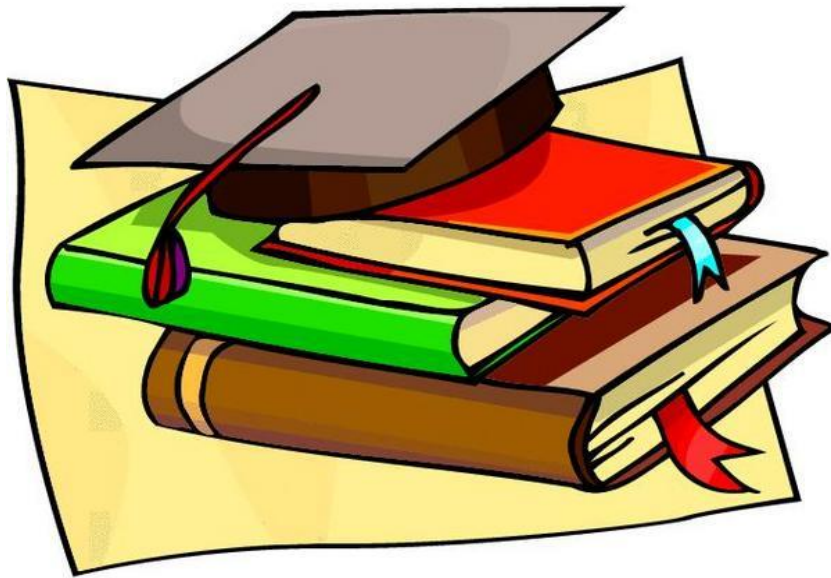


*Spring 2014*

*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](http://www.as.miami.edu/English/undergraduate)

## HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED

### IN ORDER TO GRADUATE:



### SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:  
MONDAY, NOVEMBER 4<sup>th</sup> through FRIDAY, NOVEMBER 22<sup>nd</sup>

To make an advising appointment, go to [www.as.miami.edu/English/Advising](http://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 28th**. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR—formerly the ACE) on CaneLink and bring it to your advising 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 11th

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.**

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The following courses offered in **Spring 2014** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 319 E, 384 C, 420 H, 431 P

The following course offered in **Spring 2014** satisfies the English literature major requirement for a course in literature between 1700 and 1900: 314 J, 321 D, 325 Q, 373 T, 451 O, 482 R

The following course offered in **Spring 2014** satisfies the English literature major requirement for a course in literature since 1900: 365 O, 460 F, 488 Q, 495 H

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**HONORS COURSE:**  
ENG 211 E

**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 210 Q = (AAS 260 Q)  
ENG 210 U = (AMS 322 U)  
ENG 260 S = (AAS 290 S)  
ENG 488 Q = (AMS 334 Q)  
ENG 495 H = (AAS 490 H)

**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 (for students who entered UM in Fall 2012 or later)**

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may not be used toward the fulfillment of this requirement.) **3 credits**
  2. Four 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 and two courses in literature between 1700 and 1900. **12 credits**
  3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**
- Total: 30 credits**

## **ENGLISH LITERATURE MAJOR (for students who entered UM before Fall 2012)**

English Literature majors who entered UM before Fall 2012 may follow the requirements listed below, or they may follow the requirements given above for students who entered UM in Fall 2012 or later.

1. **TWO of the following courses:** **6 credits**  
ENG 201, ENG 202, ENG 205, ENG 210, ENG 211, ENG 212, ENG 213, ENG 214, ENG 215, ENG 260, ENG 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.)
  2. **FIVE (5) literature courses** numbered 300 or above, at least two (2) of which must be numbered 400 or above, distributed as follows: **15 credits**  
Two (2) courses in literature before 1700; two (2) courses in literature between 1700 and 1900; and one (1) course in literature since 1900.
  3. **Three (3)** 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 CREDITS: 30 credits**

## **ENGLISH MINOR**

The student minoring in English completes, with a grade of C- or better in each course and 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).

**CREATIVE WRITING CONCENTRATION**  
**(for students who entered UM in Fall 2012 or later)**

Requirements for the Creative Writing Concentration are as follows:

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](http://www.as.miami.edu/English/undergraduate).) **Students who declare a major in English with a Creative Writing Concentration during the 2013-14 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**
  
2. Completion of one of the following workshop tracks:
 

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>
	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	<b>6 credits</b>
Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>
	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	<b>6 credits</b>
  
3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may not be used toward the fulfillment of this requirement.) **3 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**
  
5. One more **literature** course numbered 200 or higher. **3 credits**

**Total: 30 credits**

**CREATIVE WRITING CONCENTRATION**  
**(for students who entered UM before Fall 2012)**

English majors with a Creative Writing Concentration who entered UM before Fall 2012 may follow the requirements listed below, or they may follow the requirements given above for students who entered UM in Fall 2012 or later.

