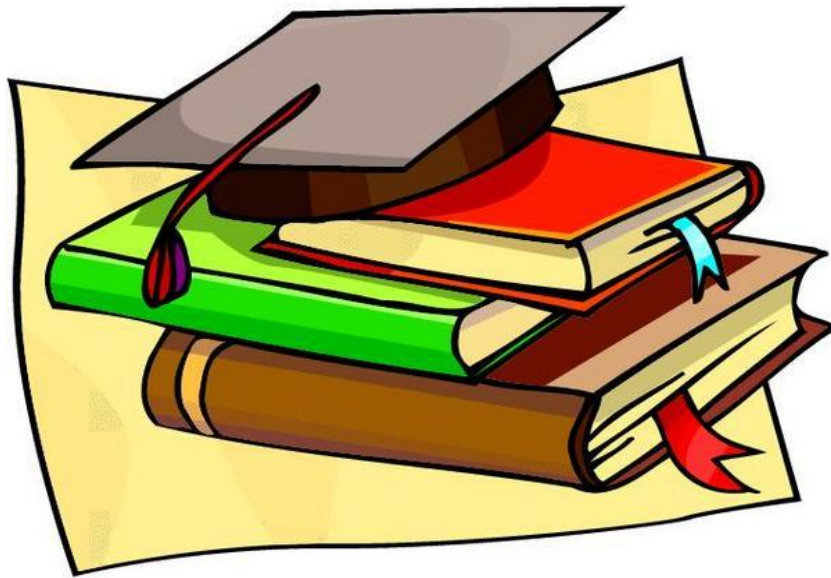


SPRING 2013

*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 29th, FRIDAY NOVEMBER 16th

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 22nd**. 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 5th

All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” (“W”) courses. If you complete a major or minor in English, 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 2013** satisfy the English literature major requirement for a course in literature before 1700: 312 O, 384 B, 395 D,

The following course offered in **Spring 2013** satisfies the English literature major requirement for a course in literature between 1700 and 1900: 325 Q, 373 P, 388 1U, 395 35, 441 R, 451 B

The following course offered in **Spring 2013** satisfies the English literature major requirement for a course in literature since 1900: 365 P, 472 P, 395 G, 395 H, 466 O, 484 R

HONORS COURSES:

202 Q

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:

395 H

AMERICAN STUDIES:

all 213s, all 214s, 395 35

JUDAIC STUDIES: 205 P, 384 B

LATIN AMERICAN STUDIES:

395 H

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 01=(HIS 382)

ENG 210 U=(AMS 301)

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 2013

INTERSESSION JANUARY 2013

WRITING AND PUBLISHING

ENG 595

Lester Goran

Section 80, Special Days and Times:

January 7- 11, 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 LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section N, TR 8:00-9:15

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

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

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section C, MWF 10:00-11:00

Section D, MWF 11:15-12:05

Section F, MWF 1:25-2:15

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

Shakespeare, *King Lear*

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

WORLD LITERATURE II

ENG 202

Lara Cahill-Booth

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

Section R, TR 2:00-3:15

This is a survey course of world literature from the 1700s to the present. In reading a variety of genres, including poetry, drama, short fiction, and novel, we will examine texts in their own cultural and historical contexts and consider the thematic and formal resonances between various traditions.

Texts: Voltaire, *Candide, or Optimism*; *The Interesting Narrative of the Life of Olaudah Equiano*; Franz Kafka, *The Metamorphosis... and Other Stories*; Anton Chekhov, "The Lady with a Dog"; Natsume Soseki, *Kokoro*; Julio Cortazar, *Blow-Up* (selections); Wole Soyinka, *Death and the King's Horseman*; Pauline Melville, *The Ventriloquist's Tale*; Haruki Murakami, *Blind Willow, Sleeping Woman* (selections); [Marjane Satrapi](#), *The Complete Persepolis*; Assia Djebar, *A Sister to Scheherazade* (selections).

Requirements: Attendance and active participation; discussion leadership; and three essays.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

WORLD LITERARY MASTERPIECES II

ENG 202 (HONORS)

Frank Stringfellow

Section Q, TR 12:30-1:45

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; occasional short writing assignments, done either in class or at home; one essay of about 1500 words, with an opportunity for revision; a longer final project of about 2500 words; a final exam and possibly a midterm exam.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SPRING 2013

JEWISH LITERATURE

Jewish Childhood And Coming-Of-Age In The Literature Of Jewish Americans And Israelis

ENG 205

Ranen Omer-Sherman

Section, P TR 11:00-12:15

CROSS-LISTED WITH JUDIAC STUDIES

Contemporary Jewish writers in Israel and North America have produced many lively and provocative 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. In Israel, the writer often seems to link the adolescence of the young state to the child's own journey into individuality and adulthood. Frequently these stories touch on the individual's service in the Israel Defense Forces. 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. Our readings will include both early 20th century works and those written in recent years. We will also examine a few compelling films made by directors living in both Israel and the United States. Assignments will include midterm and final essay exams as well as brief response papers. For more information about the course, you are welcome to contact the professor at: rosberman@miami.edu

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

CREATIVE WRITING

ENG 209

Mia Leonin

Section P, TR 11:00-12:15

Section N, TR 8:00-9:15

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

B. Caplan

D. Hernandez

S. Stone

Section B, MWF 9:05-9:55

Section C, MWF 10:00-11:00

Section H, MW 3:35-4:50

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

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

SPRING 2013

CREATIVE WRITING

ENG 209

Peter Schmitt

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

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 PRACTICUM

ENG 209

Maureen Seaton

Section 5Q, R 12:30-3:30

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, the unique contributions of TAs in the MFA in Creative Writing Program, 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.

