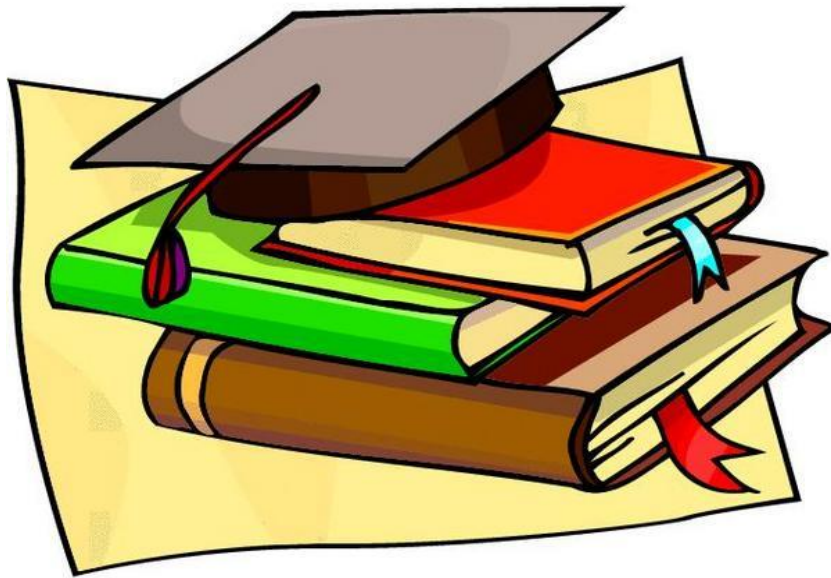


SPRING 2015

*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
beginning MONDAY, OCTOBER 27th.

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 **WEDNESDAY, 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 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 3RD

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 **Fall 2014** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 395 E, 395 K, 431 Q, 495 H

The following courses offered in **Fall 2014** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 325 Q, 373 P, 451 O, 495 R

The following courses offered in **Fall 2014** satisfy the English literature major requirement for a course in literature since 1900: 365 O, 375 T, 388 H, 465 C, 473 P, 484 R, 495 J

HONORS COURSE:
ENG 202 O

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 = (AMS 322 Q), ENG 210 S = (AMS 334 S), ENG 215 J = (WGS 350 J)
ENG 373 P = (WGS 350 P), ENG 388 H = (AAS 290 H), ENG 473 P = (PHI 354/PHI 592 P)
ENG 484 R = (AMS 401 R), ENG 495 J = (AAS 390 J)

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.

Students pursuing both a major and a minor offered by the Department of English may double-count a maximum of two English courses toward the fulfillment of their degree requirements. They must also have an additional major or minor in a department other than English.

ENGLISH LITERATURE MAJOR (for students who entered UM in Fall 2014 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. Five *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be 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. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, *excluding* ENG 208). **12 credits**
- Total: 30 credits**

ENGLISH LITERATURE MAJOR (for students who entered UM between Fall 2012 and Summer 2014)

English Literature majors who entered UM between Fall 2012 and Summer 2014 may follow the requirements listed here, or they may follow the major requirements given above (i.e., the requirements for students who entered UM in Fall 2014 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. These four courses must be 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 here, or they may follow either set of major requirements given above (i.e., the requirements for students who entered UM between Fall 2012 and Summer 2014, or the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. **TWO** of the following courses:
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.) **6 credits**
2. **FIVE (5)** *literature* courses numbered 300 or above, at least two (2) of which must be numbered 400 or above. These five courses must be distributed as follows: Two (2) courses in literature before 1700; two (2) courses in literature between 1700 and 1900; and one (1) course in literature since 1900. **15 credits**

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: 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.) **Students who declare a major in English with a Creative Writing Concentration during the 2014-15 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	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. 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). **Students who declare a major in English with a Creative Writing Concentration during the 2014-15 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	3 credits
	ENG 390	3 credits

	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	6 credits

Poetry track:	ENG 292	3 credits
	ENG 392	3 credits

	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	6 credits

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

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

12 credits

Total: 30 credits

ENGLISH MINOR IN CREATIVE WRITING

Students may declare an English minor in Creative Writing through their school or college. Submitting materials to the Creative Writing Program is not required for the minor. The student 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. Introduction to Creative Writing, ENG 209;
2. One *literature* course at the 200-level, *excluding* ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One *literature* course at the 300-level or above.

