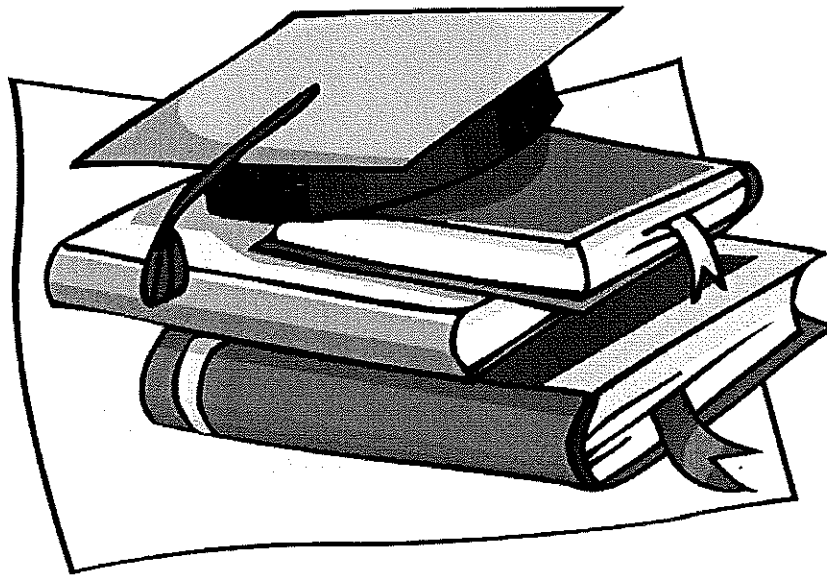


SPRING 2012

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

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

305-284-2182

www.as.miami.edu/English/undergraduate

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED

IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:
Monday, OCTOBER 31st-FRIDAY, NOVEMBER 18th

To make an advising appointment, go to www.as.miami.edu/English/Advising. This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up and it should be available for you to use by Monday, October 24th. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Academic Curriculum Evaluation (ACE) on myUM, and bring 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 new transfer student and receive a letter about advising from your school or college, please follow the instructions in that letter to make your advising appointment.

REGISTRATION BEGINS:
Monday, November 7th

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 2012** satisfy the English literature major requirement for a course in literature before 1700: 319 B, 384 G, 386 J, 420 F, 431 P, 435 C

The following course offered in **Spring 2012** satisfies the English literature major requirement for a course in literature between 1700 and 1900: 321 F, 323 P, 388 Q, 451 O, 495 R

The following course offered in **Spring 2012** satisfies the English literature major requirement for a course in literature since 1900: 361 H, 365 O, 395 D, 395 01, 472 Q, 484 H, 488 R, 495 01

**HONORS COURSES:
211 D, 212 Q, 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.)

AFRICANA STUDIES: 361 K, 488 R

AMERICAN STUDIES:
210 D,E, all 213s, all 214s, 321 F, 395 D,U, 485 D, 488 R

JUDAIC STUDIES: 365 O, 384 G

WOMEN’S & GENDER STUDIES: 215 P, 323 P, 495 R

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 D (= AMS 310)
ENG 395 01 (= HIS 367 01 AMS 301 01)
ENG 488 R (= AMS 401)

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: ENG 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:

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: ENG 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. ENG 211 and 212. **6 credits**
 2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:

 One course on Shakespeare;
 One course on the history of criticism or literary theory;
 Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 Two electives. **24 credits**
 3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with 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. 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.

SPRING 2012

INTERSESSION January 2012

WRITING AND PUBLISHING

ENG 595

Lester Goran

**Section 80, Special Days and Times:
January 9- 13, M-F, 9:00 AM - 5:00 PM**

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.

WORLD LITERATURE I

ENG 201

Robert Casillo

Section N, TR 8:00-9:15

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERATURE I

ENG 201

Elizabeth Oldman

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

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.

Required texts and materials:

The Norton Anthology of World Literature, 2nd Edition

Othello, William Shakespeare

Prerequisite: ENG 106 or equivalent.

WORLD LITERATURE II

ENG 202

Jennifer Slivka

Sections G, MWF 2:30-3:20

Section J, MW 5:00-6:15

Section K, MW 6:25-7:40

This survey course will examine world literature from the eighteenth century to the contemporary period. We will read texts from a variety of genres (poetry, plays, short fiction, and novels) with attention to their historical and cultural contexts. We will also examine issues such as the individual and society, gender, race, war, and memory, and representations of personal identity in postcolonial or transnational times.

Requirements: Active class participation and attendance; 3 brief responses; 2 essays (about 1100 to 1500 words); and a midterm and final exam.

