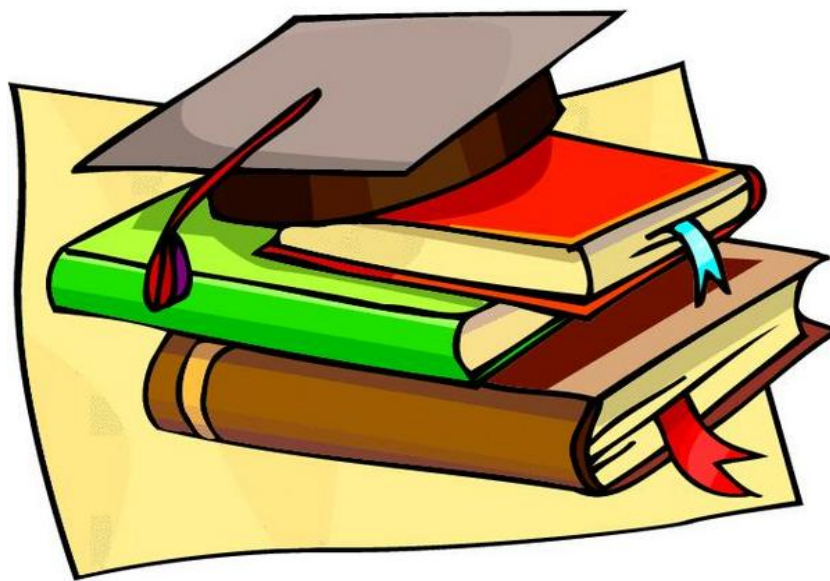


SPRING 2011

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

If you have any questions, please visit the English
Department (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 1st –Friday November 12th

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 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 is currently being set up, and it should be available for you to use by **Monday October 25th, 2010**. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

Please 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 8th, 2010

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, taking at least five of your English courses in residence at UM, 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 2011 satisfy the English literature major requirement for a course in literature before 1700: 319 S, 342 D, 420 J, 431 F, 435 Q.

The following courses offered in Spring 2011 satisfy the English literature major requirement for a course in literature between 1700 and 1900: 321 C, 395 E, 442 P, 451 Q, 495 R.

The following courses offered in Spring 2011 satisfy the English literature major requirement for a course in literature since 1900: 361 R, 365 D, 395 G, 472 O, 484 H, 487 C, 495 B.

HONORS COURSES:
Spring 2011: 202 P, 212 B, 495 R.

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, 321 C, 395 G, 484 H, 487 C.

JUDAIC STUDIES: 205 B, 365 D.

AFRICANA STUDIES: 361 R, 395 E, 487 C.

WOMEN’S & GENDER STUDIES: 210 H, 210 S, 215 P, 220 Q, 495 B, 495 R.

LATIN AMERICAN STUDIES: 395 G

URBAN STUDIES: 395 G

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.

ENG 395 E (= AMS 310 E)

ENG 442 P (= PHI 592 P)

THE ENGLISH MINOR

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

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

THE MAJOR IN ENGLISH

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

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

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

ENGLISH LITERATURE MAJOR

Requirements for the English Literature Major are as follows:

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
2. Five **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**

3. Three additional English courses other than freshman composition (i.e., any three courses designated ENG and numbered 200 or above, excluding ENG 208). **9 credits**
- Total: 30 credits**

**CREATIVE WRITING CONCENTRATION
(REQUIREMENTS FOR STUDENTS 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. Workshops must be taken in sequence, one at a time. No workshops are to be taken concurrently.
- | | | |
|----------------|--|------------------|
| 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**

***Students who entered before Fall 2007 should see an advisor regarding their requirements.**

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. ENG 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: ENG 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 departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is 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 ENG 497.

THE THESIS

In the second semester of your senior year, you register for ENG 498. During this semester, you will write and revise your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis. Here are some general ground rules for the thesis: a) the thesis is a critical essay of at least 35 pages and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

SPRING 2011

INTERSESSION January 2011

WRITING AND PUBLISHING

ENG 595

Lester Goran

**Section 81, Special Days and Times:
January 3- 7, M-F 9:00 - 5:00**

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 the Director of Graduate Studies.

SPRING 2011

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, MWF 8:00 – 8:50

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

Text: *The Norton Anthology of Western Literature*, Vol. 1, 8th edition.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section N, TR 8:00-9:15

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

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

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

Texts: *The Norton Anthology of World Literature*, 2nd Edition
Othello, William Shakespeare

Prerequisite: ENG 106 or equivalent.

SPRING 2011

WORLD LITERARY MASTERPIECES II

ENG 202

Lucas Harriman

Section E, MWF 12:20-1:10

Section F, MWF 1:25-2:15

This is a survey course in world literature from the early 1700s to our present moment. We will read selections from various genres, including poetry, plays, short fiction, and novels. In all, we will read literature from eighteen countries written originally in nine different languages. The goal of class discussions will be to forge connections between individual works and writers, continually returning to a core set of issues throughout the semester: the process of canonization, the representation of self and the other, and the relationship between literature and its social context. Class sessions will consist mostly of discussion and group analysis of individual works.

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202 (HONORS)

Frank Stringfellow

Section P, TR 11:00–12:15

A study of representative Western masterworks from the seventeenth through the twentieth centuries, ranging from La Rochefoucauld'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*; Tolstoy, *The Death of Ivan Ilyich*; 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; one essay of about 1500 words and a longer final project of about 2500 words; a midterm; and a final exam.

Prerequisite: ENG 106 or equivalent.