**LITERARY THEMES AND TOPICS:
Postcolonial Literatures and The Environment**

ENG 210

Lara Cahill-Booth

Section S, TR 3:30-4:45

This is a survey course in contemporary poetry, fiction, non-fiction, and drama from the Americas, Africa, Asia, and the Pacific Islands that explores the history of ecological imperialism, representations of current environmental crises, and models of postcolonial ecology and sustainability. Among the topics we will address: green imperialism, the environment as matter and metaphor, indigenous cosmologies, un/natural disasters, the lives of (non-human) animals, eco-feminism, and environmental justice.

Texts: Olive Senior, *Gardening in the Tropics* (selections); Derek Walcott, "The Schooner *Flight*"; Amitav Ghosh, *The Hungry Tide*; Simon Ortiz, *Fight Back* (selections); Wole Soyinka, *The Swamp Dwellers*; Witi Ihimaera, *The Whale Rider*; Wangari Mathai, *The Challenge for Africa* (selections); *Waste Land*, dir. Lucy Walker; Pauline Melville, *The Ventriloquist's Tale*.

Requirements: Attendance and active participation; discussion leadership; and three essays.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

**LITERARY THEMES AND TOPICS
Sovereignty and The Politics Of Resistance**

ENG 210

Elizabeth Oldman

Section G, MWF 2:30-3:20

In sixteenth and seventeenth-century England, there was no clear-cut legal precedent for deposing rulers who misused their authority. Little legitimate ground existed for challenging kingly will. The spiritual consecration of monarchs, and incontestability of sovereign power, remained largely viable according to widely-accepted political theory advocated by absolutists. At the same time, the possibility of resisting and removing tyrannical leaders was in the process of acquiring precedence in political writings and modernizing the study of international law to such a degree that it served to entirely transform the discipline. In this course, we examine the extent to which early modern plays, poetry, and prose inform and are informed by ideas of monarchical legitimacy and illegitimacy, and explore the role of early modern natural law doctrines in establishing relations between moral right and civil authority. We investigate a range of Renaissance cultural products--processions, portraits, coronations--and their relationship to political life, and analyze rituals, ceremonies, and public performances designed to sustain and enhance reverence for authority. Themes include the invalidity of a usurped kingdom, "the king deceived", the popular image of the despot as "beast", tyranny's association with both effeminacy and lust, and the theater of the scaffold--attempts to preserve royal authority even after death. Texts include works by Shakespeare, Webster, Donne, Jonson, Behn, Marvell, and Milton, in the context of popular philosophical and political tracts by Machiavelli, Grotius, Hobbes, Locke, and Rousseau.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
SATIRE**

ENG 210

Frank Palmeri

Section F, MWF 1:25 – 2:15

This course will serve as an introduction to satire. Works to be studied are drawn from cultures and societies as different as ancient Rome and contemporary America; they include one work from sixteenth-century China, and two films. We will distinguish narrative satire from verse satire, and will analyze recurring satiric techniques such as the overturning or levelling of official hierarchies, an emphasis on the physical and the material and the suspension of judgment between opposed alternatives. We will also consider satire as a kind of moralistic aggression.

Texts: Petronius, *The Satyricon*; Juvenal, *Satires*; Reynard the Fox (sels.); Rabelais, *Gargantua & Pantagruel* (sels.); Wu Cheng En, *Journey to the West (Monkey, sels.)*; Swift, *Gulliver's Travels*; Gogol, "The Nose," & "The Overcoat"; Twain, *Letters from the Earth*; Jarry, *Ubu*; Kafka, *Parables*; Borges, *Labyrinths*.
Films: Marx Brothers, *Duck Soup*; Kubrick, *Dr. Strangelove*.

Requirements: Two papers, one of 4-5 pages, one of 5-6 pages; midterm and final (both essay format); attendance and participation; quizzes and discussion questions on the readings.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SPRING 2013

**LITERARY THEMES AND TOPICS:
Asian American Literature**

ENG 210

Amanda Thibodeau

Section D, MWF 11:15-12:05

CROSS-LISTED WITH AMERICAN STUDIES

This course will examine the rich and conflicted history of Asian American literature. Focusing mostly on 20th Century texts, we will discuss important historical events and contexts such as WWII, immigration and exile, Yellow Peril, and modern genre writing as well as read some background material on imperialism, Orientalism, and race studies. We will read a mix of texts—short stories, novels, memoirs, poetry, and plays—as a way to explore the diverse and unique art produced by a literary tradition that has contributed to the richness of the American writing and culture, while also giving voice to marginalized perspectives. Authors might include Maxine Hong Kingston, David Henry Hwang, Chang-Rae Lee, Nora Okja Keller, Jhumpa Lahiri, Bharati Mukherjee, Jessica Hagedorn, Li-Young Lee, and Kerri Sakamoto.

