University Press. 1991 edition.

Prerequisite: three credits in literature.

KING ARTHUR: FACTS, FICTIONS, FILMS

ENG 386

Thomas Goodmann

Section R, TR 2:00-3:15

Satisfies the English Literature 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 revised in American culture as well. We'll review the scant documents and literary references suggesting an historical reality for Arthur in Latin and Welsh sources, 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, Marie de France, Thomas Malory, and the anonymous author of *Sir Gawain and the Green Knight*. We'll focus on the principal themes of the cycle—the rise and fall of the Round Table, the quest for the Holy Grail, and the romance of Lancelot and Guinevere—as we chart varying constructions of polity and gender across an array of literary forms and sources.

We'll begin the course by reading from Malory's compilation of tales, the longest work among our readings and the most important for English language literature. 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 set in the Middle Ages (*Excalibur*; *Monty Python and the Holy Grail*, *First Knight*, *King Arthur*) or films that revisit Arthurian themes in post-medieval settings (*The Fisher King*; *The Natural*; *Indiana Jones & the Last Crusade*), as well as some of the historical circumstances shaping romance narratives variously across Europe from 1100 to 1500. Anyone interested may contact me: tgoodmann@miami.edu

Requirements: Passing credit for ENG 105/106/107, as well as three credits in literature are prerequisite for this course. There will be a substantial amount of reading, including verse and prose translations and critical essays; we will read a great deal of Malory in Middle English (or a version thereof), although no previous experience of that language will be assumed or required. There will be three essays, including revision, totally 21 pages of writing, and a final examination. Daily preparation for and active participation in class meetings are expected.

Texts: (required editions to be published on the Blackboard course site):

Geoffrey of Monmouth, *History of the Kings of Britain* (Penguin)

Chretien de Troyes, *Yvain* (Cline, trans.; University of Georgia)

Malory, *Le Morte Darthur* (Norton Critical Edition)

Anonymous, *Sir Gawain and the Green Knight* (Broadview Press)

Mark Twain, *A Connecticut Yankee in King Arthur's Court* (Norton Critical Edition)

Prerequisite: Three credits in literature.

INTERMEDIATE FICTION WORKSHOP

ENG 390

Jane Alison

Section H, MW 3:35 - 4:50

An intermediate class for ambitious and imaginative students who want to expand their skills in writing and reading literary fiction. Through intensive exercises, reading, and discussion, you'll further explore techniques and elements of fiction introduced in ENG290—developing voice; creating a layered fictional world; manipulating reader expectations; allowing theme to rise from the page—as you compose stories in different forms. The class will revolve around your work, essays on writing, and published texts that range from classic realist stories to metafictional and fabulist tales.

Each week you will read and respond to a selection of stories; write several pages of original fiction and craft analysis; and critique the work of your classmates. 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, at least two short stories, and a set of brief response papers.

Prerequisite: ENG 290 or permission of instructor.

INTERMEDIATE POETRY WORKSHOP

ENG 392

Peter Schmitt

Section O, TR 9:30-10:45

A workshop-intensive course, in preparation for 400-level offerings and beyond to graduate work. Students submit original poems for close and thorough class discussion, drafts and revisions to accompany each assignment. Much attention will be paid to the fundamentals of prosody: developing a basic competency in meters and syllabics and forms like the sonnet, sestina, and villanelle; successfully employing metaphor; grasping the relation of the sentence to the line; and building a critical vocabulary, in workshop and out. A class presentation on a pre-20th-century poet, as well as on a recent collection of poems (and written review of that book) can be expected. Always we will try to distinguish the merely fashionable in contemporary aesthetics from what endures.

Prerequisite: ENG 292 or permission of instructor.

SPECIAL TOPICS: CITY AND COUNTRY IN U.S. LITERATURE AND CULTURE

ENG 395

John Funchion

Section E, MWF 12:20-1:10

**Satisfies the English literature major requirement for a course in literature between 1700 and 1900.
CROSS-LISTED WITH AMERICAN STUDIES**

Thomas Jefferson believed the United States' strength emanated from its rural inhabitants and farmers, deeming them "the most virtuous and independent citizens." Alternatively, other U.S. writers have portrayed cities as embodying the democratic promise of the nation by embracing cultural diversity and economic progress. These two different conceptions of American identity have not always peaceably coexisted, imaginatively dividing the nation most recently into "Blue States" and "Red States." In this course, we will examine the possibilities and limits of idealizing the urban or pastoral and the tensions between them in U.S. literature and culture. Readings may include work by Winthrop, Jefferson, Franklin, Kirkland, Jewett, Chopin, Hopkins, Twain, Johnson, Cather, and Dos Passos. This course will help you develop your critical thinking and writing skills by requiring that you attend and routinely participate in class, compose several informal responses, write two formal papers, and sit for a midterm and a final exam.