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 a 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 two 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) that is combined with a course offered by 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 (if available) 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.

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 ordinarily 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 that 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 which faculty member you would like to work with, and which 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.

SPRING 2015

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

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

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

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

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

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

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

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

WORLD LITERARY MASTERPIECES I

ENG 201

Antonio Rionda

Section F, MWF 1:25-2:15

Section G, MWF 2:30-3:20

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, with considerable emphasis on the history of ideas, as these develop and change from Antiquity (Greeks and Romans) to the Middle Ages, the Renaissance, and the 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 2015

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section O, TR 9:30-10:45

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

Text: The Norton Anthology of 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 Geographies of World Literature

ENG 202 (Honors)

Joel Nickels

Section O, TR 9:30-10:45

This class introduces students to literature of the modern world, defined broadly as stretching from the eighteenth century to the present. The selection of texts is truly global in nature, ranging from South Asian authors such as Rabindranath Tagore and Arundhati Roy to Caribbean authors such as Aimé Césaire and Derek Walcott to Latin American authors such as José Martí and Vicente Huidobro. In class, students will be introduced to the social, political and cultural geographies that intersect with each text we read, and invited to think about how each author contributes to global discourses concerning modes of “enlightenment” and modernization, and forms of displacement, domination, emancipation and revolutionary struggle in the modern world.

Texts: May include, Voltaire, *Candide*, José Rizal, *Noli Me Tangere* (excerpts), Frederick Douglass, *Narrative of the Life of Frederick Douglass*, María Luisa Bombal, *House of Mist*, Clarice Lispector, *The Hour of the Star*, Arundhati Roy, *The God of Small Things*, short fiction by Rabindranath Tagore, Lu Xun, Jorge Luis Borges, Edwidge Danticat, and poetry by José Martí, Aimé Césaire, Vicente Huidobro, José García Villa, Pablo Neruda, and Derek Walcott.

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

SPRING 2015

WORLD LITERARY MASTERPIECES II

ENG 202

Lara Cahill-Booth

Section P, TR 11:00-12:15

Section Q, TR 12:30-1:45

Section T, TR 5:00-6:15

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.

CREATIVE WRITING

ENG 209

Martha Otis

Section C, MWF 10:00-11:00

This is an introductory course in writing poetry, fiction, and time permitting, drama. 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. In these workshop sessions, students will develop the arts of revision and constructive criticism; this means understanding key terms and concepts of the writing craft, as well as developing a working vocabulary that will help us discuss each other's work.

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

CREATIVE WRITING

ENG 209

Mia Leonin/Patrick Sung

Section E, MWF 12:20-1:10

Section F, MWF 1:25-2:15

In this course, students will learn the fundamentals of poetry and fiction writing. This is a hybrid class that combines aspects of traditional and online teaching. Along with a traditional classroom format, students will meet once a week in a virtual chatroom setting. Students will also share work through Blackboard and social media platforms, providing critique through blog posts and other forms of social writing. The aim is for students to create works of art that acknowledge and intermingle with the reality of the online world.

***Note:** Because this course uses technology as a major part of the learning environment, students **MUST** have ready access to an Internet-connected computer. Friday classes will be held online, with other online class dates indicated by the schedule.

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

SPRING 2015

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 P, TR 11:00-12:15

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

Damara Martin

Section R, TR 2:00-3:15

**“it ain’t whatcha write, it’s the way atcha write it.”
-Jack Kerouac**

This course will introduce creative writing in both poetry and fiction. Through reading, spontaneous and/or premeditated writing, and revision (recreation), the fleeting and obsessed parts of our minds can become solid things.

Requirements: Please have one notebook specifically for this class. Bring it to every class as we will do a considerable amount of in-class writing.

Texts: Natalie Goldberg, *Writing down the bones*; Charles Harper Webb, ed. *Stand up for Poetry*; Jerome Stern, *Micro Fiction*.