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

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

**LITERARY THEMES AND TOPICS:
Comics In America**

ENG 210/AMS 301

Tim Watson

Section U, TR 6:25-7:40

**CO-LISTED WITH AMERICAN STUDIES
CROSS-LISTED WITH AMERICAN STUDIES**

This course invites students to explore, examine and otherwise engage the historical development, cultural significance, aesthetic characteristics and cognitive dimensions of sequential art in the United States. The course aims to understand the unique and historically evolving ways in which comic strips, comic books, and graphic novels inform American society and culture, with emphasis placed on how they engaged (and continue to engage) American notions of race, class, gender and nationalism in the context of an emergent modernity.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

ENGLISH LITERATURE I

ENG 211

Catherine Baker

Section Q, TR 12:30-1:45

This course will introduce students to major literary works in verse, drama, and prose from the medieval period through the early eighteenth century in England as well as Ireland, Scotland, and Wales. We will begin by examining Celtic myth and the medieval epic *Beowulf*. Selections from Geoffrey Chaucer's *Canterbury Tales* will inform students' understanding of socio-economic status, the influence of the Church on secular society, and the position of women in England during the Middle Ages. Moving forward, students will visit politically active works by such figures as Sir Thomas More, John Foxe, and Elizabeth I. The Renaissance will be represented by works from William Shakespeare, Robert Herrick, Katherine Philips, and Andrew Marvell. The later portion of the course will concern the political turmoil and instability during the Interregnum and subsequent Restoration through such works as John Milton's *Paradise Lost* and Thomas Hobbes' *Leviathan*. Finally, the course will conclude with the rise of the novel and prevalence of satire in the first half of the eighteenth century.

Requirements: Two papers, a midterm and final exam, and frequent informal writing assignments.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

ENGLISH LITERATURE I

ENG 211
Robert Healy

Section E, MWF, 12:20-1:10
Section G, MWF, 2:30-3:20
Section H, MW, 3:35-4:50

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 (Ninth Edition)*

Prerequisites: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

ENGLISH LITERATURE II

ENG 212
Claudia Amadori

Section D, MWF 11:15-12:05

This course is an introduction to British Literature from the early Romantic period to the present day. We will pay particular attention to four literary movements: the Romantic and Victorian eras in the nineteenth century and the Modernist and Postmodernist periods in the twentieth century. Students in this course will read a selection of both canonical and peripheral authors, in order to become acquainted with traditional British literary history but also with the ways in which such history has been challenged. We will read texts from a variety of genres-- poetry, plays, prose, novels, etc.--and engage in close readings. In addition to examining the aesthetic and stylistic qualities of the texts that we will be reading, we will also place the works in the context of significant events and ideologies of the time, and we will be discussing issues such as industrialism, class, gender, colonialism and empire.

Requirements: Active participation and attendance; Blackboard postings on reading materials; three short response papers; one critical paper (midterm); one research paper (final); midterm and final in-class exams.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

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, must be taken prior to this course, or simultaneously with it.

SPRING 2013

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section R, TR 2:00-3:15

This course serves as an introduction to British literature from 1790 to the present. Plan to pay special attention to matters such as narrative voice, structure and technique as well as historical and generic contexts.

Requirements: include **mandatory attendance at all class meetings**, active participation in class discussion and the keeping of a portfolio which will contain at least 15 pages of formally written work. Feel free to email me with questions you may have about this course (c.judd@miami.edu).

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section O, TR 9:30-10:45

CROSS-LISTED WITH AMERICAN STUDIES

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

Texts: Norton Anthology of American Literature: *Beginnings to 1865* (Vol. 1, shorter 8th edition); Nathaniel Hawthorne, *The Blithedale Romance*; Herman Melville, *Redburn*

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE I

ENG 213

Nancy Clasby

Section C, MWF 10:10–11:00

Section F, MWF 1:25–2:15

Section G, MWF 2:30-3:20

CROSS-LISTED WITH AMERICAN STUDIES

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

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

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SPRING 2013

AMERICAN LITERATURE II

ENG 214

Devi Guatam

Section N, TR 8:00-9:15

Selected American authors prior to the Civil War to the Present. Satisfies the writing requirement