Prerequisite: Three credits in literature.

**SPECIAL TOPICS:
THE UNITED STATES, TRANSNATIONALISM, AND GLOBALIZATION**

ENG 395/ AMS 310
David Luis-Brown

Section F, MWF 1:25-2:15

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

Paradoxically, American Studies does not only address the culture and the history of the United States; the United States has shaped the world and the world has molded the United States in turn. This course focuses on the "worlding" of American Studies that has attempted to account for this global dialectic in the production of U.S. culture and influence. The topics in this course may include the impact of the Haitian Revolution on U.S. conceptions of slavery and freedom; U.S. imperialism and responses from Latin America and the Caribbean; the United Fruit Company; anti-Americanism; African-American views on movements of solidarity in the Third World; Guantánamo; Hurricane Katrina and New Orleans; immigration; globalization; and the history of the confrontations of ethnic studies, diaspora studies and hemispheric studies with American Studies. We will study writers, filmmakers, artists and scholars such as Edwidge Danticat, Mike Davis, Martin Delany, Dave Eggers, Michael Hardt and Antonio Negri, Amy Kaplan, Robin D. G. Kelley, Gabriel García Márquez, Spike Lee, Lourdes Portillo, and Richard Wright. Writing assignments will include a 5-7 page midterm essay, a 3-4 page prospectus for the final research essay and a final research essay (8-10 pages).

Prerequisite: Three credits in literature.

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

ENG 404
Jane Alison

Section J, MW 5:00 - 6:15

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 your writing and published texts that range from classic realist long stories to metafictional or fabulist pieces; texts may include works of Nicholson Baker, Alice Munro, William Gass, Eudora Welty, Tillie Olsen, Phillip Roth, and Garcia Marquez, among others.

Each week you will read and respond, in discussion and brief response papers, 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.

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

**CREATIVE WRITING (PROSE FICTION):
FLASH FICTION**

ENG 404

R. Zamora Linmark

Section Q, TR 12:30-1:45

This course is designed for aspiring writers who are interested in learning more about, and writing, flash fiction, also known as sudden fiction, vignettes, and short-short stories. For literary models, we will turn to the vignettes of Kafka, Kawabata, Calvino, Walser, Garcia Marquez, Davis, Cisneros, and Borges, to name a few, and explore what these authors do with the sudden fiction form, including how they assemble them for a longer literary fiction.

Each week, students will write -- and workshop -- one to four pages of their fiction. They will also read and respond, in class and in their journal, to the assigned readings, and give constructive feedback to their classmates' vignettes. By the end of the semester, the students should have at least a 20-page draft of a series of vignettes that are linked by theme or a common setting or narrator(s).

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

ADVANCED POETRY WORKSHOP

ENG 406

Walter K. Lew

Section H, MW 3:35-4:50

The aim of this course is three-fold: to discuss students' poetry in a constructive, incisive way; to build on students' prior skills and current interests; and to expand the scope and depth of their writing through practice of forms based on a wide range of exemplary works drawn from diverse genres, cultures, and historical eras. In-class discussions will be largely devoted to each others' work and other assigned readings, about which students will also write brief, but detailed comments.

Possible exercises include collaboration with other writers, cross-integration with other arts, including film and performance, making historical and archival research part of one's praxis of poetry, incorporating formulations or schemata from students' other courses, and experimenting with new approaches to one's personal and familial knowledge. Readings will include several books of poetry and assorted excerpts. We will also view and analyze several poetry-related films and videos. This semester there will be a special emphasis on ecopoetics, East Asian models of poetry, and poetry's relations to cinema.

Requirements: Richness and punctuality of exercises: 35%
Consistency, quality, and preparedness of workshop discussion: 30%
Final project: 25%
Regular, punctual attendance: 10%.

Prerequisite: ENG 392 or permission of the instructor and six credits in literature

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.

CHAUCER

ENG 420
Eugene Clasby

Section E, MWF 12:20-1:10

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

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

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

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

Prerequisite: Six credits in literature.

SHAKESPEARE: THE LATER PLAYS

ENG 431
Anthony Barthelemy

Section P, TR 11:00-12:15

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.

MILTON MILTON AND THE EROTICS OF PROTESTANT POETRY

ENG 435
Jeffrey Shoulson

Section H, MW 3:35-4:50

This course satisfies the English Literature major requirement for literature before 1700.