JEWISH LITERATURE:

CHILDHOOD, ADOLESCENCE, & COMING-OF-AGE IN JEWISH LITERATURE

ENG 205

Ranen Omer-Sherman

Section B, MWF 9:05-9:55

CROSS-LISTED WITH JUDIAC STUDIES

In the past century, Jewish writers in Israel and North America produced many inventive narratives addressing issues and themes such as the experience of immigration and the ordeal of transition, the struggle between individuality and collective loyalty, as well as Holocaust trauma, often memorably told about, or from, the child's or adolescent's perspective. This course is not concerned with children's stories, that is, stories meant for juvenile reading, but with stories about the experience of childhood written by adults for adult readers (though at times such narratives may also be accessible to young adult readers). Through the perceptions of the young protagonist, the struggle to reconcile tradition and the present is often an essential and deeply moving ordeal on the path toward adult identity. In Israel, the writer often seems to link the adolescence of the young state to the child's own journey into individuality and adulthood. Confronting a variety of upheavals, transitions, adjustments, as well as the nostalgic impulse of looking back (and sometimes the intoxicating dream of imagining a future), the young protagonists created by writers are among the most memorable characters of the modern Jewish literary canon. In the end, the adolescent or coming-of-age narrative may well provide the most enabling, creative source for Jewish writers. Assignments will include midterm and final essay exams as well as brief response papers.

Prerequisite: Three credits in literature.

SPRING 2011

CREATIVE WRITING

ENG 209

Cyd Apellido

Section U, TR 6:25-7:40

This workshop class is an introduction to the craft of fiction, poetry, and non-fiction. On designated workshop days, students will read and critique each other's work. Students are expected to revise their written work based on peer and instructor feedback. In addition to the weekly reading and writing assignments, students will also keep a writing journal to encourage the daily practice of writing. A writing portfolio of completed work and revisions will be due at the end of the semester.

Requirements: Regular class attendance and class participation.

Texts: (tentative) *A Book of Luminous Things*, Czeslaw Milosz, ed.
The Umbrella Country, Bino A. Realuyo
How to Escape from a Leper Colony, Tiphonie Yanique

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

CREATIVE WRITING

ENG 209

Peter Schmitt

Section R, TR 2:00-3:15

Section S, TR 3:30-4:45

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

Requirements: One poem (14-line minimum) or a five-page story each submission period, with revisions.

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

CREATIVE WRITING

ENG 209

Maureen Seaton

Section QX, T 12:30-3:00

The aim of this workshop is to develop creative writing skills and to help beginning students possess a greater understanding of the discipline. In addition to being jump-started by a lively mix of contemporary poetry and fiction, we'll work at building a community of writers and fostering personal growth. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, and discussion of student work, this course encourages students to produce both fiction and poetry of increasing quality and provides a solid foundation in the craft of creative writing.

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

SPRING 2011

CREATIVE WRITING

ENG 209

V. Senguttuvan

J. Schriftman

Section J, MW 5:00-6:15

Section A, MWF 8:00-8:50

Analysis and writing of short stories and poems.

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

**LITERARY THEMES AND TOPICS
FEMALE GOTHIC**

ENG 210

Kara Jacobi

Section H, MW 3:35-4:50

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

In 1976, literary critic Ellen Moers described the Female Gothic as, simply, "the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic," while recognizing that defining the Gothic itself is a complex process. This course will serve as an introduction to the Female Gothic through our analysis of a selection of literary texts by female authors from the late eighteenth century through the twentieth century that could be considered part of the gothic tradition. From the inception of the genre, gothic texts have been characterized by an attraction to the supernatural, the imaginative, the romantic, the mysterious, and the anti-rational; a nostalgia for the past and the primitive; a blurring of traditional binaries, such as good/evil and life/death; and a fascination with decay, death, mortality/immortality, and the afterlife. While often considered a popular form, employing the above-mentioned devices to entertain their readers, gothic texts also reflect the anxieties of the social and political contexts out of which they arise. Perhaps the most common thread connecting Female Gothic works is female writers' manipulation of gothic devices in order to highlight and critique the dreadfully oppressive power of patriarchy, a thread that marks the genre as a distinctly feminist form. Taking these assumptions as a starting point, we will read a selection of novels, plays, poems, and short stories, paying close attention to the ways in which the texts affirm, contest, defy, and/or complicate categorization. We might ask, for example, whether Female Gothic texts should be defined as such because of their authors' gendered identities, or whether the category of Female Gothic refers to a set of representative themes, issues, or concerns.

We will also be attentive to the ways in which the Female Gothic has evolved over time and how the gothic mode has become intertwined with related genres like science fiction, horror, film noir, fairy tales, and magic realism. Related questions will be raised about the connections between women writers and popular literary forms, the differences between feminist and post feminist readings of Female Gothic texts, and the benefits and drawbacks of considering the Female Gothic as a separate, unique tradition.

Requirements: Attendance, active participation, written responses to texts, two papers, a midterm exam, and a final project.

Texts: Ann Radcliffe; Jane Austen, *Northanger Abbey*; Mary Shelley, *Frankenstein*; Joanna Baillie, *Orra*; Emily Brontë, *Wuthering Heights*; Christina Rossetti, *Goblin Market*; Emily Dickinson, selected poetry; Charlotte Perkins Gilman, "The Yellow Wallpaper"; Daphne du Maurier, *Rebecca*; Octavia Butler, *Kindred*; Angela Carter, *The Bloody Chamber*; Vernon Lee; Toni Morrison; Maxine Hong Kingston; Margaret Atwood; selected popular culture media such as film and television.

Prerequisite: ENG 106 or equivalent.