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

CREATIVE WRITING PRACTICUM

ENG 209

Jaswinder Bolina

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

In addition to being jump-started by a lively mix of contemporary poetry and fiction, we'll work at building a community of writers 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:
Rulership and the Politics of Resistance**

ENG 210

Elizabeth Oldman

Section E, MWF 12:20-1:10

Section F, MWF 1:25-2:15

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

**LITERARY THEMES AND TOPICS:
Con Artists, Tricksters, and Card Sharks in U.S. Literature**

ENG 210

John Funchion

Section Q, TR 12:30-1:45

In an era of rife with financial fraud, identity theft, and political graft, why do we celebrate the exploits of scam artists in recent films and TV series such *Blacklist*, *Catch Me if You Can*, *Oceans 11*, or *The Wolf of Wall Street*? Why are we so afraid of getting "fleeced" and yet so enchanted by those who do the fleecing? Why have con artists and tricksters always played such central roles in American literature and culture? Why does the word "confidence" seem to bear so many contradictory positive and negative meanings? What is the relationship between confidence and trust, confidence and faith, or confidence and success? To address these questions and others in this course, we will explore the concept of confidence in literary texts, works of literary and cultural theory and films that deal with economics, gender, ethnicity, aesthetics, and "Americanness" in American literature. As we consider some of these important questions, you will work at refining your reading practices, perfecting your prose, and crafting your critical responses to complicated cultural and literary problems. We will study depictions of con artists and tricksters in a variety of short stories, novels, films, and TV serials.

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

SPRING 2015

**SPECIAL TOPICS:
Multi-Ethnic American Literature**

ENG 210

Lara Cahill-Booth

Section S, TR 3:30-4:45

This course will survey contemporary fiction, poetry, drama, memoir and essay written by and about African Americans, Native Americans, Chican@s, Latin@s, Asian Americans, and Arab Americans. In our comparative readings of Multi-Ethnic American Literature, we will examine immigration, displacement, and exile, language as a site of struggle and innovation, and of course, the complexities of race, class, gender, and sexuality. How does ethnicity shape identity formation? What is remembered or generated in the narration of personal and collective histories? What does literature written from these diverse ethnic perspectives reveal about belonging and non-belonging in the U.S.?

Texts: may include works by Gustavo Perez Firmat, Linda Hogan, Tomas Rivera, John Okada, Natasha Trethewey, Audre Lorde, Gloria Anzaldua, Natalie Handal, Edward Said.

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

**LITERARY THEMES AND TOPICS
Contemporary Literature**

ENG 210

Tim Watson

Section 49, Wednesday 5:30-8:00

In this class we will read and analyze a small but representative sample of literary texts in English that have appeared since 2000. The majority of the works will be from the United States, but we will also read literature from Britain and from India. We will read young adult (YA) and non-YA novels, short stories, graphic memoir, and drama. While the works are too diverse for one common theme to link them together, we will be prompted to think frequently about the relationships among home, family, history, and violence. Amid much doomsaying about “the end of reading” and the “death of the novel,” we will also look at some examples of vibrant reading communities, such as Goodreads and the Books & Books bookstores in Miami.

Requirements: Assignments/grading: Two formal papers of 6-8 pp. each, worth 60% of final grade (30% each). One final exam (identification and analysis of passages): 20% of final grade.
Class participation: attendance; in-class discussion; Blackboard discussion board posts/comments; response to in-person or livestream attendance at a book reading on campus, at Books & Books in Miami, or elsewhere in the world.

Texts: (*Note: this is a provisional list of titles. I will contact all enrolled students before the end of fall 2014 semester with any changes*)

Alison Bechdel, *Fun Home: A Tragicomic*; Suzanne Collins, *The Hunger Games*;
Edwidge Danticat, *The Dew Breaker*; John Green, *The Fault in Our Stars*; Mohsin Hamid, *How to Get Filthy Rich in Rising Asia*; Kazuo Ishiguro, *Never Let Me Go*; Tarell Alvin McCraney, *The Brothers Size*
Marilynne Robinson, *Gilead*; George Saunders, *Tenth of December: Stories*

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

SPRING 2015

ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section B, MWF 9:05-9:55

Section C, MWF 10:10-11:00

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

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

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

ENGLISH LITERATURE I

ENG 211

Eugene Clasby

Section E, MWF 12:20-1:10

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.