Characterized by some as puritanical and prudish, by others as licentious and libertine, John Milton stands as one of the most deeply learned and uncompromising writers in English literary history. His writings offer complex meditations on religion, politics, and human sexuality, meditations that defy easy categorization and stereotyping. In addition to having composed some of the most ambitious poetry of the Seventeenth Century, Milton also developed a sophisticated approach to marriage and social relations, having sparked an extensive debate on the religious propriety and ethics of divorce. In this course we will address ourselves in particular to the explosive tensions in Milton's poetry generated by his distinctive and idiosyncratic views on sex, marriage, poetic creativity, and religious liberty. For the purposes of contextualization and comparison, we will contrast Milton's early lyrics, *A Mask (Comus)*, selections from the divorce tracts, *Paradise Lost*, and *Samson Agonistes* with the writings of some of his immediate predecessors and contemporaries, including Aemelia Lanyer, John Donne, Robert Herrick, Andrew Marvell, Thomas Traherne, and Katherine Philips.

Text: *The Complete Poetry and Essential Prose of John Milton*, Kerrigan, Rumrich, and Fallon, eds. (Modern Library Edition). There will also be supplementary materials to be distributed electronically.

Requirements: Class presentation (15%); two 7-9 page essays (25% each); final examination (essay format, 25%); class attendance and participation (10%).

Prerequisite: Six credits in literature.

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section O, TR 9:30-10:45

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

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

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

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

Prerequisite: Six credits in literature.

JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section Q, TR 12:30-1:45

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

This course will focus on three major works by James Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Throughout our readings we will pay close attention to themes, characterization, symbolism, structure, and narrative strategies in the works, as well as biographical, political, and cultural backgrounds to the fiction. There will be midterm and final exams and two papers of about 7-10 pages apiece, the first on either *Dubliners* or *Portrait* and the second on *Ulysses*.

Texts: James Joyce, *Dubliners* (Norton Critical Edition, ed. Norris); *A Portrait of the Artist as a Young Man* (Norton Critical Edition, ed. Riquelme); *Ulysses* (Vintage, ed. Gabler)
Morris Beja, *James Joyce: A Literary Life*
Don Gifford, “*Ulysses*” *Annotated*

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1800-1865

ENG 482

Joseph Alkana

Section D, MWF 11:15-12:05

CROSS-LISTED WITH AMERICAN STUDIES

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

In 1837 Ralph Waldo Emerson exhorted his contemporaries to awaken "the sluggish intellect of this continent," and American writers responded by creating a national literature that made distinctive demands of their readers. In this class, we will discuss these demands, such as attention to the natural environment, thoughts about the moral implications of contemporary politics, and increased awareness of lived experience, particularly that which resisted rational categorization. We will read, in addition to the primary works listed below, an excerpt from Sigmund Freud's essay on the uncanny as well as short works by Edgar Allan Poe, Frederick Douglass, and Margaret Fuller.

You will have the opportunity to develop your thoughts about the literature in two essays; in addition, there will be midterm and final exams.

Texts: James Fenimore Cooper, *The Deerslayer*
Ralph Waldo Emerson, *Selected Essays*
Nathaniel Hawthorne, *The House of the Seven Gables*
Henry David Thoreau, *Walden*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*
Herman Melville, *The Piazza Tales*
Harriet Beecher Stowe, *Uncle Tom's Cabin*
Walt Whitman, *Leaves of Grass* (1855 edition)

Prerequisite: Six credits in literature.

RACE, ETHNICITY, AND LITERATURE CARIBBEAN WOMEN'S AUTOBIOGRAPHY

ENG 488

Sandra Paquet

Section O, TR 9:30-10:45

This course is a comparative study of twentieth-century Caribbean texts—essays, autobiography, fiction—by Caribbean and Caribbean American women writers with allegiances to different Caribbean communities. Through a combination of lecture notes, discussion, and writing assignments, we will explore a range of autobiographical forms including autobiography, memoir, testimony and cross-genre writing. We will explore the self-expressive, generic function of life writing and other functional aspects of the genre in the texts selected. We will focus on hybrid cosmopolitan experiences in tension with rooted ones, in colonial, postcolonial or neocolonial situations. Primary texts include Anglophone, Francophone, and Hispanic Caribbean women's writing.

Texts:

Maryse Condé, *Tales from the Heart*
Edwidge Danticat, *Brother, I'm Dying*
Lorna Goodison, *Harvey River*
Jamaica Kincaid, *The Autobiography of My Mother*
Judith Ortiz Cofer, *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*
The History of Mary Prince, a West Indian Slave. Related by Herself (1831)
Wonderful Adventures of Mrs. Seacole
Selected Essays by Ruth Behar, Julia Alvarez, and Rosario Ferré

Prerequisite: Six credits in literature.