1. Admission to the Creative Writing Concentration is 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](http://www.as.miami.edu/English).) **Students who declare a major in English with a Creative Writing Concentration during the 2013-14 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>
	ENG 404 (to be taken twice) <i>or</i> ENG 404 (taken once) plus ENG 408	<b>6 credits</b>
Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>
	ENG 406 (to be taken twice) <i>or</i> ENG 406 (taken once) plus ENG 408	<b>6 credits</b>

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. **6 credits**

4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level.

**12 credits**

**Total: 30 credits**

### **ENGLISH MINOR WITH CREATIVE WRITING CONCENTRATION**

The English Department hopes to get the new minor in Creative Writing approved during the 2013-14 academic year. If you are interested in the new minor, check with the English Department for further details.

### **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

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. 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. **3 credits**
  2. Four **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, and two courses in literature between 1700 and 1900. **12 credits**
  3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, excluding ENG 208). **15 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.
- 5.\* Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser.  
**Total: 30 credits**

## DEPARTMENTAL HONORS IN LITERATURE

Students interested in seeking Departmental Honors in English should consult the Director of Undergraduate Studies in English, normally before the end of the junior year.

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 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, 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. Over the course of this two-semester sequence, students will be expected to participate in 3-4 workshops addressing different aspects of writing process for independent research projects.
  4. 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.
  5. 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

Students interested in seeking Departmental Honors in Creative Writing should consult the Director of Creative Writing, normally before the end of the junior year.

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, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, 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**
4. Receive for the thesis 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.
5. 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](http://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.

### **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. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for



your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about what faculty member you would like to work with, and what faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your 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 about 10,000 words 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.

**INTERSESSION JANUARY 2014**

**WRITING AND PUBLISHING**

**ENG 595**  
**Lester Goran**

**Section 80, Special Days and Times:**  
**January 6-10, MTWRF 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.

SPRING 2014

### WORLD LITERARY MASTERPIECES I

ENG 201  
Elizabeth Oldman

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

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English Poetry, Shakespeare's *Titus Andronicus*, Milton's *Paradise Lost*, 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. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness.

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

**Texts:** *The Norton Anthology of World Literature*, 3rd Edition  
Shakespeare, *Titus Andronicus*

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

### WORLD LITERARY MASTERPIECES I

ENG 201  
Antonio Rionda

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

This course will survey some of the most important works of Western literature beginning with Homer and the pre-Socratics and ending with Cervantes and Shakespeare. A great emphasis will be placed on the historical development and uses of different genres, such as epic, drama, essay, and novel. Considerable consideration will also be given to intellectual history or the history of ideas, as these develop and change from Antiquity (Greeks and Romans) through the Middle Ages and then to the Renaissance and Protestant Reformation.

**Text:** *Norton Anthology of World Literature*, 3d Ed: Package 1: Vols. A, B, C: ISBN 978-0-393-93365-9

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

SPRING 2014

### 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 II

World Literature 1665-Present

ENG 202

Frank Palmeri

Section H, MW 3:35-4:50

In this study of novels, short stories, and plays of the last three centuries, we will examine varying relations between colonizing and colonized peoples in different places and times; the disputed nature of historical understanding; and the impact of contingent social categories such as class, race, and gender on individual lives.

**Texts:** Chikamatsu, *Double Suicide at Sonezaki* (1721); Beaumarchais, *The Marriage of Figaro* (1778); Anonymous (German), *Confessions of a Poisoner* (1803); Duras, "Ourika" (1823); Balzac, "Colonel Chabert" (1832); Pushkin, "The Captain's Daughter" (1836); Ibsen, *An Enemy of the People* (1882); Lu Xun (Lu Hsun), "The True Story of Ah Q" (1921); Borges, "The Library of Babel" and "Tlön, Uqbar, Orbis Tertius" (1941); Achebe, *Anthills of the Savannah* (1987); Ghosh, *Shadow Lines* (1988); Ishiguro, *Never Let Me Go* (2005).

**Requirements:** Attendance and participation; two 5-page papers; midterm and final exam; regular short response papers.

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

### WORLD LITERARY MASTERPIECES II

ENG 202

Frank Stringfellow

Section T, TR 5:00-6:15

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

**Requirements:** Class attendance and participation; occasional short writing assignments, done either in class or at home; two essays of at least 1500 words; a required revision of the first essay; 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 2014

**CREATIVE WRITING**

**ENG 209**

**Damara Martin  
Patrick Sung**

**Section CX, MW 10:45-12:00  
Section T, TR 5:00-6:15**

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.

**CREATIVE WRITING**

**ENG 209**

**Karen Culver**

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

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**

**Zachery Hickman**

**Section G, MWF 2:30-3:20**

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**

**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**  
**Themes, Threads, and Obsessions**

**ENG 209**

**Melissa 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**

**Manette Ansay**

**Section SX, Tuesday 3:30-6:00**

This course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While our primary focus will be student-generated writing, we will also read and discuss published stories, poems and creative works by contemporary writers. This section of 209 is fortunate to have, as teaching assistants, UM graduate students who are currently enrolled in the M.F.A. program in Creative Writing and who will be teaching creative writing themselves next year. The TAs will be present throughout the semester, will each lead individual exercises and discussions, and will help to facilitate the workshop portion of each class. The final weeks of the semester will be devoted to Special Topics seminars (playwriting, screenwriting, performance poetry, literary collage, memoir, etc.) developed by each TA.