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE II

ENG 214

Joel Nickels

Section O, TR 9:30-10:45

CROSS-LISTED WITH AMERICAN STUDIES

English 214 is a survey course of American Literature from 1865 to the present. In this class you will learn how the stylistic and thematic features of American literary works relate to social and political developments of the time period under consideration. You will also learn close reading strategies that will allow you to develop your own ideas about how specific literary strategies relate to social, psychological and philosophical problems. Works we may consider include Walt Whitman's *Leaves of Grass*, Charlotte Perkins Gilman's "*The Yellow Wallpaper*," Ralph Ellison's *Invisible Man*, Thomas Pynchon's *The Crying of Lot 49*, Ursula K. Le Guin's *The Dispossessed*, and poems by William Carlos Williams, T. S. Eliot, Gwendolyn Brooks, Adrienne Rich, Bob Kaufman and Allen Ginsberg.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE II

ENG 214

Sydney Owens

Section H, MW 3:35-4:50

CROSS-LISTED WITH AMERICAN STUDIES

This course provides an introduction to American Literature from 1865 to the present with an emphasis on exploring the global contexts of the American literary and cultural imagination(s) at this time. We will develop new readings of both canonical and popular 20th century American literature featuring representations of expatriated Americans and Americans "exiled" at home. How do the diverse entanglements with people, places, and ideas, the shifting meaning of social categories such as race, class, gender, and sexuality, both within and across US national boundaries shape American literary traditions? How do such engagements contribute to ongoing and evolving debates within the U.S. over national identity, the categorization of minorities, foreign policy, and the ethics of globalizing capitalism? Our main concern will be to examine the effort to think about an American literary terrain in a transnational frame: Why might it be important to do so? How might one seek to do so? And how does our understanding of literature change if we do so? The course will place a strong emphasis on critical thinking and writing skills.

Texts: Américo Paredes, Mark Twain, Henry James, Kate Chopin, Edith Wharton, W.E.B. Du Bois, Claude McKay, William Faulkner, Paule Marshall, Cormac McCarthy, Maxine Hong Kingston, Leslie Marmon Silko, Junot Díaz, and Edwidge Danticat.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SPRING 2013

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section P, TR 11:00-12:15
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, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE II

ENG 214
Amanda Thibodeau

Section B, MWF 9:05-9:55
Section C, MWF 10:10-11:00
Section F, MWF 1:25-2:15

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, Nella Larsen, Ernest Hemingway, William Faulkner, James Baldwin, Toni Morrison, Kurt Vonnegut, Jhumpa Lahiri, and Tony Kushner.

Requirement: will include readings, class participation, small writing assignments, group discussions, two papers, a midterm, and a final.

Prerequisite: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

BEGINNING FICTION WORKSHOP

ENG 290

Jane Alison

Section K, MW 6:25-7:40

An introductory class for engaged and imaginative students who want to write literary fiction. Through intensive exercises and reading, you'll develop skills in essential elements—close observational techniques; construction of character and a fictional world; establishment of point of view and voice; creation of tension, systems of imagery, and motion—and begin to compose your own stories. The class will revolve around your work and published texts that range from classic realist stories to metafictional and fabulist tales.

Each week you will read and respond, in discussion and a journal, to a selection of stories; write several pages of original fiction that will begin as focused exercises and lead to full stories; and respond to the work of your classmates, in workshop and writing. Several times in the semester, your own writing will be workshopped. By the end of the term, you should have a 30-page portfolio that includes exercises, two stories, and a set of brief response papers culled from your journal.

Prerequisite: ENG 106 and 209. Permission of the instructor or admission to the Creative Writing track based on creative writing sample.

BEGINNING POETRY WOPRKSHOP

ENG 292

Mia Leonin

Section, P TR 11:00-12:15

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop. This course will offer students the opportunity to engage in the five activities most fundamental to writing poetry: close reading, active writing, self-assessment, revision, and reflection.

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

THE EUROPEAN MIDDLE AGES

ENG 312

Thomas Goodmann

Section P, TR 11:00-12:15

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

GRAIL, TRAIL, RAID, AND CRUSADE

Journey, quest, conquest, crusade, and pilgrimage present an array of travel pursuits figured in medieval narratives: fictional, quasi-historical, and historical. This version of English 312, The European Middle Ages, will explore the theme in a variety of medieval and post-medieval sources, including two novels and two films that retell tales with medieval roots.

We will begin with the Irish *Tain*, presenting a war carried out ostensibly over a bull, and conclude with a non-European narrative, Leslie Marmon Silko's *Ceremony*, whose tale of a WWII veteran, a cattle raid and their recovery subverts some of the organizing strategies of European romance and quest literature. In between these bookend tales of cattle raids, we'll survey journeys toward the Grail and grace, the Holy Land and other distant desires, including Ibn Fadlān's account of the Vikings in Rus, and Viking accounts of native peoples in North America (as it would one day be called). Crichton's *Eaters of the Dead* blends Ibn Fadlān's narrative with a euhemerized adaptation of the Beowulf story, which we will read in an exciting and newly available translation by Thomas Meyer (a free download). William Vollmann's *The Ice-Shirt* offers a post-modern reframing of the Vinland sagas, sources that detail the Norse journeys from Greenland to Labrador, visits now long confirmed by archaeological evidence. We'll also read Marco Polo's account of his journey East, the most famous, if also disputed, European travel narrative of the Middle Ages, as well as Sir John Mandeville's totally concocted, but widely influential book, claiming to represent his own travels. And we'll read the spiritually directed *Quest for the Holy Grail*—itself a programmatic revision of an already existing tale—against Spielberg's adaptation pitting Indiana Jones and his father against Nazis in their own quest for the Grail. Sources in the idea of travel and in postcolonial studies will guide our discussions; for the latter, we'll draw on Lisa Lampert's *Medieval Literature and Postcolonial Studies* (Edinburgh University Press, 2010).