SPRING 2011

**LITERARY THEMES AND TOPICS:
WAR AND THE FASHIONING OF GENDER**

**ENG 210
Elizabeth Oldman**

Section S, TR 3:30-4:45

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

This course examines war and retreat from war as gendering activities which serve to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of "manhood." More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Davenant, Fanshawe, Vaughan, Marvell, Jonson, Brome, Cleveland, Owen, Sassoon, Rosenberg, Woolf, as well as the paintings, political manifestos, photography, films, collages and ready-made objects of Breton, Buñuel, Duchamp, [Miró](#), Oppenheim, and Tanning.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

"Ye knowe eek, that in forme of speche is change/ Withinne a thousand yeer"

--Chaucer, Troilus & Criseyde

**ENG 211
Thomas Goodmann**

Section H, MW 3:35-4:50

This course will offer a concise introduction primarily to English-language literary history from 1000 to 1800, as well as practice in writing literary analyses. We will study aspects of the language and of literary form, gender, genre, and mode, as well as patterns of influence and dissonance as we construct this literary history. Using the *Broadview Anthology of British Literature*—not English literature only, you will note—we will give some attention as well to the variety and influence of non-English languages and cultures in the British Isles, as well as regional dialects of English during this long period. Part literary survey, part literary history, including an introduction to the history of the English language, the course will give you a good sense of some important literary and historical currents before the modern period, including narrative and lyric genres in verse and prose, and some of their identifying formal and stylistic elements.

Requirements: Regular attendance and active participation, including some collaborative work and short presentations. Two or three essays, as well as revision and reflective writing, and frequent short responses, as well as two examinations based on passage identification and analysis, and literary terminology.

Text: *The Broadview Anthology of British Literature, Concise Edition, Volume A*
Questions and suggestions are welcome: tgoodmann@miami.edu.

Prerequisite: ENG 106 or equivalent.

SPRING 2011

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section N, TR 8:00-9:15

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

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

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

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Katrina Smith

Section A, MWF 8:00-8:50

This is a survey course in English Literature from its beginnings until the end of the 18th century. We will focus on the development of the English empire, paying particular attention to the movement of English subjects between their homeland, the rest of Europe, the East, and the "New World." We will also read texts written by colonized peoples and explore the ways in which they shed new light on English expansion. Texts will be chosen based on availability, but could include any combination of the following: *Voyages and Discoveries*, *Brief and True Report of the New Found Land of Virginia*, *Discovery of Guiana*, *Book of Margery Kempe*, *The Tempest*, *The Isle of Pines*, *Oroonoko*, *The Interesting Narrative of the Life of Olaudah Equiano*, and *The Travels of Dean Mahomet*.

Requirements: Three short essays, an exam, weekly discussion responses, and participation.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212 (HONORS)

Robert Casillo

Section B, MWF 9:05 – 9:55

The course will cover major British writers from the Romantic to the Modern Period, including William Wordsworth, Samuel Taylor Coleridge, John Keats, Alfred Tennyson, Robert Browning, and Joseph Conrad. Emphasis will be placed upon the close reading of literary works as well as upon their historical, intellectual, social, cultural, and political contexts. The format of the class will combine lecture and discussion.

Prerequisite: ENG 106 or equivalent.

SPRING 2011

ENGLISH LITERATURE II

ENG 212

Eugene Clasby

Section E, MWF 12:20-1:10

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 (7th Edition)

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).

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

ENG 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.

SPRING 2011

AMERICAN LITERATURE I

ENG 213
Thomas Finan

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

CROSS-LISTED WITH AMERICAN STUDIES

This course surveys the development of American literature from the colonial times until the end of the Civil War in 1865. This era witnesses a series of radical changes, dramatic revolutions, and contentious debates. In addition to its analysis of literature, this course will also examine the ways in which literature intersects with other fields, including religion, politics, and philosophy. Starting from the literature of the colonial period, this course will move on to the Great Awakening and the Enlightenment. The development of American Romanticism and Transcendentalism will follow. The course will conclude with the literature of the Civil War.

Requirements: Attendance and participation, two response papers, a long essay, a midterm exam, and a final exam.

Text: *The Norton Anthology of American Literature*, 7th edition, Volumes A and B
Authors read may include Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, Washington Irving, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, Herman Melville, Frederick Douglass, Harriet Beecher Stowe, Walt Whitman, and Emily Dickinson.

Prerequisite: ENG 106 or equivalent

AMERICAN LITERATURE II

ENG 214
Lara Cahill-Booth

Section S, TR 3:30-4:45

CROSS-LISTED WITH AMERICAN STUDIES

This course will survey American literature from 1865 to the present. We will discuss poetry, drama, short fiction, and novels in their social and historical context and practice close reading of texts for style and theme. Readings may include works by Walt Whitman, Henry James, W.E.B. DuBois, T.S. Eliot, William Faulkner, Langston Hughes, Allen Ginsburg, and Edwidge Danticat.

Requirements: Attendance and active participation, three essays.

Prerequisite: ENG 106 or equivalent.

SPRING 2011

AMERICAN LITERATURE II

ENG 214
Thomas Finan

Section T, TR 5:00-6:15
Section U, TR 6:25-7:40

CROSS-LISTED WITH AMERICAN STUDIES

This course explores the evolution of American literature from the end of the Civil War to the present day. The United States transforms during this period from a nation that has just survived a crippling internal conflict to a global superpower, and the literature of these years undergoes its own various transformations. This course will trace the development from Realism to Modernism to Postmodernism in poetry and in prose. Particular attention will be paid to the details of literary form and the way in which literature responds to the concerns of other fields (such as philosophy, psychology, and the physical sciences).

Requirements: Attendance and participation, two response papers, a long essay, a midterm exam, and a final exam.

Text: *The Norton Anthology of American Literature*, 7th edition, Volumes C, D, and E.