It is expected that students will attend all classes, *including the first class*. Students who are on the class roll but do not attend the first class will be penalized if they do not come prepared for the following class. All assignments and readings are posted on Blackboard each week. There are no unexcused absences in this class. Absences must be documented by a doctor's note, dean's letter, etc.

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

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

**CREATIVE WRITING**

**ENG 209**

**Cyd Apellido**

**Section U, TR 6:25-7:40**

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

**Requirements:** Regular class attendance and class participation.

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

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

SPRING 2014

**LITERARY THEMES AND TOPICS**  
**War and the Fashioning of Gender**

**ENG 210**

**Elizabeth Oldman**

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

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

This course examines war and retreat from war as gendering activities which serves to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of “manhood.” More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

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

**LITERARY THEMES AND TOPICS**  
**Gender and Creativity in Literature**

**ENG 210**

**Kathryn Freeman**

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

This course surveys writers from the Middle Ages to the present whose works bring together concerns of gender and creativity that may reflect or shape their historical contexts. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will examine a literary legacy that variously contributes to and challenges established historical categories.

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

**Texts (tentative):** *Norton Anthology of Literature by Women: The Traditions in English* (2 vols); Mary Shelley’s *Frankenstein* (Norton, 1818 ed.); supplementary packet of other works available via Blackboard.

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

**LITERARY THEMES AND TOPICS**  
**Race, Class, Consciousness**

**ENG 210**

**Anthony Barthelemy**

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

This semester we will look at how an individual’s consciousness of his or her race helps to define his/her subject identity. Does class complicate an individual’s sense of identity? How does “identity politics” complicate the artistic endeavors of the artist/writer/actor to create or perform race? We will read Chesnut’s *The House Behind the Cedars*, Baldwin’s *Giovanni’s Room*, Faulkner’s *A Light in August*, Morris’s *The Bluest Eye*, Hansberry’s *A Raisin in the Sun*, Wilson’s *Fences*. We will also discuss the following movies: *The Butler*, *Fruitvale Station*, *12 Years a Slave* (depending on DVD release), *Push by Sapphir*, and *Django Unchained*.

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

SPRING 2014

**LITERARY THEMES AND TOPICS**  
**Comics in America**

**ENG 210**

**Aldo Regalado**

**Section U, TR 6:25-7:40**

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 comic strips, comic books and their nineteenth-century precursors as extensions of American print culture more broadly, 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**

**Robert Healy**

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

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

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

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon primary epic, medieval romance, Chaucerian tale, Shakespearean tragedy, Miltonic secondary 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.

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

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

**ENGLISH LITERATURE I**

**ENG 211**

**Eugene Clasby**

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

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

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

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



SPRING 2014

**ENGLISH LITERATURE I  
A Thousand Years of Literature**

**ENG 211 (Honors)  
Thomas Goodmann**

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

As Chaucer reminds his readers in his long romance, *Troilus and Criseyde*, "You know, too, that in the form of speech, there is change across a thousand years . . ." This course will offer plenty of evidence for such change as we explore primarily English-language literature produced in the British Isles from 800 to 1800. While studying the history of early English literature, we'll give close attention to identifying features of language in Old, Middle, and Early Modern English. And we'll take note (in translation) of other languages and literatures that flourished in the region during this long period, especially Latin, Anglo-Norman French, Old Icelandic (or Old Norse), Irish, Welsh, Scots, and Scots Gaelic. Across the course, we'll build a strong sense of literary genres, modes, and styles, while charting broad changes in political and material culture, Continental influences and exchanges, and the representation and inclusion of women's voices in literary production. We'll read a wide variety of works, including *Beowulf*, selected *Canterbury Tales*, Renaissance drama, lyric poetry (including sonnets), and selections from epic, such as *Paradise Lost*, mock-epic and satire, concluding the course with prose fiction, along with examples from neo-classical verse and the beginnings of Romantic poetry.

**Requirements:** Regular attendance (including Fridays as regular course meeting days) and participation in discussions, the Blackboard discussion board, and brief presentations. Writing will include responses on Blackboard for class discussion, short essays (2-3 pages), at least two of which will be revised into longer papers (6-8 pages), along with a midterm and final examination.

**Text:** *The Norton Anthology of English Literature*, Ninth Edition, Paperback: three-volume (A, B, C) split package of Volume One, ISBN 978-0-393-91300-2

Please contact me with any questions about the course: [tgoodmann@miami.edu](mailto:tgoodmann@miami.edu).