ENGLISH LITERATURE I

ENG 211

Lauren Petrino

Section S, TR 3:30-4:45

Selected readings from the middle ages to the late 18th century. Satisfies writing requirement.

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

SPRING 2015

ENGLISH LITERATURE II

ENG 212

Patrick A. McCarthy

Section D, MWF 11:15-12:05

English 212, the second half of the English literature survey, focuses on selected authors of the 19th and 20th centuries, from William Blake to Samuel Beckett. 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. Writing 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* (Norton Critical Edition, 3rd ed.)

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

ENGLISH LITERATURE II

ENG 212

Robert Casillo

Section N, TR 8:00-9:15

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.

AMERICAN LITERATURE I

ENG 213

Antonio Rionda

Section C, MWF 10:10-11:00

Section D, MWF 11:15-12:05

English 213 is an introduction to the work of selected American writers from the nation's colonial beginnings until the end of the Civil War. We will begin our study with the Puritans and examine important works from the most renowned writers of each period following the early colonial: short stories from Washington Irving, excerpts from Benjamin Franklin's autobiography, tales from Edgar Allen Poe, short stories from Nathaniel Hawthorne, selections from the Transcendentalists (Emerson, Thoreau, and Fuller), and excerpts from Herman Melville's writings. 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*, 8th 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.

SPRING 2015

AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section P, TR 11:00-12:15

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 Scarlet Letter*

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

AMERICAN LITERATURE II American Literature 1865-Present

ENG 214

Nagendra Bhattarai

Section H, MW 3:35-4:50

This course surveys American literature from 1865 to the present. Our reading includes a wide variety of texts of various genres. Our focus will be the relationship between literary art and sociopolitical developments of the period under consideration. Although we survey a long period, we will read several texts closely so that you will be able to use textual evidence in order to develop your argumentative writing. We have the following goals: to increase your understanding of literature and culture of the period; and to develop your writing skills.

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

AMERICAN LITERATURE II

ENG 214

Spencer Tricker

Section J, MW 5:00-6:15

This survey course introduces students to a diverse array of American literature from the 1850s to the present. By the end of the semester, students will be able to recognize and appreciate a number of literary traditions (including gothic, naturalist, regionalist, realist, modernist, and science-fiction styles) as they appear in poetry, short stories, and novels. Students will also develop useful research and essay writing skills as they analyze complex literary works in view of their social and historical contexts. Writers whose work we may consider include Walt Whitman, Emily Dickinson, Herman Melville, Mark Twain, Stephen Crane, Sui Sin Far, Langston Hughes, Nella Larsen, Ernest Hemingway, Wallace Stevens, Zora Neale Hurston, J.D. Salinger, Flannery O'Connor, Elizabeth Bishop, Sylvia Plath, and Kurt Vonnegut.

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

SPRING 2015

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section P, TR 11:00-12:15

Section S, TR 3:30-4:45

Section T, TR 5:00-6:15

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, Chesnutt, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O’Connor, and 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

Catherine Judd

Section R, TR 2:00-3:15

Selected American authors from the Civil War to the present. Satisfies writing requirement.

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

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215

Mihoko Suzuki

Section J, MW 5:00-6:15

At the beginning of the twentieth century, Virginia Woolf in *A Room of One’s Own* lamented the scarcity of women’s literature and the predominance of writings about women by male writers. Yet Woolf was not familiar with many of the women writers who have been recovered and reintroduced to the canon of English and American literature in the course of the last thirty years. In studying the history of women’s writing, this course will focus on such topics as gender and the genres of autobiography, lyric poetry, drama, and the novel; the representation and interrogation of the patriarchal family and social structures; women, work, and the public sphere; and the relationship between gender and the categories of class, race, and ethnicity. The authors studied will include: Elizabeth I, Aemilia Lanyer, Elizabeth Cary, Anne Bradstreet, Margaret Cavendish, Aphra Behn, Unca Eliza Winkfield, Mary Elizabeth Braddon, Rebecca Harding Davis, Elizabeth Gaskell, Toni Morrison, Edwige Danticat, Jumpa Lahiri.