Prerequisite: ENG 106 or equivalent

CREATIVE WRITING

ENG 209

Leah Silvieus

Section G, MWF 2:30-3:20

In his poem, "Advice to the Players," Frank Bidart writes, "There is something missing in our definition, vision, of a human being: the need to make ... But being is making: not only large things, a family, a book, a business: but the shape we give this afternoon, a conversation between friends, a meal." In this introduction to creative writing class, we will consider the ways in which we shape language as well as the ways in which language shapes us as we practice writing poetry, fiction, and short plays. Readings, class discussion, and in-class writing exercises will inform our understanding of the elements of craft for each genre. In addition to generating new work, students will become familiar with the art of revision and giving constructive feedback within a workshop setting. This class emphasizes discipline as well as play as we explore our "need to make" as human beings and writers in the world.

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

CREATIVE WRITING

ENG 209

Lindsey Griffin

Section N, TR 8:00-9:15

This introductory creative writing course is designed to activate and inspire your writing life using various writing experiments and exercises. Our regular springboards will help you to generate poetry, short stories and creative nonfiction pieces for inclusion in a final portfolio. As a class, we will also delve into vintage and contemporary poets and prose writers such as Alice Munro, Jamaica Kincaid, Willa Cather, Raymond Carver, Flannery O'Connor, Tobias Wolff, Bino Realuyo, Eliza Griswold, Wang Wei, Czeslaw Milosz and others to serve as models and inspiration for our own projects. We will share our writing during regular workshop sessions in order to foster a community of writers and to cultivate useful revision strategies. Workshops are your chance to be heard and are designed to celebrate and improve the work you submit through feedback from fellow writers.

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

CREATIVE WRITING

ENG 209

Peter Schmitt

Section O, TR 9:30-10:45

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

Mia Leonin

Section P, TR 11:00-12:15

Section Q, TR 12:30-1:45

This is an introductory course in writing poetry and fiction. Readings, class discussion, and in-class writing exercises will focus on the elements of craft as they pertain to each genre. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop. The course begins with poetry writing and moves to prose poetry, flash fiction, and short fiction.

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

CREATIVE WRITING

ENG 209

Maureen Seaton

Section 1Q, 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 106 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

M. Burley

Section R, TR 2:00-3:15

Looking to multi-cultural, contemporary poets and prose 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 and workshop poems and 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 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 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

KC Culver

Section T, TR 5:00-6:15

Through reading contemporary poets and writers, fiendishly engaging in the practice of writing, and developing a community of supportive and authentic writers, you will work to understand and develop your creative abilities as well as broadening the resources available to you to improve your craft. Together, we will work to overcome some of the common patterns of experience, perception, and language usage that tend to dull both the senses and our ability for genuine self-expression. Throughout the course, we will also work to get in closer touch with the experiential, perceptual, emotional, and intuitive resources we each have available for use in our writing. Through reading and writing poems and short stories, we will discuss form, craft, language, meaning, and the writer's place in the world.

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

CREATIVE WRITING

ENG 209

Nicole Hospital-Medina

Section U, TR 6:25-7:40

Analysis and writing of short stories and poems.

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

**LITERARY THEMES AND TOPICS:
RELIGION IN AMERICAN LITERATURE**

ENG 210
Lucas Harriman

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

CROSS-LISTED WITH AMERICAN STUDIES

This is a survey course tracing the presence of religion and religiosity in literature of the US from 1776 to the present. We will read selections from various genres, including poetry, short fiction, novels, and a graphic novel. Class sessions will consist mostly of discussion and group analysis of the literary works. The goal of these conversations will be to forge connections between individual works and writers, continually interrogating what the literature reveals about the intersection of religion with notions of communal belonging, nationalism and politics, gender and sexuality, and ethical responsibility. While statistics are usually poor indicators of personal belief, it is safe to say that, as an article by the Pew Research Center puts it, “among wealthy nations, the US stands alone in its embrace of religion.” This long and complicated embrace has consistently marked and been marked by the nation’s literary production. Our goal will be to gain a deeper understanding of this complex relationship by engaging artistic expressions from a chorus of believers and nonbelievers. Some possible authors under consideration might include Phillis Wheatley, Henry David Thoreau, Emily Dickinson, Mark Twain, Langston Hughes, Khalil Gibran, Flannery O’Connor, Philip Roth, Annie Dillard, Philip K. Dick, David James Duncan, Wendell Berry, Mary Oliver, and Craig Thompson.

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

Prerequisite: ENG 106 or equivalent

**LITERARY THEMES AND TOPICS:
CONFLICT IN TWENTIETH-CENTURY BRITISH & IRISH LITERATURE**

ENG 210
Jennifer Slivka

Section F, MWF 1:25-2:15

This course will examine works by British and Irish writers throughout the twentieth century that deal specifically with conflict—political, civil, and cultural. We will read a variety of canonical and non-canonical texts from a variety of genres (poetry, plays, prose, and the novel). Issues that we will discuss include, but are not limited to war, colonization, class, race, gender, violence, and identity. Authors may include Wilfred Owen, Siegfried Sassoon, W.B. Yeats, E.M. Forster, Virginia Woolf, Katharine Burdekin, Graham Greene, Seamus Heaney, Eavan Boland, Brian Friel, Anne Devlin, Edna O’Brien, Roddy Doyle, and Tom Stoppard.