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

**ENGLISH LITERATURE II**

**ENG 212  
Patrick A. McCarthy**

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

English 212, the second half of the English literature survey, covers selected authors starting with the very late 18th century. We will discuss representative works from the romantic, Victorian, and modern periods, looking both at individual qualities of the works and at ways in which they are characteristic of their times.

**Requirements:** two 50-minute exams, a final exam, and a critical essay of about 5-7 pages.

**Texts:** *The Norton Anthology of English Literature*, 9th ed., Volumes D (The Romantic Period), E (The Victorian Age), and F (The Twentieth Century and After) [alternately, students may use *The Norton Anthology of English Literature*, 9th ed., volume 2, which includes all three volumes above]  
Jane Austen, *Pride and Prejudice*

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

SPRING 2014

**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.

**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 a mid-term, final, and two 5-7 page papers. Feel free to email me with questions you may have about this course ([c.judd@miami.edu](mailto:c.judd@miami.edu)).

**Texts:** Some British authors we will read include Blake, Shelley, Keats, Wordsworth, Tennyson, James Joyce, Virginia Woolf, Oscar Wilde, and Emily Bronte.

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

**ENGLISH LITERATURE II**

**ENG 212**

**Alisa Bé**

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

This course, the second half of the survey of English literature, examines major literary movements from the late eighteenth century to the present, including the Romantic period, the Victorian Age, and the Modernists and Postmodernists from the twentieth century. Readings will include works by both canonical and peripheral authors. We will read texts from a variety of genres—poetry, plays, prose, novels, etc.—and engage in close readings of the texts as we examine the aesthetic and stylistic qualities of these works placed in their historical, intellectual, social, cultural, and political contexts.

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

SPRING 2014

### AMERICAN LITERATURE I

ENG 213

Nancy Clasby

Section B, MWF 9:05–9:55

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.

### AMERICAN LITERATURE I

ENG 213

Antonio Rionda

Section C, MWF 10:10-11:00

Section E, MWF 12:20-1:10

English 213 is an introduction to the work of selected American writers from the nation's colonial beginnings to the Civil War period. We will begin our study with the Age of Discovery for which we will have informal group presentations on the letters written by the early explorers, such as Columbus, and quickly move on to the early Puritans, whose writings have been shown to be of greater influence for later writers than previously thought. The pre-civil war literature that we will be reading is mostly Romantic and Transcendentalist in nature, with the one exception of Harding Davis's realist novel "Life in the Iron Mills." We will examine major works from the most renowned writers of each period following the early colonial: short stories by Washington Irving, excerpts from Benjamin Franklin's autobiography, tales by Edgar Allen Poe, short stories by Nathaniel Hawthorne, selections from the Transcendentalists (Emerson, Thoreau, Fuller), novellas by Herman Melville, and selections from the popular fireside poets. We will also read excerpts from other sources that help clarify important ideas that come to dominate each period, such as the "Federalist Papers" and Douglas's "Slave Narratives," among others. We will conclude with the poetry of Emily Dickinson and Walt Whitman.

**Text:** *The Norton Anthology of American Literature*, 8<sup>th</sup> Ed: Volume(s): Package 1: Vols. A & B  
ISBN 978-0-393-91309-5

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

### AMERICAN LITERATURE II

ENG 214

Ng'ang'a Muchiri

Section G, MWF 2:30-3:20

This course will survey American Literature from just after the Civil War through the beginning of the twenty-first century. We will read a mix of literary genres, including short stories, poetry, and drama. Our reading list will tentatively include texts by Toni Morrison, John Steinbeck, Richard Wright, William Faulkner, & Barbara Kingsolver. We will examine the ways that modernity and globalization changed how Americans view themselves—within their country and in the world. We will hear from a multitude of different voices, representing identities of gender, race, and class. Since this is a Writing Intensive survey course, you will be asked to read a large array of literature, to think critically about texts, and respond to them in writing and class discussion.

**Requirements:** include attendance at all class meetings, active participation in class discussion, and the keeping of a portfolio which will contain all formally written work.

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

**SPRING 2014**

**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**

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

**ENGLISH AND AMERICAN LITERATURE BY WOMEN**

**ENG 215**

**Sara Ritcheson**

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

This course surveys women’s writing from the medieval period through the 21<sup>st</sup> century. With such a span, some important figures will certainly be missing, yet we’ll try to cover the full range of genres and periods. Throughout the course, we will be returning to questions such as “How do women define themselves as female, if they do, and what does feminine embodiment seem to mean to various authors?” We also explore how these writers situate themselves within a larger written tradition and their various perspectives on the act of writing itself. More specifically, we will discuss writing as a political act. Other issues we will consider are how a woman’s social class, racial and ethnic identifications, sexuality or religion inform their writing in diverse ways.

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

**BEGINNING CROSS-GENRE WORKSHOP: Intersections**

**ENG 219**

**Judy Hood**

**Section H, MW 3:35-4:50**

Writing in this multi-genre workshop will be grounded in the physical world, inspired by the dream world, shaped by memory, and expressed through poems, stories, and plays. We will read a wide range of contemporary literature and write some of our own, in a collaborative circle of creative writers.