Authors read may include Henry James, William Dean Howells, Mark Twain, Paul Laurence Dunbar, Kate Chopin, Stephen Crane, William Carlos Williams, Hart Crane, T. S. Eliot, Marianne Moore, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Elizabeth Bishop, and Saul Bellow.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

AMERICAN DREAMS/AMERICAN NIGHTMARES: U.S. LITERATURE FROM 1865 TO THE PRESENT

ENG 214
Lucas Harriman

Section A, MWF 8:00-8:50
Section B, MWF 9:05-9:55

CROSS-LISTED WITH AMERICAN STUDIES

This is a survey course in literature of the United States of America from 1865 to our present moment. We will read selections from various genres, including poetry, plays, short fiction, and novels. Class sessions will consist mostly of discussion and group analysis of the literary works. The goal of these discussions will be to forge connections between individual works and writers, continually returning to a core set of issues throughout the semester loosely centered on the cultural myth of “the American Dream.” While the US has always been imagined as a land of freedom, opportunity, and plenty—especially after the union was reaffirmed in the popular imagination during the Civil War—this dream image has consistently shared the stage with nightmarish violence, exclusion, and want. We will be examining the ways in which these dreams/nightmares of America are represented in important and influential literary works of the period.

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

Prerequisite: ENG 106 or equivalent.

SPRING 2011

AMERICAN LITERATURE II

ENG 214
Kara Jacobi

Section D, MWF 11:15-12:05
Section E, MWF 12:20-1:10
Section G, MWF 2:30-3:20

CROSS-LISTED WITH AMERICAN STUDIES

This course will survey a selection of works of American literature written between 1865 and the early 21st 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, written responses to readings, discussion leadership, two 5-6 page papers, a midterm, and a final exam.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

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

CROSS-LISTED WITH AMERICAN STUDIES

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

Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

SPRING 2011

AMERICAN LITERATURE II

ENG 214

J. Urbistondo

Section N, TR 8:00-9:15

CROSS-LISTED WITH AMERICAN STUDIES

This course will chart the development of American Literature from 1865 to the present. The texts will include poems, short stories, and novels that present diverse and at times contentious conceptions of the American experience. Through close readings, we will examine the sociopolitical underpinnings of the individual works while simultaneously regarding their position within and contribution to the tapestry of American literature.

Texts: May include: Walt Whitman's *Leaves of Grass*, Charlotte Perkins Gilman's "*The Yellow Wallpaper*," Toni Morrison's "*Recitatif*," poems by T.S. Eliot and Gwendolyn Brooks.

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 twelfth century to the present. Through the lens of poetry, fiction, criticism, autobiography and the journal, we will examine the notion of a female literary legacy that variously contributes to and challenges established historical categories. A touchstone by which we will contextualize women writers will be the representation of identity vis-à-vis the changing expectations for women, including such influences as the developing relationship of women's writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; and their attitudes towards 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.

SPRING 2011

**INTRODUCTION TO POETRY:
WRITING, SEXUALITY**

**ENG 220
Brenna Munro**

Section Q, TR 12:30-1:45

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

This class will involve reading poems from a variety of times and places that deal with love—happiness and heartbreak, passing crushes and deep friendships, mourning and desire, loves that cannot speak their name and loves that shout. We will read some queer theory, and think about how writing about love and sexuality can reinforce social norms, and how it can imagine new possibilities. We will be spending a lot of time paying attention to how each poem is written, and the poems will be in a range of very different forms and styles. Hopefully the class will offer you an opportunity to improve your ability to think, talk and write about language and how it works. There will be regular short written assignments, a final exam and a final longer paper.

Prerequisite: ENG 106 or equivalent.

BEGINNING FICTION WORKSHOP

**ENG 290
Mannette Ansay**

Section O, TR 9:30-10:45

This course is an introduction to the writing of short literary fiction. It is not a forum for so-called genre fiction (such as horror, fantasy, science fiction, etc) although stories generated by the workshop may contain responsible elements of each. While our primary focus will be on student-generated writing, we will also read and analyze published fiction relevant to the concerns and interests of the workshop. All stories submitted for this class must be new and original work. I will not accept stories written for other classes or workshops.

Text: *Method and Madness: The Making of a Story* by Alice La Plante

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

BEGINNING FICTION WORKSHOP

**ENG 290
Melissa Burley**

Section S, TR 3:30-4:45

Looking to multi-cultural writers for guidance in craft, to the world within and without for inspiration, and to the community of creative thinkers in the classroom for encouragement and support, we will write short stories. Emphasis will be on activities to stimulate creative minds, collaborative as well as individual projects in class and out, and immediate feedback from writing circles. Expect a heightened awareness of what you see, hear, smell, taste and touch, a greater confidence in sharing what you think, feel, say, sense and write, and a portfolio of new writing to chronicle the experience.

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

INTRODUCTION TO WRITING POETRY

ENG 292

Walter K. Lew

Section H, MW 3:35-4:50

This is the first course in the sequence of writing workshops designed for creative writing majors specializing in poetry. Students will study and write in many forms, media, and genres in order to develop their skills and perception and be introduced to a fascinating range of poetical practices from around the world, with some discussion of the traditions and philosophies that underlie them. Weekly exercises, readings, and discussions will be supplemented by lectures and films on poetics and occasional group projects. Students will also write brief weekly comments on each other's works-in-progress. Coursework will culminate in individual final projects presented in class.

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

SHAKESPEARE

ENG 319

Robert Healy

Section S, TR 3:30-4:45

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

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

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

Text: *The Riverside Shakespeare*, Second Edition

Prerequisite: Three credits in literature.

SPRING 2011

MAJOR AMERICAN NOVELISTS: NATHANIEL HAWTHORNE AND HENRY JAMES

ENG 321

Joseph Alkana

Section C, MWF 10:10—11:00

CROSS-LISTED WITH AMERICAN STUDIES

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

We will read novels, short fiction, and selected essays by two of the most influential nineteenth-century American writers, Nathaniel Hawthorne and Henry James. In addition to their stylistic innovations, most notably their development of the psychological novel, Hawthorne and James created some of the most memorable nineteenth-century fictional characters, such as Hester Prynne (*The Scarlet Letter*) and Isabel Archer (*The Portrait of a Lady*), women who endeavored to live according to their own values rather than simply accepting the conventions of their times. In this course, we will focus on a variety of interests shared by the two novelists, such as the representation of psychological states, the confluence of history and ethics, shifting gender roles, gothic fiction, and, in James's case, the relationship between European and American cultures.