Requirements: Active class participation and attendance; 3 brief responses; 2 essays (about 1100 to 1500 words); and a midterm and final exam.

Prerequisite: ENG 106 or equivalent

**LITERARY THEMES AND TOPICS:
SCIENCE FICTION LITERARY SURVEY**

ENG 210

Amanda Thibodeau

Section H, MW 3:35-4:50

This course will trace the history and development of the science fiction genre, starting in the late 19th Century with H.G. Wells and working toward the twenty-first century with authors such as Margaret Atwood and Paolo Bacigalupi. In between, we will cover stories from early pulp magazines, classics of the post-WWI Golden Age, experimental works from the New Wave of the sixties and seventies, and contemporary fiction and film. We will consider the texts in conjunction with religious, Marxist, feminist, and eco-critical theories, with the purpose not only of reaching an overall understanding of the scope and trajectory of the genre, but also to examine the ways it reflects and reacts to real politics, historical events, and cultural anxieties. We will read a number of short stories and 7 to 8 novels, and watch at least one film. Authors might include Isaac Asimov, Robert A. Heinlein, Phillip K. Dick, William Gibson, Joanna Russ, Ursula K. Le Guin, Samuel Delany, Octavia Butler, and James Tiptree, Jr.

Requirements: include small writing assignments, group discussions, class attendance and participation two papers, a midterm, and a final.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
MODERNITY/TRADITION AND NATIONALISM/COLONIALISM IN 20TH-CENTURY JAPANESE,
KOREAN, AND ASIAN AMERICAN LITERATURE AND FILM**

ENG 210

Walter Lew

Section K, MW 6:25-7:40

This course will present a broad range of 20th-century Japanese, Korean, and Asian American novels, poetry, new hybrid literary genres, and cinema. Lectures and discussions will give special emphasis to the following two issues: (1) how they both assimilate and reconfigure breaks and continuities between tradition and modernity and (2) dialectical relations between nationalism and colonialism. Students have the option of doing final projects that combine creative work, such as poetry, video, and photography, with literary or cinematic research.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section A, MWF 8:00-8:50

Section D, (Honors) MWF 11:15-12:05

Section E, MWF 12:20-1:10

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 S, TR 3:30-4:45

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 and materials:

The Norton Anthology of English Literature, 8th Edition

Shakespeare, *Othello*

Machiavelli, *The Prince*

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II
BRITISH LITERATURE & IMPERIALISM

ENG 212

Stephanie Selvick

Section B, MWF 9:05-9:55

This course will read British literature from 1790 to the present through the lens of imperialism. From Coleridge's "Kubla Kahn" and Percy Bysshe Shelley's "Ozymandias" to Kipling's *The Jungle Book*, we will ask how and in what context fantastical accounts of foreign lands made their way into Romantic, Victorian, and Modernist literary imaginations. We will explore how literature participated in policing racial and sexual deviance in the colonies and how contemporary authors, like Hanif Kureishi and Jeanette Winterson, "write back" to these histories through their queer, multicultural, and even cross-planetary narratives. Ultimately, we will investigate literature's role in representing empire, as well as in shaping past and present ideas of Britishness.

Requirements: 150 pp. of weekly reading; three papers: one short (4-5 pp.) and two longer (6-8 pp.); weekly Blackboard postings and active participation.

Texts: (may include)

Rudyard Kipling, *The Jungle Book*

Doris Lessing, *African Stories*

Mary Shelley, *Frankenstein*

Joseph Conrad, *Heart of Darkness*

Virginia Woolf, *Three Guineas*

Hanif Kureishi, *Buddha of Suburbia*

Jeanette Winterson, *The Stone Gods*

Caryl Phillips: *A New World Order*

Dub poetry by Yinka Shonibare, Linton Kwesi Johnson & Jean Binta Breeze

Prerequisite: ENG 106 or equivalent.

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

Robert Casillo

Section O, TR 9:30-10:45

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.

ENGLISH LITERATURE II

ENG 212

Catherine Judd

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

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.

SPRING 2012

AMERICAN LITERATURE I

ENG 213

John Funchion

Section D, MWF 11:15-12:05

CROSS-LISTED WITH AMERICAN STUDIES

This course is an introduction to American literature from the colonial era to 1865. In this course, we will consider the relationship of literary works to the social, political, and religious history of the period. Paying particular attention to the literary structure and significance of the captivity narrative, we will discuss how this literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. In addition to examining the cultural significance of this body of literature, this course will emphasize the importance of close reading and an understanding of various literary terms and genres. Readings may include work by John Winthrop, Mary Rowlandson, Susanna Rowson, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Edgar Allan Poe, Emily Dickinson, and Walt Whitman. 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 response papers, write two formal papers, and sit for a midterm and a final exam.