**Prerequisite:** ENG 106 or equivalent and ENG 209.

**BEGINNING CROSS-GENRE WORKSHOP**

**ENG 219**

**Mia Leonin**

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

In this multi-genre creative writing workshop, students are encouraged to explore their personal memories and cultural landscapes through writing poetry, fiction, and playwriting. We will read a wide range of contemporary literature and learn to make handmade books.

**Prerequisite:** ENG 106 or equivalent and ENG 209.

SPRING 2014

**AFRICAN AMERICAN LITERATURE**  
**Revolutionary Acts of Freedom**

“Freeing yourself was one thing, claiming ownership of that freed self was another.”

— Toni Morrison

**ENG 260**

**Nicole Carr**

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

This course engages African American authors' utilization of writing as a revolutionary tool. We will consider how Frederick Douglass, Toni Morrison, James Baldwin and more assert their own unique subjectivities by writing the black subject back into humanity. Some questions we will ask ourselves include: what sacrifices must these authors make in order to think as revolutionaries? What, both figuratively and literally, is at stake in attaining freedom of one's mind, body, and soul? How do these writers make historically silenced subjects speak? How is identity bound up and connected to one's gender, race, and class? Although we will focus primarily on black authors, we will explore how these authors challenge notions of whiteness as normal. Particular attention will be given to the ways in which African American literature reveals race as a social construct.

**Requirements:** Attendance and active participation; midterm; final examination; one research paper.

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

**BEGINNING FICTION WORKSHOP**

**ENG 290**

**R. Zamora Linmark**

**Section H, MW 3:35-4:50**

In this introductory course to fiction writing, you will continue to explore the wide and complex world of the short story. Since reading is one of the major tools for writers, you will be reading intensively all sorts of stories by contemporary authors from different class and cultural backgrounds (e.g. Sherman Alexie, Lorrie Moore, Haruki Murakami). Your knowledge of the elements of fiction will also extend to the affinity between fiction and drama, for plays, like Manuel Puig's "Kiss of the Spiderwoman" and "Under a Mantle of Stars," can show you how to tell – or sustain – a story through the use of dialogue. The workshop portion of the class will focus on you learning how to sharpen your editing and critiquing skills, and foster a healthy and nurturing space conducive to creativity and camaraderie.

**Prerequisite:** ENG 106 or equivalent.

**BEGINNING/INTERMEDIATE POETRY WORKSHOP**

**ENG 292/392**

**Maureen Seaton**

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

Students in this beginning/intermediate poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—and opportunities for research, collaboration, translation, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions, while enjoying the work of Jason McCall, Valerie Martinez, Kristine Snodgrass, Kimiko Hahn, and other poets. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop the critical skills necessary to advance in the craft. A final portfolio of both creative and critical work is due at the semester's end.

**Prerequisite:** ENG 106 or equivalent.

SPRING 2014

**THE EUROPEAN ENLIGHTENMENT**  
**The Enlightenment(s)**

**ENG 314**  
**Frank Palmeri**

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

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

The Enlightenment has been criticized by some as a cause of modern horrors and celebrated by others as a uniquely European accomplishment. Without ignoring the limitations of the period or exaggerating its contributions, we will examine recurring concerns in the literature and thought of this period—the questioning of accepted frameworks in religion, government, historical thought, and relations between the sexes—and will observe as well attitudes toward civilization, race, and empire in these writings. We will consider Enlightenments to be plural, including French, Scottish, American, and German variants.

**Texts:** Bayle, *Historical and Critical Dictionary*, sels.; Montesquieu, *Persian Letters*, sels.; Graffigny, *Letters from a Peruvian Woman*; Rousseau, *Discourse on Inequality*; Hume, *Natural History of Religion and Dialogues concerning Natural Religion*, sels.; Diderot, “Supplement to Bougainville’s *Voyage*”; Beaumarchais, *The Marriage of Figaro*; Jefferson, Madison, and Paine, sels.; Herder, *This Too a Philosophy of History*; Inchbald, *The Natural Daughter*; Kant, “Perpetual Peace”; Goethe, *Faust*, Pt. 1.

**Requirements:** Attendance and participation; two 5-6 page papers; final exam; eight one-page response papers.

**Prerequisite:** ENG 106 or equivalent.

**SHAKESPEARE**

**ENG 319**  
**Robert Healy**

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

**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 Shakespeare 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*, *1 Henry IV*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

**Requirements:** include **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:** ENG 106 or equivalent. Not for students who have taken 430 or 431; may not be taken concurrently with ENG 430 or 431.

SPRING 2014

SHAKESPEARE

ENG 319

Eugene Clasby

Section E, MWF 12:20-1:10

**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:** ENG 106 or equivalent. Not for students who have taken 430 or 431; may not be taken concurrently with ENG 430 or 431.