Requirements: course members will write and revise in a variety of ways across the term, including at least two essays, as well as short responses and Blackboard posts. Student involvement at every level is expected and encouraged, and may take a variety of forms, from leading discussions to offering multi-media presentations, to writing collaboratively. Anyone interested in the course is welcome to contact me at tgoodmann@miami.edu to offer suggestions and to ask questions.

TEXTS: Thomas Kinsella, trans. *The Táin* (Penguin) Leslie Marmon Silko, *Ceremony* (Penguin) Lunde & Stone, trans. & eds. *Ibn Fadlān: Ibn Fadlān and the Land of Darkness* (Penguin Classics 2012) Michael Crichton, *Eaters of the Dead* (rpt. Harper, 2009) Thomas Meyer, *Beowulf: A Translation* Ed. David Hadbawnik. (Free download at [http://punctumbooks.com/titles/thomas-meyer-beowulf/The Thirteenth Warrior](http://punctumbooks.com/titles/thomas-meyer-beowulf/The_Thirteenth_Warrior) (Dir. McTiernan, 1999) Kineva Kunz, trans. *The Vinland Sagas*. Intro. Gisli Sigurdsson. (Penguin) William Vollmann, *The Ice-Shirt*. (Penguin) Ian McLeod Higgins, trans. *The Book of John Mandeville, with Related Texts*. (Hackett, 2011) *The Travels of Marco Polo*, ed. Peter Harris. (Penguin, 2008) Matarasso, trans., *The Quest for the Holy Grail* (Penguin) *Indiana Jones and the Last Crusade* (Dir. Spielberg, 1989)

Prerequisite: Three credits in literature.

SPRING 2013

SHAKESPEARE

ENG 319

Eugene Clasby

Section C, MWF 10:00-11:00

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

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

Requirements: There will be two essay examinations and three short papers.

Text: Blakemore Evans, ed., *The Riverside Shakespeare*

Prerequisite: Three credits in literature.

MAJOR EUROPEAN NOVELISTS

ENG 325

Catherine Judd

Section Q, TR 12:30-1:45

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

This course on "The European Novel" seeks to provide an understanding of the novel form through the comparative study of works of European fiction from the 19th to early 20th century. This course will focus on differences of period, culture and nation; on the nature of narrative and the formal techniques and devices of narration.

Texts: Stendhal "*Rouge et Noir*"; Charlotte Bronte "*Villette*"; Gustave Flaubert "*Madame Bovary*"
Anthony Trollope "*He Knew He was Right*"; Emile Zola "*Nana*"; James Joyce "*Portrait of the Artist*"

Prerequisite: Three credits in literature.

LITERATURE OF THE HOLOCAUST

ENG 365

Joseph Alkana

Section P, TR 11:00-12:15

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, and others also will be included.

Prerequisite: Three credits in literature.

SPRING 2013

**LITERARY REPRESENTATIONS OF WOMEN:
Masquerade & Disguise in 18th c. Women's Writing**

ENG 373

Tassie Gwilliam

Section P, TR 11:00-12:15

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

Masquerade balls—that is, costume balls attended by masked and cloaked revelers—were widely popular in eighteenth-century Britain. But masquerades were not only fashionable entertainments for all classes of people; they were also featured often in literary works. For women writers in particular, the transformations of identity represented by such disguises offered a chance to investigate a wide range of ideas. In this course we will explore the historical phenomenon of masquerading and then we will read plays, novellas, and novels that employ masquerades to examine women's social roles, gender roles, sexuality, and identity. We will begin with Behn's play *The Rover*, which displays the roots of masquerade in Italian carnival celebrations, and end with *A Simple Story*, a novel in which a masquerade ball signals female sexual transgression and liberty.



Texts: Aphra Behn, *The Rover* (1677); Eliza Haywood, *Fantomina* (1725); Mary Davys, *The Accomplish'd Rake* (1727); Eliza Haywood, *Anti-Pamela* (1741); Frances Burney, *Evelina* (1778); Hannah Cowley, *The Belle's Stratagem* (1780); and Elizabeth Inchbald, *A Simple Story* (1791)

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

Prerequisite: Three credits in literature.

SPRING 2013

THE BIBLE AS LITERATURE

ENG 384

Nancy Clasby

Section B, MWF 9:05-9:55

CROSS-LISTED WITH JUDIAIC STUDIES

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

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

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

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

Prerequisite: Three credits in literature.