Requirements: Blackboard postings on the readings, two papers, a midterm and a final.

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

SPRING 2015

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

R. Zamora Linmark

Section J, MW 5:00-6:15

This creative writing workshop class is designed to expose the student to the different types of literary genres. In this writing and reading intensive class, we will focus primarily on the different forms of fiction and their intersection with poetry and drama, and, if time permits, the essay. We will begin by reading Benjamin Alire Saenz's novel, which is primarily driven by the theatrical forms of dialogue and interior monologues. Then, we will explore the other forms of fiction, namely the short story and flash fiction. The second half of the semester will center on fiction and its relationship with poetry, starting with Joe Brainard's classic "I Remember." I will also be assigning selected pieces, mostly prose and persona poems, from *The Outlaw Bible of American Poetry*. For each reading assignment, students will write a 1-2 page response paper. We will also be doing lots of in-class writing exercises so please bring a notebook and a pen to class. The final project is to write a short story which we will workshop in class.

Texts: NO KINDLE FORMAT PLEASE.

Saenz, Benjamin Alire. *Aristotle and Dante Discover the Secrets of the Universe* (Simon & Schuster).

Kaufman, Alan, editor. *The Outlaw Bible of American Poetry*. (Basic Books).

Prerequisite: ENG 106 or equivalent and ENG 209.

INTRODUCTION TO FICTION WORKSHOP

ENG 290

Patricia Engel

Section S, TR 3:30-4:45

You will build on your foundation of narrative strategies and understanding of craft and form, with particular attention on the development of your critical faculties with the goal of becoming better writers, readers, and editors of your own work. You will be asked to read and respond to assigned texts by contemporary authors, participate generously in class discussion, generate new creative work through exercises and prompts, and will be encouraged to experiment with form, voice, and style. Students will work towards the completion of a full length short story which will be read and critiqued by their peers within a supportive and focused workshop community.

Prerequisite: ENG 106 or equivalent. To enroll in this class, students must have declared English (Creative Writing track) as a major, or they must have permission from the instructor.

SPRING 2015

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 292/392

R. Zamora Linmark

Section H, MW 3:35-4:50

This is a combined course in Beginning and Intermediate Poetry. The format of the course is intensive reading, workshopping, then revising. Throughout the semester, the class will read, in their entirety, two poetry collections (one by Denise Duhamel; the other, Mia Leonin), as well as poems that will introduce students to just some of the many, different forms of poetry. We'll look at how these poets re-interpret or "contemporize" these old forms, (e.g. Kimiko Hahn with the zuihitsu, Denise Duhamel with the abecedarian, and Rafael Campo with the sonnet). Much of the semester, however, will be spent on workshopping student-authored poems.

Requirements: Please bring a notebook and a pen in class, as we will be doing a number of in-class writings.

Texts: *NO KINDLE FORMAT PLEASE.

Duhamel, Denise. *Queen for a Day* (University of Pittsburgh Poetry Series). Leonin, Mia. *Braid* (Anhinga Press).

Prerequisite: ENG 106 or equivalent. To enroll in this class, students must have declared English/Creative Writing as a major, or they must have permission from the instructor.

SHAKESPEARE

ENG 319

Eugene Clasby

Section D, MWF 11:15-12:05

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

In this course we will study 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 ENG 430 or 431; may not be taken concurrently with ENG 430 or 431.

SPRING 2015

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 1700-1900.

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: May include: Stendhal, *The Red and the Black*; Charlotte Bronte, *Villette*; Gustave Flaubert, *Madame Bovary*; Anthony Trollope, *He Knew He Was Right*; Emile Zola, *Nana*; James Joyce, *Portrait of the Artist*

Prerequisite: ENG 106 or equivalent

LITERATURE OF THE HOLOCAUST

ENG 365

Joseph Alkana

Section O, TR 9:30-10:45

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.

Note: This course may be used to accompany the Holocaust Survivors Support Internship Program.