MAJOR AMERICAN NOVELISTS

Edgar Allan Poe's America

ENG 321

John Funchion

Section D, MWF 11:15-12:05

**Satisfies the English literature major requirement for a course in literature between 1700 and 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 Simpsons'* popular rendition of "The Raven" and James McTeigue's movie *The Raven*. 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.

**Requirements:** 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:** ENG 106 or equivalent.

SPRING 2014

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 between 1700 and 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 19<sup>th</sup> to early 20<sup>th</sup> 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:** May include: Stendhal, *Le Rouge et le Noir (The Red and the Black)*; Charlotte Bronte, *Villette*; Gustave Flaubert, *Madame Bovary*; Emile Zola, *Nana*.

**Prerequisite:** ENG 106 or equivalent

THE LITERATURE OF THE HOLOCAUST

ENG 365

Ranen Omer-Sherman

Section O, TR 9:30-10:45

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

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

There are those who have forcefully argued that the Holocaust simply puts literature out of the question, namely that the enormity of the European catastrophe exposes literature as utterly ineffectual. Implicit in the argument of this course, however, is the idea that literature can and does respond indelibly to Loss. Our main focus will emphasize the roles of silence, memory, identity, and problems of representation but we will also consider other issues along the way such as the psychology and history of antisemitism as well as the problem of articulating a new ethics for humanity. Drawing from European, American, and Israeli narratives, our readings will introduce some of the significant poets and writers who were witnesses to, survivors, and in some instances victims of, the Holocaust. Later in the semester we will encounter narratives by Ozick, Spiegelman, Goldstein, and others, a later generation whose work is distinguished by a (perhaps irresolvable) tension between the desire to write about the Holocaust and guilt at doing so. This is the ambivalent aesthetic of Holocaust narrative in the final decades of the 20<sup>th</sup> century. What does it mean to be the child of a survivor? What will the collective memory of the Holocaust be in the twenty-first century, after the last survivors have given testimony? The way that Jews and others deal with the Holocaust is not always wise. Sometimes we manipulate it, turning Holocaust-related fears into an outlook and a value system. Time and again, we discover that, whether we want it or not, nearly every one of us is a carrier pigeon of the Holocaust. So it is worth coming to terms with it more consciously. A final note about my assumptions regarding your participation: I will assume that your interest in this history and literature is sympathetic, rather than voyeuristic. As Ecclesiastes (1:18) tells us: “For in much wisdom [is] much grief: and he that increaseth knowledge increaseth sorrow.”

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

**Prerequisite:** ENG 106 or equivalent.



**LITERARY REPRESENTATIONS OF WOMEN:  
Masquerade & Disguise in 18<sup>th</sup>-Century Women's Writing**

ENG 373

Tassie Gwilliam

Section T TR 5:00-6:15

**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.

**Requirements:** Attendance and informed participation in discussion; two 5-7 page essays, with required revision of the first essay; several short (paragraph-length) essays; in-class performance of plays; occasional in-class writing assignments and group work; and a final (cumulative) exam.

**Texts:** (tentative), 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); Elizabeth Inchbald, *A Simple Story* (1791)

**Prerequisite:** English 106 or equivalent.



SPRING 2014

### THE BIBLE AS LITERATURE

ENG 384

Nancy Clasby

Section C, MWF 10:10-11:00

**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:** English 106 or equivalent.

### INTERMEDIATE FICTION WORKSHOP

ENG 390

R. Zamora Linmark

Section J, MW 5:00-6:15

In this class, Intermediate Fiction Writing Workshop, you will continue to build your critical understanding of the elements of fiction, as well as your practice of reading as a writer. Your reading list will also lengthen to include experimental narratives, such as the flash fiction of Etgar Keret's and Robert Walser's. One of the foci for this class is on point of view. When is first-person more effective than third-person, or vice-versa? What about the seldom-explored second-person point of view? We will explore these P.O.V.s by reading the stories by Roberto Bolano ("I"), Lorrie Moore ("You"), Raymond Carver (third-person) et al. Assignments include one-page critical papers on the readings, and writing and workshopping three short stories written in first, second, and third-person points of views.

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

### INTERMEDIATE CROSS-GENRE WORKSHOP

ENG 391

Mia Leonin

Section Q, TR 12:30-1:45

Section S, TR 3:30-4:45

This multi-genre creative writing workshop builds on the skills developed in English 219, with more class time spent on the writing workshop. Students will write poetry, fiction, and memoir. We will explore the performance aspect of poetry, and in fiction, we will pay special attention to issues of point of view, narration, and setting.

**Prerequisite:** ENG 219 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

**INTERMEDIATE POETRY WORKSHOP**

**ENG 392**

**Maureen Seaton**

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

Combined with ENG 292. Please see the description under ENG 292, above.