Prerequisite: English 106 or equivalent

AMERICAN LITERATURE I

ENG 213

Monica B. Urban

Section S, TR 3:30-4:45

CROSS-LISTED WITH AMERICAN STUDIES

This course is an introduction to American literature from the colonial era to 1865. In this course, we will consider the relationship of literary works to the social, political, and religious history of the period. We will move from narratives of discovery and colonial life to interpretations of independence and liberty, towards a uniquely American literary tradition. Along the way we will consider the many voices that participated in the development of American literature and address the conflicts, compromises, and moral debates surrounding issues of colonization, revolution, the removal of Native Americans from their lands, slavery, national unity, and the rights of women and racial minorities. While acquiring a general knowledge of the literature produced during this period, you will hone your critical thinking and writing skills.

Prerequisite: ENG 106 or equivalent

AMERICAN LITERATURE II

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 the present. 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—even more so 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

AMERICAN LITERATURE II

ENG 214
Amanda Thibodeau

Section C, MWF 10:10-11:00
Section D, MWF 11:15-12:05
Section G, MWF 2:30-3:20

CROSS-LISTED WITH AMERICAN STUDIES

This course will examine American literature after the Civil War, with an emphasis on the twentieth century and issues of identity—particularly gender, race, class, and sexuality. We will read a mix of literary genres, including novels, short stories, poetry, and plays, examining the ways that modernity, progress, and globalization have changed how Americans view themselves—within their country and in the world. As we move from the United States’ troubled adolescence into its thriving adulthood, we will hear from a multitude of different voices that have shaped and continue to breathe new life into one of the most unique, visionary, influential, and at times hypocritical national identities in world history. Course materials will include 6 to 7 novels. Authors might include Walt Whitman, Emily Dickinson, Kate Chopin, Ernest Hemingway, William Faulkner, James Baldwin, Sylvia Plath, Toni Morrison, Ralph Ellison, Jhumpa Lahiri, Junot Diaz, and Tony Kushner.

Requirements: include small writing assignments, group discussions, class attendance and participation two papers, a midterm, and a final.

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 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.

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 the attitudes of women writers towards family and community.

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 materials (through Blackboard)

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

Prerequisite: ENG 106 or equivalent.

BEGINNING FICTION WORKSHOP

ENG 290
Cyd Apellido

Section U2, TR 6:25-7:40

This course is an introduction to the writing of short literary fiction. Students will write and submit new, original work during designated workshop days. There will be weekly class discussions on the elements of fiction and students are expected to take an active role, as well as provide constructive written feedback to their peers' work. In addition to critiquing student-generated writing, the class will also read and analyze a diverse selection of stories. Students are required to keep a writing journal and submit a portfolio (two revised stories, writing exercises, and a set of brief response papers) of completed work at the end of the semester.

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

BEGINNING POETRY WORKSHOP

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 B, MWF 9:05-9:55

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 2012

**MAJOR AMERICAN AUTHORS:
EDGAR ALLAN POE'S AMERICA**

ENG 321

John Funchion

Section F, MWF 1:25-2:15

CROSS-LISTED WITH AMERICAN STUDIES

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

Edgar Allan Poe has remained a fixture of popular American culture since the nineteenth century. The circulation of his stories coincided with the rise of a new form of mass media: the periodical. Fittingly, Poe continues to surface in the mass media of our own age, as evinced by *The Simpson's* popular rendition of "The Raven" and James McTeigue's upcoming movie *The Raven* (slated for release in March 2012). Yet Poe's place in American literary history is vexed. In the early twentieth century, a respected intellectual historian, V.L. Parrington, declared that "so much only need be said" about Poe because his work "lies outside the main current of American thought." Conversely, Toni Morrison noted that "no early American writer is more important to the concept of American Africanism than Poe" because his work controversially revolves around the terror of blackness. Across the Atlantic, on the other hand, French writers and intellectuals from Baudelaire to Derrida have long displayed an infatuation with his work. This course will invite students to revisit these many readings of Poe and to explore their own interpretations. Readings will include Poe's prose and poetry, some popular adaptations of his work, and relevant writing by his contemporaries and later authors indebted to his work. This course will help students develop their critical thinking and writing skills by requiring active participation in class discussions, several informal writing responses, two short formal papers, one long formal paper, and a final exam.