Requirements: You will be asked to write two five-page essays. In addition, there will be midterm and final examinations.

Texts: Nathaniel Hawthorne: *The Scarlet Letter*, *The Blithedale Romance*, and selected short stories and sketches. Henry James: *The Portrait of a Lady*, *The Europeans*, *The Turn of the Screw*, selected short stories and essays, and possibly some excerpts from film adaptations of James's stories.

Prerequisite: Three credits in literature.

LYRIC VOICES AND TRADITIONS

ENG 342

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 lyric poetry and song from medieval England, France, Germany, and Italy. The emphasis will be on developing an understanding of the major forms and themes represented in these works.

Requirements: Class attendance is essential to success in this course. There will be three short papers, a mid-term exam, and a final exam.

Prerequisite: Three credits in literature.

SPRING 2011

CARIBBEAN LITERATURE

ENG 361
Patricia Saunders

Section R, TR 2:00-3:15

CROSS-LISTED WITH AFRICANA STUDIES

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

The Caribbean region encompasses an array of political, social, and historical foundations inspired by colonialism in the New World. This course will offer students the opportunity to explore the political and cultural landscapes represented in the works of writers in the Caribbean region. We will examine some of the complex negotiations that are necessary as newly independent nations grapple with issues of national identity, cultural representation, migration and exile. We will consider some of the ways contemporary writers contribute to our understanding of the Caribbean region in a global context. Finally, we will also consider the extent to which cultural hybridity provides a useful framework for engaging Anglophone Caribbean literature and culture. Authors will include Maryse Condé, C.L.R. James, Alejo Carpentier, M. Nourbese Philip, Monique Roffey, Edwidge Danticat and Jamaica Kincaid. Though the emphasis of the course will be Caribbean literatures in English, we will also read texts translated from Spanish and French.

Prerequisite: Three credits in literature.

LITERATURE OF THE HOLOCAUST

ENG 365
Joseph Alkana

Section D, MWF 11:15-12:05

CROSS-LISTED WITH JUDAIC STUDIES

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

The destruction of European Jewry has generated a substantial body of literature, including survivor accounts, novels, poetry, and theological and philosophical inquiries. In this course, we first will review the history of the Holocaust; then we will read a range of works and discuss them in terms of subsequent political and social changes. As we consider questions associated with the memorialization of victims, we also will examine several non-literary responses to the Holocaust, such as the films Night and Fog and Shoah, and Steve Reich's musical composition Different Trains.

Students enrolling for this course are not expected to have any background in Holocaust history or Jewish culture.

Requirements: You will be asked to write two five-page essays. In addition, there will be midterm and final examinations.

Texts: Elie Wiesel, *Night*; Gerda Weissmann Klein, *All But My Life*; Imre Kertész, *Fatelessness*; Louis Begley, *Wartime Lies*; Cynthia Ozick, *The Shawl*; Art Spiegelman, *Maus* (I & II). Short works by Primo Levi, Hélène Berr, Ida Fink, Aharon Appelfeld, Daniel Mendelsohn, and others also will be included.

Prerequisite: Three credits in literature.

SPRING 2011

INTERMEDIATE FICTION SEMINAR

ENG 390

Mannette Ansay

Section Q, TR 12:30-1:45

This is an intermediate fiction workshop for fiction track students who have a) been admitted into the creative writing track on the basis of a prepared writing sample and b) completed ENG 290. Our particular focus will be on point of view as we read and write our way into augmented definitions of first person, second person, third person limited and omniscient. Students will write and revise one full-length literary story in a point of view modeled on something we've read, in addition to playing with flash, micro and linked fictions, and peeking at the graphic novel.

Texts: *Dreaming in Cuban* by Cristina Garcia, *That Night* by Alice McDermott, *In the Bedroom* by Andre Dubus, *Drown* by Juno Diaz, and *Fun Home: A Family Tragicomic* by Allison Bechdel. Please note: I do not accept genre fiction (vampires, space aliens, detective stories, etc.)

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

INTERMEDIATE POETRY WORKSHOP

ENG 392

Walter K. Lew

Section K, MW 6:25-7:40

This workshop will focus on developing skills in a wide variety of forms, subgenres, and media formats, with an emphasis on their integration with individual research topics of interest. Exercises will range from traditional verse to such modern forms as live film narration ("movietelling"), digital multimedia works, documentary textual collage, and collaborative pack observation. Subject matter related to cinema, pop music, the natural environment, Asian literature and philosophy, and the design and phenomenology of neighborhoods will be especially encouraged.

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

In addition, each student will submit a final essay (6-8 pages) on a topic relevant to his or her individual writing interests. A bibliography is required.

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

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

SPRING 2011

THE UNITED STATES, TRANSNATIONALISM, AND GLOBALIZATION

ENG 395/ AMS 310

David Luis-Brown

Section E, MWF 12:20-1:10

CROSS-LISTED WITH AFRICANA STUDIES

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

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 transformed 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 will include the impact of the Haitian Revolution on U.S. conceptions of slavery and freedom; black nationalism and transnationalism; U.S. imperialism and responses from Latin America and the Caribbean; the United Fruit Company; Hurricane Katrina and New Orleans; immigration; globalization; and the history of American Studies. We will study the work of writers, filmmakers, artists and scholars such as Alejo Carpentier, Martin Delany, Dave Eggers, Gabriel García Márquez, José Martí, and Spike Lee.

Requirements: 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.