**CREATIVE WRITING: FICTION**  
**Advanced Fiction Workshop**

**ENG 404**

**Lester Goran**

**Section EX, Monday 12:30-3:00**

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

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

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

**CREATIVE WRITING: POETRY**  
**Advanced Poetry Workshop**

**ENG 406**

**Jaswinder Bolina**

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

Students in this Advanced Poetry Workshop will focus on writing new poems that challenge aesthetic conventions, interrogate culture, and surprise each other. You'll produce original work; receive critical feedback from your peers; offer thoughtful feedback on your classmates' poems; and engage in a lively, semester-long conversation about contemporary writing. Our aim is to help each of you discover and develop your skills as poets. This means you'll be doing a whole lot of writing and revising during the semester. Perhaps more importantly, you'll read work by a diverse array of 20<sup>th</sup> and 21<sup>st</sup> century writers to better understand trends in poetry published in the United States and abroad in recent decades. You'll learn the state of the art, and you'll contribute to its continuing evolution as engaged and active artists.

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

SPRING 2014

## WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section BZ, Friday 9:30-12:00

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

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

**Text:** *Autobiography*, Lyons

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

## CHAUCER: The Canterbury Tales & Piers Plowman

ENG 420

Thomas Goodmann

Section H, MW 3:35-4:50

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

This course will offer a comparative reading of Chaucer's *Canterbury Tales* and the B-text of Langland's *Piers Plowman*. For a few years of their lives, the two poets lived within a couple of miles of one another in London, if in separate social worlds. Over five hundred surviving records tell us a great deal about Chaucer, mostly documenting his work as a professional administrator in royal service. *The Canterbury Tales* is his final and best-known work, composed between about 1386 and 1400 in some variety of rhymed verse forms, as well as two tales in prose. *Piers Plowman* shares with *The Canterbury Tales* several common threads of social and religious satire, as well as the figure of an idealized plowman, a humble laborer embodying Christian virtues. Almost nothing is known about its author, William Langland, who wrote and revised this dream vision allegorical poem in unrhymed alliterative verse, presenting Will's search for answers to questions of salvation, including institutional and individual reform, over the course of twenty years. Still, while they wrote in markedly different dialects and verse forms, virtually no one today doubts that Chaucer knew Langland's poem (though neither writer references the other). A leading question for our investigations, then, will be how we might trace Langland's influence on Chaucer, as well as Chaucer's responses to another poet who lived and wrote well outside Chaucer's circle of courtly peers and royal patronage.

We will read these texts in Middle English, which we take time to learn, with no assumption of fluency upon enrollment. (I have selected a facing-page edition of Langland's poem for ease of reading.) As we grow familiar with the formal qualities of the works, we will also explore paths for critical investigation, including historicism and gender studies, drawing on documents and critical essays excerpted in the two respective Norton Critical Edition volumes.

**Requirements:** Regular attendance and active participation, including translation exercises, and recitation. Class members will present one or two short responses, and write one comparative close reading drawing on the two poems (2500 words), as well as a longer paper including the use of primary and secondary critical and documentary sources. There will be a final examination. All interested are welcome to contact me: tgoodmann@miami.edu.

**Texts:** *The Canterbury Tales*, ed. Kolve & Olson. Norton Critical Edition. 2<sup>nd</sup> ed., 2005. ISBN 978-0-393-92587-6; *Piers Plowman*, ed. Robertson & Shepherd. Norton Critical Edition, 2006. ISBN 978-0-393-97559-8; *A Guidebook to Piers Plowman*, by Anna Baldwin. Palgrave Macmillan, 2007.

**Prerequisites:** Six credits in literature.

**SHAKESPEARE: THE LATER PLAYS**

**ENG 431**

**Anthony Barthelemy**

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

**Satisfies the English literature major requirement 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.

**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 and 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.

SPRING 2014

**MODERN BRITISH LITERATURE: History as Nightmare**

ENG 460

Patrick A. McCarthy

Section F, MWF 1:25-2:15

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

In "Hugh Selwyn Mauberley" (1920) Ezra Pound bitterly described the recent world war in which "There died a myriad,/ And of the best, among them,/ For an old bitch gone in the teeth,/ For a botched civilization." Two years later, in an essay on James Joyce's *Ulysses*, T.S. Eliot famously referred to "the immense panorama of futility and anarchy which is contemporary history," and in *Ulysses* itself Stephen Dedalus calls history "a nightmare from which I am trying to awake." There were many reasons for this widespread sense of disillusionment with history, but one result was that imaginative writers found new ways either to address or to compensate for their alienation from "a botched civilization" and its many discontents. In this course we will examine a series of modernist writings in order to consider how their authors respond to the crisis of history both directly and through their experimentation with poetic, narrative, or dramatic form.