LITERATURE AND POPULAR CULTURE

Victorian Literature and Film

ENG 388

Renée Fox

Section 1U, T 6:25-8:25

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

The nineteenth century was obsessed with technologies of visual spectacle. Magic lantern shows, panorama shows, and moving dioramas were all the rage, and photography, electric light, and cinema were all invented during the era. These new technologies offered Victorians the possibility of recording the world around them with unprecedented accuracy, and realism as a literary genre emerged in tandem with (and to express uncertainty about) this new ability to represent apparently unmediated “reality.” Photographic and pre-cinematic imagery runs through many of the most famous works of Victorian fiction. At the same time, Victorian novels have been almost obsessively made and remade into 20th- and 21st- century films: *Dracula*, *Oliver Twist*, and *Sherlock Holmes* (all characters from Victorian fiction) are the three most filmed characters of all time. Is there a connection between the development of visual technologies in the 19th century and our contemporary interest in putting the Victorians on film? This class will explore the intersections between Victorian literature and film, looking both at the way 19th-century novels explore proto-cinematic modes of representation, and at the way 20th- and 21st-century on-screen adaptations of Victorian novels use cinematic technique to offer “readings” of these novels. Possible authors may include Mary Shelley, Charles Dickens, Charlotte Bronte, Bram Stoker, Arthur Conan Doyle, and J.M. Barrie.

Prerequisite: Three credits in literature.

INTERMEDIATE FICTION SEMINAR

ENG 390

Mannette Ansay

Section R, TR 2:00-3:15

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: will include *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.**

SPRING 2013

SPECIAL TOPICS:

ENG 395

Finnie Coleman

Section S, TR 3:30-4:45

Content varies by semester and is indicated in parentheses following course number and title in Class Schedule.

Prerequisite: Three credits in literature.

SPECIAL TOPICS:

Slave/ Neo-Slave Narratives & the Meanings of Freedom

Donette Francis

ENG 395

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.

This course focuses on the slave narrative, a genre distinct to the African experience in the New World and foundational to African American literature. Recounting the horrors of slave life, these narratives express the collective desires of enslaved subjects to find safe havens outside the confinements of captivity. An essential part of the anti-slavery movement, these texts were inherently political both in terms of their motivations and public reception. We will study these writers' deployment of political strategies and literary devices such as abolitionist rhetoric, biblical allusion and imagery, and the sentimentality of nineteenth-century American popular fiction. In our readings of 19th century slave narratives set in the U.S. and the English-speaking Caribbean, we will question: Is the quest for freedom ever realized? How does freedom take on different meanings in different geographical and gendered contexts? Ultimately, we will consider the comparative meanings and representations of slavery, democracy and freedom in the Americas. After reading classic slave narratives, we will turn to neo-slave narratives to determine how slavery informs the contemporary literary imaginary.

Prerequisite: Three credits in literature.

SPECIAL TOPICS:

Storied Pasts: 19th-Century U.S. History And Literature

ENG 395/HIS 382/AMS

John Funchion (English)

Michael Berneth (History)

Section 35, MWF 1:25-2:15

CO-LISTED WITH HISTORY AND AMERICAN STUDIES

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

This interdisciplinary course explores 19th-century American intellectual and cultural history through the lens of literature. Analyzing key works of fiction, poetry, and philosophy as both literary texts and historical sources, we will seek to discover how the changing themes and forms of nineteenth-century literature shaped and/or reflected larger intellectual, political, and social currents. Possible readings may include work by the following authors: Crane, Douglass, Emerson, Irving, Hawthorne, Rowson, Stowe, Twain, and Whitman

Prerequisite: Three credits in literature.

SPRING 2013

**SPECIAL TOPICS:
Early Modern English Drama**

**ENG 395
Robert Healy**

Section D, MWF 11:15-12:05

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

Late sixteenth and early seventeenth century London witnessed an emergence of drama unseen in the Western world since the rise of Greek tragedy in Athens approximately two millennia earlier. Perhaps inevitably, the one name invariably linked with early modern English drama is William Shakespeare. Nonetheless, despite his iconic status, Shakespeare was not the first or only dramatist responsible for this cultural phenomenon. During the reigns of Elizabeth I and James I, literally hundreds of plays were produced spanning a wide range of genres including revenge tragedy, domestic tragedy, city comedy and tragicomedy among others. Not surprisingly, playwrights addressed many social and cultural issues and concerns of the period, a great many of which remain relevant today, including but by no means limited to the perception of foreigners, acceptable gender roles and modes of sexuality, increased urbanization, the desire for and resistance to class mobility, and the nature of evil both metaphysical and political. The purpose of this course will be to study plays of the early modern English period excluding Shakespeare. We will combine a close reading of the plays with a detailed examination of how such plays produce, reproduce and challenge social and ideological assumptions and tensions in a time of profound aesthetic, religious, economic, and political change.

Requirements: Mandatory attendance and enthusiastic class participation; two essays, 1250-1750 words each; and a final exam.