Prerequisite: Six credits in in literature

MAJOR BRITISH AUTHORS:

JANE AUSTEN, WALTER SCOTT, GEORGE ELIOT & THOMAS HARDY AND THE 'FALLEN WOMAN

ENG 323

Catherine Judd

Section P, TR 11:00-12:15

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

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

In this course we will "compare and contrast" the topic of "the fallen woman" as portrayed by Austen, Scott, Eliot and Hardy. We will also look at their depictions of the English countryside and "country folk" as these authors are arguably the four greatest nineteenth-century British novelists of "the country" (vs. primarily urban writers such as Dickens, Gissing, Woolf, and Joyce).

Requirements: Keeping up with a fairly heavy reading load, two papers, mid-term and final exams, regular attendance and participation.

Prerequisite: Three credits in literature.

CARIBBEAN LITERATURE

ENG 361
Patricia Saunders

Section H, MW 3:35-4:50

CROSS-LISTED WITH AFRICANA STUDIES
CROSS-LISTED WITH LATIN AMERICAN 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 also 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 C.L.R. James, Alejo Carpentier, M. Nourbese Philip, Michael Thelwell, Edwidge Danticat and Jamaica Kincaid.

Prerequisite: Three credits in literature.

LITERATURE OF THE HOLOCAUST

English 365
Joseph Alkana

Section O, TR 9:30-10:45

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 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*; Aharon Appelfeld, *Tzili*; Louis Begley, *Wartime Lies*; Cynthia Ozick, *The Shawl*; Art Spiegelman, *Maus (I & II)*; Philip Roth, *The Plot Against America: A Novel*. Short works by Primo Levi, Hélène Berr, Ida Fink, Daniel Mendelsohn, and others also will be included.

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

Satisfies the English literature major requirement for a course in literature 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 J, MW 5:00-6:15

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

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

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

**LITERATURE AND POPULAR CULTURE:
VICTORIAN POP CULTURE**

ENG 388
Renée Fox

Section Q, TR 12:30-1:45

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

What did people do for fun before TV and the internet? What on earth would people in 19th-century London do on a weekend? What sorts of scandals would they have gossiped about, what sorts of fads were all the rage, what kinds of newfangled inventions did anyone who was anyone know about? And how have these Victorian phenomena eked their way into our own contemporary popular culture? In this class we will explore the world of Victorian London through its spectacles, its sensations, and its amusements, discovering as we do how seamlessly the Victorians wove together literature, visual culture, science, drama, history, and politics into methods of keeping themselves entertained. At the same time, we'll try to decipher how aspects of Victorian life keep *us* entertained today, and how contemporary "neo-Victorian" writers have shaped our sense of how the Victorians lived. Our means of accessing Victorian pop culture will be primarily literary: texts for the class include literary works that were themselves wildly popular, neo-Victorian texts that have made the Victorians currently popular, and texts (novels, short stories, poems, and assorted commentaries) that in some way address Victorian pop cultural phenomena. These "phenomena" may include events, entertainments, cultural institutions, new visual technologies, crazes, and headline-grabbers, while possible authors may include: Charles Dickens, Mary Elizabeth Braddon, Wilkie Collins, H. Rider Haggard, Thomas Hardy, Dante Gabriel Rossetti, Bram Stoker, Sarah Waters, and Emma Donoghue.

Requirements: One midterm paper and one final research paper, weekly short writing assignments and/or discussion posts, seminar attendance, and class participation.

Prerequisite: Three credits in literature.

INTERMEDIATE FICTION WORKSHOP

ENG 390
Jane Alison

Section K, MW 6:25-7:40

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: ENG290.

INTERMEDIATE POETRY WORKSHOP

ENG 392

Mia Leonin

Section S, TR 3:30-4:45

This is an intermediate 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 art of revision will be emphasized.

Prerequisite: ENG 292 or written permission of the creative writing program's director.

SPECIAL TOPICS: "THE SIXTIES"

ENG 395 / HIS 367 / AMS 301

Joseph Alkana, Donald Spivey, & David Wilson

Section 01, T 6:25-9:05 p.m.

This course presents the culture and history of the 1960s in the United States through writings, film, music, and the experiences of faculty members who participated in important events during this era of major conflict and change. The course title appears in quotation marks because we are less concerned about the precise time frame than in evoking the atmosphere of a period associated with the Civil Rights Movement, the Vietnam War, the Antiwar Movement, widespread college campus activism, urban unrest, and the Women's Movement. We also will address how the sciences played a role in 1960s culture—this was a decade when anxiety about nuclear war was prominent, the Space Race was in full swing, and concerns about ecology became widespread. Accordingly, we also will offer some discussion of international events during the period. In addition to examining primary documents, fiction, film, and the music of the 1960s, students will have the opportunity to hear the personal accounts of U.M. faculty and staff who witnessed dramatic episodes that occurred during this time of war, tumultuous political, gender, and racial upheaval, and momentous changes in the academy. We also will endeavor to make connections between the ideas and events of the 1960s and more recent developments both inside and outside the academy.