**Requirements:** midterm and final exams, two documented critical papers (about 7-10 pages each).

**Texts:** William Butler Yeats, *Selected Poems and Four Plays*; T.S. Eliot, *The Waste Land and Other Poems*; Joseph Conrad, *The Secret Agent*; Ford Madox Ford, *The Good Soldier*; E.M. Forster, *A Passage to India*; Virginia Woolf, *To the Lighthouse*; Malcolm Lowry, *Under the Volcano*; Samuel Beckett, *Waiting for Godot*

**Prerequisite:** Six credits in literature.

**AMERICAN LITERATURE: 1800-1865**

ENG 482

Joseph Alkana

Section R, TR 2:00-3:15

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

In 1837 Ralph Waldo Emerson exhorted his contemporaries to awaken "the sluggard intellect of this continent," and American writers responded by creating a national literature that made distinctive demands of readers. In this class, we will discuss these demands, such as attention to the natural environment, the moral implications of contemporary politics, and the kinds of lived experience that resisted rational categorization. We will read, in addition to the works listed below, short pieces by Emerson, Edgar Allan Poe, Margaret Fuller, and others. Requirements will include midterm and final essay examinations along with a five-page essay and a ten-page essay.

**Texts:** James Fenimore Cooper, *The Last of the Mohicans*; Nathaniel Hawthorne, *The Blithedale Romance*; Henry David Thoreau, *Walden*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Herman Melville, *Moby-Dick*; Harriet Beecher Stowe, *Uncle Tom's Cabin*

**Prerequisite:** Six credits in literature.

**RACE, ETHNICITY, AND LITERATURE**  
**Comparative Ethnic-American Literature**

**ENG 488**

**Ranen Omer-Sherman**

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

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

This course takes a comparative approach to the literature and culture of various ethnic groups (Native-American, Asian-American, Latina/o, African-American, Jewish-American, among others) in the United States, in order to explore how the experiences of each group changed the lives and cultural productions of others. Since recent scholarship has persuasively demonstrated that modes of criticism used for “mainstream,” Euro-American literature, are not as “universal” as once believed, we will also look at how the specific concerns of ethnic literature diverge from the mainstream at times. For example, new critical approaches are alert to the fact that the ethnic writer’s interest in, even celebration of, community, is frequently at odds with the Euro-American theme of individualism, even as s/he engages with that tradition.

This course will provide a comparative basis for examining such crucial recurring themes as double-consciousness, the fascinating figure of the trickster, and the challenging burden of memory. Of particular interest will be the ethnic American writer’s unique relationship to place. Due to the forces of slavery, forced displacement, and immigration, the writer’s sense of place is often a troubled one. Hence we will examine the consequences of the writer’s choice to translate place as home, exile, or even Myth; in other words how this influences literary representations of history, memory, nationalism, community, family, gender, and self. This course is designed to be highly exploratory and collaborative. Students should expect to address profound questions that have no predetermined answers; our aim will be rather to tease out and articulate the ways in which a diverse body of literature responds to a complex web of issues. We will study the fiction, drama, poetry and films of writers such as Sherman Alexie, Rudolfo Anaya, Saul Bellow, Sandra Cisneros, Frank Chin, David Henry Hwang, Joy Harjo, N. Scott Momaday, Toni Morrison, Luis Valdez, and Alice Walker.

**Prerequisite:** Six credits in literature.

**SPECIAL TOPICS:**  
**Re-Imagining Haiti: From Revolution to Reconstruction**

**ENG 495**

**Patricia Saunders**

**Section H, MW 3:35-4:50**

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

This course will ask students to consider the myriad of ways Haiti has been represented in the literary and cultural imaginations of writers, visual artists, politicians, doctors, tourists and visitors alike. Beginning with literary representations of the Haitian Revolution by Latin and African American writers, we will consider the extent to which this historical event transformed debates about democracy and freedom in the 19th and 20th centuries. We will also consider how political unrest in Haiti been reproduced in popular American horror films and French films as well. Finally we will also examine the works of contemporary Haitian writers who are constructing their versions/visions of Haiti from Miami, Montreal and other parts of diaspora, particularly in the face of the devastating earthquake that struck Haiti in 2010. Some of the questions we will consider include: What do we know about Haiti, and where/how is this knowledge produced and disseminated? How are Haiti and Haitians imagined differently from its closest neighbors; what do these imaginations tell us about the power of the gaze in shaping not only how we see, but how we respond to countries like Haiti? Do readers have a role to play in knowledge production and consumption of Haitian history and culture? If so, what is this role, and how can we perform these roles in critically and socially responsible ways?

**Prerequisite:** Six credits in literature

**SENIOR THESIS I**

**ENG 497**

This course is for students who are writing a senior thesis in either literature or creative writing under the direction of a faculty thesis advisor. Students may not register for this course unless a faculty thesis advisor has first agreed to supervise their thesis. With approval of the director of undergraduate studies, a section of ENG 497 will then be opened for the student. Students who are writing a six-credit thesis in partial fulfillment of the requirements for Departmental Honors in English will normally register for ENG 497 in the first semester of their senior year, followed by ENG 498 in the second semester.

**Prerequisite:** Senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.

**SENIOR THESIS II**

**ENG 498**

This course is the continuation of ENG 497 for students who are writing a six-credit senior thesis in literature or creative writing.

**Prerequisite:** ENG 497; senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.