Text: *English Renaissance Drama: A Norton Anthology*, **Plays:** Christopher Marlowe *Dr. Faustus (A-Text)*, Anonymous *Arden of Feversham*, Thomas Middleton and William Rowley *The Changeling*, John Webster *The Duchess of Malfi*, John Ford *'Tis Pity She's a Whore*, Thomas Dekker *The Shoemaker's Holiday*, Ben Jonson *Volpone*, John Fletcher *The Woman's Prize*, Thomas Middleton and Thomas Dekker *The Roaring Girl*

Prerequisite: Three credits in literature.

**SPECIAL TOPICS:
Animals and Humans In Literature, Philosophy, and Art**

**ENG 395
Frank Palmeri**

Section G, MWF 2:30-3:20

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

This course will investigate the representation of animals and relations between humans and animals in works of European literature, philosophy, and visual art. We will be concerned throughout the semester with questions such as: what is the moral status of animals, i.e., how should humans treat animals, as a matter of justice? But also: to what extent are (some) animals capable of self-consciousness, of language, and of moral action? To what extent do traits and capacities of other animals overlap and intersect with those of humans?

Texts: Ovid, *Metamorphoses*, Bks. 1-6 & 15; Montaigne, "Apology for Raymond Sebond" (sels.); Descartes, Letter to More (on animals as automata); Swift, *Gulliver's Travels*, Bk. 4; Hume, *Treatise of Human Nature* (sels.); Diderot, *D'Alembert's Dream*; Darwin, *Origin of Species* and *Descent of Man* (sels.); Wells, *Island of Dr. Moreau*; Kafka, "Report to an Academy"; Barnes, *Nightwood*; Singer, *Animal Liberation*; Coetzee, *Lives of Animals*; Douglas, *Purity and Danger*; Deleuze & Guattari on "becoming-animal." We will also view representations of animals in European painting and a film, *Max, Mon Amour*.

Requirements: One paper of about 1250 words; a second of 1500-2000 words; essay-format final examination; regular 1-paragraph responses on the readings; attendance and informed, thoughtful participation in class discussions.

Prerequisite: Three credits in literature.

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

ENG 404

Evelina Galang

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

This workshop will look at the construction of effective contemporary short stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. It is my hope that you find the material deep inside you and that you use your craft, your ability to risk and your community to develop your works. In addition to workshopping student narratives, we will ground our discussions in the text of contemporary short stories. In the end, I intend for you to be strong storytellers and readers, able to write, critique and revise your works in a confident manner.

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

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 290 or permission of instructor and six credits in literature.

ADVANCED POETRY WORKSHOP

ENG 406

Valerie Martínez

Section R, TR 2-3:15

In this advanced poetry workshop, students will write original poetry which will be carefully read and discussed in class. Students will also receive written comments from the instructor and peers. To inspire and inform their own writing, students will also read a wide range of contemporary and 20th century poetry by U.S. and international authors. Creative exercises will encourage students to experiment with craft and form, and attention to revision will help writers move their poems from drafts to more publishable work. A portfolio of poems, short essay and reading journal will be due at semester's end.

Texts: *The Best American Poetry 2012* (eds. Doty and Lehman), *The Ecco Anthology of International Poetry* (ed. Kaminsky, 2010)

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

SPRING 2013

WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section 44, M 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 290 or 292 or permission of instructor and six credits in literature.

CHAUCER

ENG 420

Eugene Clasby

Section D, MWF 11:15-12:05

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.

CLARISSA LIVES!

THE EIGHTEENTH-CENTURY BRITISH NOVEL

ENG 441

Tassie Gwilliam

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

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

The center of this course is what many call the greatest novel in English, Samuel Richardson's *Clarissa*, a work that exerts a powerful spell over many of its readers. It is also the longest novel in English (at a million words or 1500 pages), but a new abridgement, which gives us almost half the original text and comes in at 722 pages, has made this monumental text more readily available. The story of *Clarissa* is deceptively simple: an extraordinarily attractive and virtuous young woman comes under conflicting pressure from her wealthy social-climbing family on the one hand and a vibrant, manipulative, aristocratic libertine on the other. From this story, told in letters, Richardson develops a wide-ranging investigation of the psychology both of virtue and vice. In this course we will give an attentive reading to the novel, developing our understanding both of its cultural contexts and literary effects through secondary readings of all kinds. After we have read *Clarissa*, we will read backwards and forwards from it, looking at some precursor fictions (*Fantomina* and *Moll Flanders*) and at a novel from the early nineteenth century that demonstrates its influence, Jane Austen's *Sense and Sensibility*.

Requirements: The first and most important requirement for the course is a commitment to reading a very long but extraordinarily rewarding novel. We will spend sufficient time on the novel, but you will need to keep up. Consistent attendance and a willingness to engage in discussion are also necessary. There will be a number of short, fairly informal assignments as we progress through the novels, and you will write a 4 to 5 page essay on *Clarissa*, with required revision. A research paper of 10 to 12 pages will be the culmination of the course. No midterm exam, but there will be a final, cumulative essay exam.