**LATINO/A METROPOLIS: LITERATURE, CULTURE AND THE LATINIZATION OF
CONTEMPORARY URBAN AMERICA**

ENG 395

David Luis-Brown

Section G, MWF 2:30-3:20

CROSS-LISTED WITH AMERICAN STUDIES, LATIN AMERICAN STUDIES, AND URBAN STUDIES

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

How have Latinos/as transformed the fabric of contemporary urban America? Moving through a series of case studies on the Latinization of four major U.S. cities--Chicago, Los Angeles, Miami and New York--this course interweaves an analysis of ethnography, film, historiography, music, the novel, popular cultural practices and sociology. Among the topics of the course will be the relationships among artists, writers and ethnic communities; the diversity of U.S. Latinos; the shifting relations between Latinos and other groups, especially African Americans; the transformations of longstanding urban Latino communities by newer immigrants; immigration rights activism; and labor struggles.

Requirements: 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.

SPRING 2011

**CREATIVE WRITING (PROSE FICTION)
LONGER FORMS: THE NOVELLA AND LINKED FICTIONS**

**ENG 404
Jane Alison**

Section P, TR 11:00-12:15

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, novella, and linked stories—contracting and expanding time, organizing structure, shifting among points of view, creating space, controlling tensions, developing networks among disparate texts—so that you can develop your skills and craft your own longer work. The class will revolve around your writing and published texts that range from classic realist stories to metafictional or fabulist pieces; texts may include works of Nicholson Baker, Alice Munro, William Gass, Eudora Welty, Tillie Olsen, Susan Minot, Gabriel Garcia Marquez, and others.

Each week you will read and respond, in discussion and writing, to stories or a 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 fiction.

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

CREATIVE WRITING: FICTION

**ENG 404
Lester Goran**

Section C, MWF 10:10-11:00

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

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

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

**CREATIVE WRITING
ADVANCED POETRY WORKSHOP**

**ENG 406
Mia Leonin**

Section B, MWF 9:05-9:55

This is an advanced poetry workshop where students will have a chance to build on previous experience with the craft of poetry. We will place particular emphasis on voice, style, and form and students will have the opportunity to write and submit works they consider increasingly challenging and risky. We will read, discuss, and respond critically to a selection of poets who come from a diverse set of cultures, historical periods, and aesthetic tendencies. Student poems will be discussed in a workshop setting with rigor and camaraderie. The act and art of revision will be emphasized.

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

SPRING 2011

WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section EZ, F 12:30-3:00

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

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

Text: *Autobiography*, Lyons

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

CHAUCER: THE AGE OF CHAUCER

ENG 420

Thomas Goodmann

Section J, MW 5:00-6:15

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

In this course we will read a selection from the major poems of Chaucer (c.1340-1400) in Middle English, studying his affiliations with European literary forms and sources in his earlier poems, including the *Legend of Good Women* and *Troilus and Criseyde*; some comparisons with contemporary English writings in the linked story cycle of *The Canterbury Tales*; and his engagements with some of the intellectual, religious, and political questions of his time. We'll explore too some of the many critical approaches to Chaucer and read from a reliable biography to get a broad sense of the poet and his age.

No prior knowledge of Middle English is required; we will study the major features of Chaucer's language and London dialect as well as other contemporary dialects of English using glossed texts, and practice with translations and paraphrases to gain facility. You will also gain a sense of trilingual literacy (Latin, French, English) common to educated people in the period.

Students will develop a portfolio of three essays, including revision, making use of at least two different critical approaches among those we study.

Requirements: Use of the required texts, regular attendance and active participation are expected; all those interested are welcome to contact the instructor: tgoodmann@miami.edu

Texts : Kathryn L. Lynch, ed. *Dream Visions and Other Poems*. Norton Critical Editions.

Stephen A. Barney, ed. *Troilus and Criseyde*. Norton Critical Editions,

Boenig & Taylor, eds. *The Canterbury Tales*. Broadview Press.

Derek Pearsall, *The Life of Geoffrey Chaucer*.

Additional readings from: *The Vision of Piers Plowman*, *Sir Gawain and the Green Knight*, *Pearl*, *The Book of Margery Kempe*, lyrics and popular romances.

Prerequisite: Six credits in literature.

SPRING 2011

Shakespeare: The Later Plays

ENG 431

Pamela Hammons

Section F, MWF 1:25-2:15

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

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

Requirements: The timely completion of reading assignments; active participation in class discussion; and the completion of several short close analyses, occasional in-class writing exercises (including small group work), a class presentation, and two essays (8-10 pages each).

Text: *The Norton Shakespeare.*

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

MILTON

ENG 435

Anthony Barthelemy

Section Q, TR 12:30-1:45

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

Our primary focus will be Milton's poetry with special emphasize on *Paradise Lost*. In addition to *PL* we will read *Paradise Regained*, *Comus*, and the poems from Milton's 1645 collection. We will also read several prose selections including *Areopagitica*. Initially we will work on formalist elements of Milton's poetry, but no study of Milton is possible without discussing the poet's political and religious thinking. Thus we will attempt to understand how politics informs Milton's theology and how his theology reflects his politics. Among the topics to be explored are Milton's misogyny, homoeroticism, poetic ego, and classicism. Students obsessed with a need for relevance can take comfort in knowing that a study of Milton may help them understand the politically inspired theology and theologically driven politics that swirl around us today.

Requirements: Each student will write two short 3-5 page (750-1250 words) papers and a 7-10 page (1750-2500 words) research paper. There will also be a mid-term and final examination. Each student will also submit a brief research journal and make a short (10 minutes) oral presentation based upon his/her research. Students will be allowed FOUR unexcused absences. Students with more than 4 absences will have the final grade dropped one letter.

Texts: *John Milton: Complete Poems and Major Prose* and a yet to be determined collection of essays.

Prerequisite: Six credits in literature.