**SPECIAL TOPICS
HUMANS & OTHER ANIMALS IN PHILOSOPHY & LITERATURE**

ENG 495/PHI 591
Frank Palmeri (ENG)
Mark Rowlands (PHI)

Section P, TR 11:00 a.m. – 12:15

Must be taken as ENG 495 to count toward a major or minor in English
Satisfies the English literature major requirement for a course in literature since 1900.

In this course, we will investigate relations among humans and other animals—continuities, responsibilities, possibilities—as they are represented in (Euro-American) philosophy and literature. Our focus throughout the semester will be on ethics. We will begin by considering on what bases and to what extent we can understand animals to be moral subjects (Marc Bekoff, Christine Korsgaard, Mark Rowlands, Charles Darwin, Frans de Waal). We will also inquire into what does or what would constitute an ethical treatment of and relation to other animals by humans (Peter Singer, Milan Kundera); whether certain species of non-human animals—apes and whales—may properly be considered as persons (Juan Carlos Gomez, Paola Cavalieri); and the extent to which animals can be considered not as pets but as friends (Paul Shephard, Anna Merz, Konrad Lorenz). Along with these selections, we will read several works of literature in which characters move between the human species and other species of animals, raising questions of ethics, politics, communication, and self-understanding (Ovid, Jonathan Swift, H.G. Wells, Franz Kafka); in connection with such literature, we will read some works of theory that reflect on ethical relations between humans and other animals (Mary Douglas, Jacques Derrida, Gilles Deleuze and Félix Guattari).

Texts: Most of the readings will be drawn from *The Animal Ethics Reader*, 2nd edition, Susan Armstrong, ed. (Routledge), but we will also read all or significant portions of several other texts: Bekoff, *Wild Justice* (Chicago); Ovid, *Metamorphoses* (Penguin); Wells, *The Island of Doctor Moreau*; Douglas, *Purity and Danger* (Routledge); and Swift, *Gulliver's Travels*. The remaining readings will be available online or on Blackboard.

Requirements: Class attendance and participation; one paper of 5-7 pages and one of 10-12 pages; 10 one-page responses to readings.

Prerequisite: Six credits of literature.

**SPECIAL TOPICS:
THEORETICAL APPROACHES TO GENDER, SEXUALITY, AND RACE IN FILM**

ENG 495
Lindsey Tucker

Section C, MWF 10:10-11:00

CROSS-LISTED WITH AMERICAN STUDIES
Satisfies the English literature major requirement for a course in literature since 1900.

In this course we will be reading from a body of film theory that emerged in the 1970s 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.

**FORM IN POETRY
POETS WRITE MEMOIR: IMPULSE AND PRACTICE**

ENG 504

Maureen Seaton

Section QY, R 12:30-3:00

This is an opportunity to explore memoir as it has been experienced and executed by poets from Japan's Sei Shonagon to Portugal's Fernando Pessoa to Miami's own Mia Leonin; and to experiment with a myriad of styles and impulses: diaries, blogs, the autobiographical persona, the "factless autobiography," as well as short and long narratives in both prose and verse. We will contemplate the roles of memory and imagination in accessing and building memoir. We will consider the theories of others while voicing and embodying our own. Contemporary writers to inspire will include Kimiko Hahn, Samuel Ace (né Linda Smukler), Oliver de la Paz, Michael Klein, David Trinidad, Lyn Hejinian, Audre Lorde, and Terese Svoboda.

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

**FORM IN FICTION:
THE SHAPE AND SUBSTANCE OF THE BOOK**

ENG 505

M. Evelina Galang

Section GY, W 3:15-5:45

The Shape and Substance of Books will study the structure of novels, short story collections, and books of nonfiction. The course will focus on how structure reflects and deepens content, and how shape pushes story and theme forward. Similarly, the course will look at how substance shapes the body of the book, gives direction and order to chapters and stories. In addition to the study of books already published, students will consider their own works, explore the obsessions in their works and how to build a structure for their stories, poems, and narratives that reflects a relationship between the shape and substance of their works – or more immediately – their thesis. This is a valuable exploration for students in the final stages of their long projects.

Texts: *A Pale View of Hills*, Ishiguro; *Mariette in Ecstasy*, Hansen; *Mrs. Bridge*, Connell; *Love Medicine*, Erdrich; *Feast of Love*, Baxter; *Unaccustomed Earth*, Lahiri; *Running in the Family*, Ondaatje; *Twilight Los Angeles, 1992*, Devere Smith.

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