Texts: Samuel Richardson, *Clarissa: An Abridged Edition*, edited by Toni Bowers and John Richetti. (Broadview) Eliza Haywood, *Fantomina* (e-text) Daniel Defoe, *Moll Flanders* (Penguin) Jane Austen, *Sense and Sensibility* (Oxford) Various secondary readings, mostly short

Prerequisite: Six credits in literature.

SPRING 2013

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section B, MWF 9:05-10:00

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

This course examines the second and third generations of 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.

JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section O, TR 9:30-10:45

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

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

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

Prerequisite: Six credits in literature (may be waived by permission of instructor).

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section P, TR 11:00-12:15

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 neurotic symptoms? 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 a few 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 final course essay 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; occasional short writing assignments, done either at home or in class; one essay of about 1500-2000 words, with an opportunity for revision; a longer final project of about 2500 words; a final exam and possibly a midterm exam.

Prerequisite: Six credits in literature.

AMERICAN LITERATURE 1915 TO 1945

ENG 484

Joel Nickels

Section R, TR 2:00-3:15

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 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 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 and William Carlos Williams.

Prerequisite: Six credits in literature.

FORM IN POETRY

ENG 504

Maureen Seaton

Section 1S, T 3:30-6:00

“The Book” has been designed as both a theoretical and experiential forms course for student poets who enjoy reading (and writing) books in all their fascinating manifestations: from petroglyphs to technotexts to books that are primal, absent, exploded, or born digital. We will discuss the work of Alan Loney, Edmond Jabès, Maria Sabina, Jerome Rothenberg, Steven Clay, Kyle Schlesinger, Stephanie Strickland, Cecilia Vicuña, Edward Calderón, bpNichol, Stéphane Mallarmé, and others whose love and wide view of poetry and the book will engage and inspire us in our own work. Essential to the course will be interactive classes on Artists’ Books with Cristina Favretto (Special Collections); Maria Estorino and Mia Leonin (Cuban Heritage Collection); and Miami book artist, Maria Gonzalez. Projects will encourage a personal relationship with contemporary book and publication practices and theory, and will include the creation of Artists’ Books, both solo and communal.

Prerequisite: Permission of the instructor is required for admission to this course. Six credits in literature or Graduate standing.

**FORMS OF FICTION:
Approaches To Writing The Short Novel**

ENG505

Jane Alison

Section 47, M 3:15-5:45

A course exploring the short novel, looking at both conventional and more unusual forms it has taken in contemporary literature. The texts we’ll examine will offer a range of approaches: from the linear dramatic novel to juxtaposed narratives, from lyrical fiction to journalistic to magic realist. We’ll pay attention to ways in which fictions in disparate forms control time and tension, develop multiple characters and spaces, create movement, deploy point of view, use different narrative modes, and press syntax to serve overall vision—so that you can explore techniques and apply them to your own work.

Class will be a seminar-studio, with discussions of texts and writing exercises that spring from those texts. You will each lead part of the discussion every other class, presenting aspects of context, criticism, or craft. From these presentations, your annotations of the texts, and our conversations, you’ll develop a ten- to fifteen-page paper synthesizing particular ideas about narrative craft across several texts. Creative exercises launched in class should yield fifteen to twenty pages of fresh fiction.

Texts: Nicholson Baker, *The Mezzanine*; Julian Barnes, *The Sense of an Ending*; Sandra Cisneros, *House on Mango Street*; Marguerite Duras, *The Lover*; Gabriel García Márquez, *Chronicle of a Death Foretold*; Kaye Gibbons, *Ellen Foster*; Jamaica Kincaid, *Lucy*; Joyce Carol Oates, *Black Water*; Philip Roth, *Goodbye, Columbus*; Justin Torres, *We the Animals*; Jeanette Winterson, *The Passion*; Tobias Wolff, *The Barracks Thief*

Prerequisite: Six credits in literature. **This class is open only to fiction writers admitted to the MFA program or specially admitted by the instructor.**

INDEPENDENT STUDY

**ENG 496
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 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 English 498 (Senior Thesis) for the final semester of their senior year. In rare cases, students may be permitted to complete a Senior Thesis in one semester, enrolling simultaneously in English 496/497 and English 498.

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.

Prerequisite: SIX CREDITS IN ENGLISH LITERATURE AND PERMISSION OF INSTRUCTOR

SENIOR THESIS I

**ENG 497
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.

Prerequisite: SENIOR STATUS APPROVAL OF THE DIRECTOR OF UNDERGRADUATE STUDIES, AND PERMISSION OF THE FACULTY THESIS DIRECTOR

SENIOR THESIS II

**ENG 498
Faculty**

Partial requirement for Departmental Honors in English. Thesis to be a documented essay on a literary subject written under direction of a member of the English Faculty.

Prerequisite: ENG 497. SENIOR STATUS APPROVAL OF THE DIRECTOR OF UNDERGRADUATE STUDIES, AND PERMISSION OF THE FACULTY THESIS DIRECTOR