SPRING 2011

**POLITICS AND LITERATURE:
LITERATURE AND POLITICAL PHILOSOPHY IN ENGLAND 1790-1860**

ENG 442/PHI 592

Dr Palmeri (ENG) Dr. Evnine (PHI)

Section P, TR 11:00-12:15

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

This course will examine the relation between works of political philosophy and literature in England, focusing on the 1790s, the decade of the French Revolution, and the 1840s, the years of unrest culminating in most of Europe in the abortive revolutions of 1848. We will consider competing views of hierarchy, patriarchy, and tradition in Burke, Paine, Wollstonecraft, the poetry and aphorisms of Blake, and the satiric novel of Bage. Questions concerning poverty, wages, and population inform Malthus's work and the fictions of Martineau, as well as Carlyle's essay and Marx's early writings. Thackeray's satiric novel presents a sharp critique of English society, with, like Wollstonecraft, a particular focus on possibilities for women, while Mill's essay argues for pursuing the first principle of the French Revolution. We will investigate the rhetoric of both the political philosophers and the writers of novels and poetry, along with the kinds of critique and (implicit or explicit) argument that are made possible by each of the forms we read.

Texts: Burke, *Reflections on the Revolution in France* (1790); Paine, *Rights of Man* (1791-92); Blake, *Songs of Innocence & Experience* (1790-94) & *The Marriage of Heaven & Hell* (1790-93); Wollstonecraft, *Vindication of the Rights of Woman*, sels. (1792); Bage, *Hermesprung: or Man as He is Not* (1796); Malthus, *Essay on the Principle of Population* (2nd or later ed., 1803); Martineau, *Illustrations of Political Economy*, sels. (1832-34); Carlyle, *Past & Present* (1843); Marx, *Basic Writings on Politics and Philosophy* (1844-69); Thackeray, *Vanity Fair* (1847-48); Mill, *On Liberty* (1859).

Requirements: Two papers of 8-10 pages each (approx. 2500 words each); ten responses to the readings (1 page, or 1-2 paragraphs each); consistent and thoughtful participation in discussions.

Prerequisite: Six credits in literature.

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section Q, TR 12:30-1:45

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

This course examines the second and recently described third generation British Romantic writers including Jane Austen, Mary Shelley, Keats, Percy Shelley, Byron, Letitia Elizabeth Landon, and a selection of other women poets whose recent reintroduction to the field has challenged the parameters of the literary era as it was previously defined by its three canonical writers. We will explore the spectrum of perspectives on the genres of poetry, drama, and fiction and, situating these works in their historical context, examine the role gender plays in representations of patriarchy, abolition, political dissent, and colonialism. A working knowledge of the literature of the earlier generation (particularly William Wordsworth, Mary Wollstonecraft and S.T. Coleridge) will be helpful.*

Requirements: Class participation including oral presentations, three papers, midterm and final exam.

Texts: Keats, *Selected Poems and Letters*, ed. Bush (Riverside); Austen, *Persuasion* (Penguin); *Shelley's Poetry and Prose*, ed. Reiman & Powers (Norton); Mary Shelley, *Frankenstein*, 1818 ed. (Norton); *Byron's Poetry*, ed. McConnell (Norton); Landon, Letitia Elizabeth, *Selected Writings* (Broadview).

***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.

SPRING 2011

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section O, TR 9:30-10:45

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

An introduction to psychoanalytic theories—especially those of Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about infantile development, oedipal relations, or melancholia, for example—help in the understanding of individual literary works? The first part of the semester will be an overview of psychoanalytic psychology and an examination of Freud’s specific treatments of literature (in such works as “Creative Writers and Day-Dreaming,” *The Interpretation of Dreams*, and *Delusion and Dream in Wilhelm Jensen’s “Gradiva”*). Later we will look at examples of psychoanalytic criticism by contemporary writers, and will attempt psychoanalytic interpretations of three or four literary texts (some possibilities: *King Lear* and selected sonnets by Shakespeare; Kate Chopin, *The Awakening*; Franz Kafka, “A Country Doctor”). No prior knowledge of Freud or psychoanalysis will be assumed.

Requirements: Class attendance and participation; frequent short writing assignments, done either at home or in class; a research paper (2500–3500 words); a midterm; and a final exam.

Prerequisite: Six credits in literature.

AMERICAN LITERATURE 1915 TO 1945

ENG 484

Joel Nickels

Section H, MW 3:35-4:50

CROSS-LISTED WITH AMERICAN STUDIES

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

In this course we will examine novelists such as Ernest Hemingway, Jean Toomer, William Faulkner and Djuna Barnes and poets such as T. S. Eliot, Ezra Pound, Muriel Rukeyser, Langston Hughes, William Carlos Williams and Gwendolyn Brooks. We will focus on the ways these writers signaled their alienation from the socio-political realities of America in the historical period following World War I. We will also examine the visions of social redemption these authors attempted to evolve in response to the traumas of the war and its underlying causes. Crucial to our investigations will be the relationship of literary form to historical fact. Why was stylistic innovation so central to modernist writing, and how did literary “newness” relate to the accelerated pace of industrial production and social life in the early twentieth century? We will also be investigating modernism’s ideas about the human psyche and the ways in which these ideas were impacted by the mass displacements, mobilizations and conflicts of the early twentieth century.

Texts: Works may include: Jean Toomer, *Cane*; Ernest Hemingway, *The Sun Also Rises*; William Faulkner, *As I Lay Dying*; Djuna Barnes, *Nightwood*; and selected poems by T. S. Eliot, Ezra Pound, Muriel Rukeyser, Langston Hughes, William Carlos Williams and Gwendolyn Brooks.

Prerequisite: Six credits in literature.