The course format will be a blend of lecture, discussion, film screenings, and panel presentations of first-hand accounts by eyewitnesses to events of the 1960s. There will be no effort to exclude anyone of any political persuasion either past or present. Indeed, opposing points of view are encouraged. We think that something as complex and multifaceted as "The Sixties" requires a range of personal perspectives and interpretations, for even today the era of "The Sixties" provokes passionate responses from those who were there as well as those who were not.

Texts (subject to change):

Alexander Bloom and Wini Breines, editors, *"Taking it to the Streets": A Sixties Reader*; Patricia Stephens Due and Tananarive Due, *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*; Ken Kesey, *One Flew Over the Cuckoo's Nest*; Guy Maynard, *The Risk of Being Ridiculous: A Historical Novel of Love and Rebellion*; Charles Neu, *America's Lost War: Vietnam, 1945-1975*

Requirements: Two 5-7-page papers* (each 25% of final grade); midterm examination (25%); final examination (25%).

*A service learning project, which would include volunteer work with the Miami Workers Center, Overtown Youth Center, Habitat for Humanity, or some other community service organization may be done in lieu of the two papers. More information on the service learning option will be provided in class.

Prerequisite (for enrollment as ENG 395): three credits in literature.

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

ENG 395/AMS 310

Tim Watson

Section D, MWF 11:15-12:05

CROSS-LISTED WITH AMERICAN STUDIES

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

Must be taken as English 395 to count toward a major or minor in English.

This is a course about the culture and history of the United States in a global framework. At a moment when the position of the United States in the wider world is a topic of urgent political, military, economic, and cultural concern, this is a timely opportunity to look back at the way in which the U.S. has been from the very beginning (indeed, in a sense, before the beginning) a product of international and transnational forces.

We will read novels, short stories, journalism, history, and political essays to try to understand how the United States developed out of, and in response to, European colonies and native American nations, and how the post-independence United States has been affected by transatlantic slavery, by immigration, and by U.S. expansion both within the North American continent and around the world

Obviously, a course that covers over 500 years of history cannot hope to be comprehensive. Instead, we will emphasize a couple of representative topics and problems, while offering a wide range of additional materials on a variety of questions and geographic areas. So we will return several times to the history and culture of Florida—site of the earliest European settlements in the current territory of the United States, and in some ways the most internationalized state of the post-World War II period—and to the long and complex relationship between Africa and America—from the Middle Passage, to the colony of Liberia, to the appeal of pan-Africanism, and to the election of Barack Obama.

Texts: Mohsin Hamid, *The Reluctant Fundamentalist*, Toni Morrison, *A Mercy*, and readings on Blackboard from Christopher Columbus, Alvar Núñez Cabeza de Vaca, Thomas Jefferson, Frederick Douglass, Charles Dickens, Ralph Waldo Emerson, José Martí, and Anzia Yezierska, among others.

Requirements: Two papers of 6-8 pages each (25% of your final grade for each).

Final exam (25% of final grade).

Regular attendance and participation in class, including 4 Blackboard postings.

Prerequisite: Three credits in literature.

**CREATIVE WRITING (PROSE FICTION)
WRITING THE SHORT NOVEL**

ENG 404

Jane Alison

Section J, MW 5:00-6:15

The continuation of an advanced TWO-SEMESTER class for exceptionally ambitious students who want to write novels. We'll examine how authors have worked within the wide scope of the novel—developing multiple characters and spaces, controlling time and tensions, organizing structure, shifting among points of view, developing connections among disparate narrative strands—so that you can develop your skills and craft your own novel.

Throughout the two semesters (but especially during the fall), you will read closely and respond, in discussion and writing, to a selection of novels that might include works of Nicholson Baker, Sandra Cisneros, Marguerite Duras, Kaye Gibbons, Graham Greene, Jamaica Kincaid, Gabriel Garcia Marquez, Joyce Carol Oates, Philip Roth, and others. You will be writing intensively throughout the two terms and taking energetic part in regular workshops of your classmates' work, as well as having your own fiction workshopped. By the end of the fall semester, you should have a portfolio of critical responses to the novels you've studied and 50 pages drafted of your own; by the end of the spring semester, you should have a 150-page draft of a novel.

NOTE: This two-semester course is open only to students who have been enrolled in the course since the fall.

Prerequisite: ENG 290 and ENG 390 and six credits in literature.

ADVANCED FICTION WORKSHOP

ENG 404

Patricia Engel

Section 1K, M 6:25-8:55

In this class, students will generate new fiction in the form of short stories or work toward longer forms such as the novella or novel, and have their work critiqued in a supportive and focused workshop community. We will build on your foundation of narrative strategies through discussion of craft and form with particular attention to voice, plot, structure, language, revision, and the development of critical faculties, while reading and responding to selected texts. The class will consist of an ongoing discussion of the challenges of the writing life, examination of our individual artistic intent, and the use of personal history as a source of inspiration in writing powerful fiction which reveals something meaningful about the human interior.

Text: *The Naive and Sentimental Novelist*, Orhan Pamuk

Prerequisite: ENG 290 and ENG390 and six credits in literature.

ADVANCED POETRY WORKSHOP

ENG 406

John Murillo

Section S, TR 3:30-4:45

In this course, we will attempt to draw on the strengths of the traditional workshop model while avoiding its many shortcomings. Students will hone their critical skills through close reading of each others' work and in annotated prose responses to assigned texts. Workshops will encourage a revision process that is one of constant and exciting discovery, cultivating the necessary risk, play, and mystery that is the lifeblood of good writing. We will study the work of such contemporary poets as Matthew Dickman, Sharon Olds, Marcus Jackson, and Tracy Brimhall.

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

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.

CHAUCEUR

ENG 420
Eugene Clasby

Section F, MWF 1:25-2:15

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

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

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

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

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, the Bible, and Cultures of Violence

ENG 435
Jeffrey Shoulson

Section C, MWF 10:10-11:00

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

Though it can be cited for its celebrations of peace, the Bible can just as readily be cited for its extensive accounts of violence in the service of, prompted by, or attributed to God. It is difficult to think of an English writer more profoundly influenced by and engaged with the scriptural tradition than John Milton. It is also difficult to imagine a period in English history characterized by more religiously motivated violence than the years between 1637 and 1667, precisely the same time that Milton wrote nearly all of his extensive oeuvre. From his earliest lyrics to his monumental final poems and throughout his extensive forays into prose polemics, Milton's career is characterized by an intensive reading and rewriting of biblical texts, many of them fraught with violence. This course will read selections from Milton's poetry and prose in tandem with portions of the Hebrew Bible and the New Testament. We shall consider the fraught representations of violence in biblical texts (to include portions of Genesis, Numbers, Judges, 1 and 2 Samuel, Psalms, Daniel, Mark, Matthew, Galatians, and Revelation) in their own right, as well as in light of their presence within Milton's writings.

Texts: *The Complete Poetry and Essential Prose of John Milton*, Kerrigan, Rumrich, and Fallon, eds (Modern Library Edition). *The Bible: King James Version with the Apocrypha*, ed. David Norton (Penguin) There will also be supplementary materials to be distributed electronically.

Requirements: Two short essays (5 pp each); one longer essay (10 pp.); final examination; class attendance and participation.

Prerequisite: Six credits in literature

THE LATE ROMANTIC PERIOD

ENG 451
Kathryn Freeman

Section O, TR 9:30-10:45

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

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.

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section Q, TR 12:30-1:45

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

An introduction to psychoanalytic theories—especially those of Sigmund 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 the depressive position? How can specific psychoanalytic theories—about infantile development, oedipal relations, or the superego, 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"*). We will then look briefly at the ideas of Melanie Klein, one of Freud's most important successors, and their implications for the study of literature. In the second half of the course, we will attempt psychoanalytic interpretations of three or four literary texts (probable selections: *King Lear*; three sonnets by Shakespeare; Kate Chopin, *The Awakening*; and Franz Kafka, "A Country Doctor"); for each work, we will read at least one example of contemporary psychoanalytic criticism. Your research essay at the end of the course will allow you to examine a literary work of your choosing from a psychoanalytic point of view. No prior knowledge of Freud or psychoanalysis will be assumed or expected, but you must have taken at least two courses in literature.

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, Djuna Barnes and John Steinbeck and poets such as T. S. Eliot, Ezra Pound, Langston Hughes and William Carlos Williams. 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 evolved 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*; John Steinbeck, *The Grapes of Wrath*; and selected poems by T. S. Eliot, Ezra Pound, Langston Hughes and William Carlos Williams.

Prerequisite: Six credits in literature

RACE, ETHNICITY, AND LITERATURE

Acts of Passing & Self-Invention: African American, Jewish American, and other Narratives of Identity