SPRING 2011

**AFRICAN AMERICAN LITERATURE:
TRAUMA AND THE CONTEMPORARY SLAVE NARRATIVE**

ENG 487

Lindsey Tucker

Section C, MWF 10:10-11:00

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

The 1967 publication of William Styron's *The Confessions of Nat Turner* caused resentment among African American artists and intellectuals who regarded this white-authored narrative as a theft of both the black voice and the slave experience. In response to this work, African American writers sought to reclaim both the form of the original slave narratives and their own right to tell the story of slavery. In this course we will explore the reasons for the continuing interest in this troubling subject. We will read a selection of novels and short stories that focus on the captive life in the New World and its effects on later generations, as well as some works that deal with the Middle Passage itself. We will attempt to understand why writers insist that such stories be told, and why the feelings persist that the past is both irrecoverable and "unspeakable," even as it needs to be evoked, witnessed and entered into history.

Texts: Butler, *Kindred* (1997); D'Aguiar, *Feeding the Ghosts* (1997); Jones, *Corregidora* (1975); Johnson, *Middle Passage* (1990); Kenan, "Let the Dead Bury Their Dead" (1992); Morrison, *Beloved* (1988); Reed, *Flight to Canada* (1976)

Requirements: Class attendance and participation; two papers—one 5-7 pages, one 6-8 pages; occasional writing exercises; a midterm and a final.

Prerequisite: Six credits in literature.

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

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 literature since 1900.

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

SPRING 2011

**SPECIAL TOPICS:
JANE AUSTEN AND LITERARY CRITICISM**

ENG 495 (HONORS: but see note*)

Tassie Gwilliam

Section R, TR 2:00-3:15

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

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

Jane Austen has an important and unusual place in literary studies. She is, on the one hand, a profoundly popular writer with ardent fans and imitators and, on the other, the object of intense scholarly investigation. She has exerted a peculiarly generative influence over her readers; her books have spawned films, repeated television adaptations, updates (*Clueless*), revisions (*Pride and Prejudice and Zombies*), an on-line community (The Republic of Pemberley), and numerous sequels. Her fans even have a name: Janeites. Literary critical discussions of Austen's work have ranged from the controversial Eve Sedgwick article "Jane Austen and the Masturbating Girl" to highly technical linguistic analyses, and from inquiries into feminism, race, and colonialism to explorations of shopping in the novels.

In this discussion course, we will read five of Austen's six novels, employing some of the most illuminating criticism and responses to open up our understanding of Austen's work and her place in literature. We will also consider the assumptions and purposes of the criticism and theory we read. Part of our class time at the end of the semester will be devoted to preparation of the 10-15 page term paper.

Requirements: Class attendance and informed participation in class discussion; frequent short writing assignments, including in-class writing; a midterm and final exam; and a 10-15 page term paper.

Texts: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Persuasion*.
Critical articles will be available on Reserve and on Blackboard.

Prerequisite: Six credits in literature.

***IMPORTANT NOTE:** This class is open to ALL ENGLISH MAJORS as well as students in the Honors program. English majors and others who are not in Honors must get the signature of the instructor or of the Director of Undergraduate Studies for English before registering.

INDEPENDENT STUDY

ENG 496/497

Faculty

Students who have received permission to register for *Independent Study* should enroll in either ENG 496 or ENG 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 ENG 497 during the first semester of their senior year. Upon successful completion of this course, these students will proceed to either ENG 498 (Senior Thesis) or ENG 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 ENG 497 and ENG 498/499.

Note: Students who enroll in a numbered section of ENG 496 or ENG 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. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under “Graduation Honors” at the Honors Program website (www.miami.edu/honors). Students do not need to be in the Honors Program to graduate with Departmental Honors or to receive *magna* or *summa cum laude*.

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

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

SENIOR CREATIVE WRITING PROJECT

ENG 499

Faculty

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

Students wishing to 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

SPRING 2011

from a faculty member willing to direct their Senior Creative Writing Project, they should enroll in one of the numbered sections of ENG 497 for the first semester of their senior year (see under ENG 496/497, above). Upon successful completion of ENG497, they enroll in ENG 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 ENG 497 and ENG 499. Students in the Honors Program may register for one of the Honors section of ENG 499.

Note: Students who enroll in ENG 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 FORMS OF EXPANSION AND THE TRANSLIMINAL IN CONTEMPORARY WOMEN'S POETRY

ENG 504

Maureen Seaton

Section QY, R 12:30-3:00

Writing poetry concerns itself with, among other fascinating pursuits, authenticity and risk-taking. Poets often move (sometimes balking) into uncharted territories, learn to navigate them, write from them, and move on. How and how long they inhabit a new space is part of the individual poet's journey. In this course we will "travel" with more than a dozen poets, reading their work carefully and considering our own. We will have the opportunity to experience, first-hand, both the expansiveness and the transliminality of form as it thrives in contemporary women's poetry. Poets will include Gloria Anzaldua, Olga Broumas, Anne Carson, Marilyn Hacker, Kimiko Hahn, Jane Miller, Harryette Mullen, M. Nourbese Philip, Cecilia Vicuna, and others.

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

FORM IN FICTION: FROM VOX TO NOX: EXCURSIONS IN NARRATIVE

ENG 505

Jane Alison

Section EY, W 12:30-3:00

A course exploring ideas about narrative by looking at some of the more unusual or extravagant forms it has taken in contemporary literature. Among the texts we examine will be Nicholson Baker's *Vox*, David Mitchell's *Cloud Atlas*, W. G. Sebald's *Emigrants*, David Markson's *Wittgenstein's Mistress*, Jamaica Kincaid's *Mr. Potter*, Anne Carson's *Nox*, Murray Bail's *Eucalyptus*, and others. We'll also consult secondary texts such as Scholes and Kellogg's *The Nature of Narrative* and Keen's *Narrative Form*. In exploring these works we will look particularly at technique, structure, systems of forward motion, and scope of vision.

Please note that the class is designed for fiction writers admitted to the MFA program and will approach texts as a way of exploring our own systems of generating narrative. The course will include frequent writing exercises and workshopping.

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