ENG 488/AMS 410

Ranen Omer-Sherman

Section R, TR 2:00-3:15

CROSS-LISTED WITH AMERICAN STUDIES

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

Must be taken as English 488 to count toward major or minor in English

This course begins by offering students a comparative exploration of the variety of challenges to identity and selfhood represented in the African American and Jewish American literary imagination's grappling with the consequences of the erasure/repression of ethnic/racial origins. The central theme we will examine is that of "Passing," an Americanism not usually found in the dictionary, and refers to the crossing of any line that divides social groups. At various times it has included Jews "passing" for Gentiles (in both the ancient Persian threat of genocide in the story of Esther and the European Holocaust), Polish immigrants preferring to be taken for German, Japanese Americans passing as Chinese Americans—and vice versa. But "Passing" is used most frequently as if it were short for "crossing over" the color line in the United States from the black side to the white side. Ratna Roy's definition may be useful here: "assimilating into white society by concealing one's antecedents. And according to Joel Williamson, passing means "crossing the race line and winning acceptance as white in the white world." Though the camouflaging of various aspects of one's identity may be an ancient or even universal human condition, racial passing is a particularly critical phenomenon of the nineteenth and the first half of the twentieth century (though we will read non-fiction and fiction narratives that carry this fraught identity conundrum well into our own time). As the semester gets underway, other identities, as well as closeted sexual identity, will eventually be addressed to help us fully gauge the myriad repercussions as well as potentially liberating effects of suppressing/embracing difference. Our readings will range widely over time, from the ancient Book of Esther to the Harlem Renaissance—and well beyond to our present moment. Assignments include short response papers, a midterm and final, as well as oral presentations.

Prerequisite: Six credits in literature

SPECIAL TOPICS:

Mapping Middle Earth: Critical Approaches to J. R. R. Tolkien

ENG 495 H

Thomas Goodmann

Section 4K W 6:25-9:05

This course will offer close readings of, and multiple critical approaches to J.R. R. Tolkien's major works, including *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*. Blending the study of biography, letters, Tolkien's essays, and nearly forty years of critical response, we will explore the history of how Tolkien developed and revised his work over six decades—sometimes to completion and often not. We will read, as well, other works by Tolkien, including *Leaf by Niggle* and *Farmer Giles of Ham*, and likely some early versions of his tales, as edited by Christopher Tolkien. T. A. Shippey's *The Road to Middle Earth* remains the best guide to how Tolkien discovered Middle Earth in literary terms; we will read this along with selected recent critical articles addressing issues of gender, race, culture, language and ecocriticism. The films by Peter Jackson will be a part of our evaluation of the wider cultural diffusion and reception of Tolkien, including the ragged history of efforts (up to 2001) to make movies out of the novels, and the long history of illustrating the books (including Tolkien's own art), as well as Tolkien's influence on role-playing games from their inception with "Dungeons and Dragons" to "World of Warcraft" played on the World Wide Web.

Members of the course will write short weekly responses to literary, narratological and critical issues, and will develop and revise at least two substantial essays across the course that draw on and develop critical approaches to Tolkien's fictional prose and verse, engaging other media as relevant.

Please contact me with questions and suggestions: tgoodmann@miami.edu

Texts: may include:

J. R. R. Tolkien. *The Hobbit. The Lord of the Rings. The Silmarillion. The Monsters and the Critics and Other Essays.* Humphrey Carpenter. *J. R. R. Tolkien: A Biography.*, ed. *The Letters of J. R. R. Tolkien.*
T. A. Shippey. *The Road to Middle Earth.* Chance and Siewers, eds. *Tolkien's Modern Middle Ages.*

Prerequisite: Six credits in literature.

**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, updatings (*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 (and watch parts of *Clueless*), 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.

Texts:

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

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.

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

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

SENIOR THESIS

ENG 498

Faculty

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

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

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

SENIOR CREATIVE WRITING PROJECT

ENG 499

Faculty

A Senior Creative Writing Project is usually a two-semester, six-credit project undertaken by students wishing to graduate with Departmental Honors in Creative Writing. Students may also use their Senior Creative Writing Project to meet the requirements for *magna cum laude* or *summa cum laude* if they have the requisite overall GPA. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under "Graduation Honors" at the Honors Program website (www.miami.edu/honors). 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 from a faculty member willing to direct their Senior Creative Writing Project, they should enroll in one of the numbered sections of English 497 for the first semester of their senior year (see under English 496/497, above). Upon successful completion of English 497, they enroll in English 499 for the second semester of their senior year. In rare cases, students may be permitted to complete a Senior Creative Writing Project in one semester, enrolling simultaneously in English 497 and English 499. Students in the Honors Program may register for one of the Honors section of English 499.

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

FORM in POETRY
Poets Write History: Impulse and Practice

ENG 504
Maureen Seaton

Section 01, F 3:40-6:10

This course will provide student poets with opportunities to experience the mark and making of history in contemporary poetry and in their own creative work. We will consider the historical impulse in poetry as a humanizing influence, a reimagining, and as documentary. We'll address cultural, political, personal, and, of course, formal concerns, and we'll study poets not only as practitioners of verse, but also as editors, translators, web artists, biographers, and culture keepers. Our bibliography will include Jena Osman, Tony Trigilio, Jim Elledge, M. Nourbese Philip, Wang Ping, Holly Iglesias, Paul Celan, Terese Svoboda, Cecilia Vicuña, and others.

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 1U, T 6:25-8:55

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.