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, Edith Pearlman, Ida Fink, Isaac Bashevis Singer, and others also will be included.

Prerequisite: ENG 106 or equivalent.

**LITERARY REPRESENTATIONS OF WOMEN:
Masquerade & Disguise in 18th-Century 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 (tentative): Aphra Behn, *The Rover* (1677); Eliza Haywood, *Fantomina* (1725)
Mary Davys, *The Accomplish'd Rake* (1727); Eliza Haywood, *Anti-Pamela* (1741)
Hannah Cowley, *The Belle's Stratagem* (1780); Elizabeth Inchbald, *A Simple Story* (1791)

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.

Prerequisite: ENG 106 or equivalent.



MODERN DRAMA

ENG 375

Frank Stringfellow

Section T, TR 5:00-6:15

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

This course will focus on major dramatists of the modern theatre from Henrik Ibsen to Bertolt Brecht and will also serve as an introduction to the drama, with the aim of improving your ability to read a play and to imagine it in performance. We will examine the ways in which Ibsen and his successors attempted to expand the scope and possibilities of the drama, both through a more courageous and unflinching realism, and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social and ethical problems of middle-class life—problems such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*, the source of the musical *My Fair Lady*; Brecht's *Mother Courage*, perhaps the greatest of all antiwar plays; and O'Neill's harrowing family drama, *Long Day's Journey into Night*.

Requirements: Class attendance and participation; occasional short writing assignments, including in-class writing; two essays, with a minimum range of 1300–1750 words each, and a required revision of the first essay; and a final exam.

Prerequisite: ENG 106 or equivalent.

LITERATURE AND POPULAR CULTURE:
Caribbean Popular Culture

ENG 388

Patricia Saunders

Section H, MW 3:35-4:50

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

This course introduces students to the complex relationship between politics, popular culture and aesthetics in the Caribbean. Through critical examinations of a number of creative and critical representations of culture and cultural identity (which includes film, photography, music, theatre, advertising, literature and rituals), we will consider the degree to which artists and critics alike are constantly negotiating the terms and meanings of their art in a global context. Our readings will explore the relationship between “popular” and “national” conceptualizations of culture while considering the role power plays in which “vision” of culture gets promoted in the global marketplace. Some of the questions we will consider include: What has globalization meant for how we understand and even visualize culture in the Caribbean? When artists create “art,” to what extent does the “market” influence how they create and what they create? How has the market's desire for a particular “vision” of the Caribbean influenced the way the Caribbean is produced, packaged and marketed?

Texts: *The Dragon Can't Dance*, *Mobilizing India*, *An Eye for the Tropics*, *Born Fi Dead*, *The Harder They Come* (film and novel), *Consuming the Caribbean* and *Smile Orange*. Assignments will include film scripts, book and film reviews, photographic essays as well as more traditional research papers.

Prerequisite: ENG 106 or equivalent.

SPRING 2015

INTERMEDIATE FICTION SEMINAR

ENG 390

Evelina Galang

Section H, MW 3:35-4:50

This course is an intermediate workshop in the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community.

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

INTERMEDIATE MIXED GENRE WORKSHOP

ENG 391

Judy Hood

Section F, MWF 1:25-2:15

Writing in this multi, mixed, cross genre workshop seeks to identify the writer's voice and develop it through attention to craft and technique. We look to contemporary poets, story-tellers, and truth-sayers for inspiration and innovation, to the real world and memory's mirror for discovery and reflection. The class emphasizes blending rather than separating genres and participation in the literary community through presentation and publication.

Prerequisite: ENG 219

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 392/292

R. Zamora Linmark

Section H, MW 3:35-4:45

Please see ENG 292 for description of course.

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

SPRING 2015

**SPECIAL TOPICS:
Early Modern English Drama**

ENG 395

Robert Healy

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

Satisfies the English Literature major requirement for a course in literature 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, James I, and Charles I hundreds of plays spanning a wide range of genres including revenge tragedy, domestic tragedy, city comedy and tragicomedy among others appeared in early modern England. 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 Faversham*; 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*; Francis Beaumont *The Knight of The Burning Pestle*; Thomas Middleton and Thomas Dekker *The Roaring Girl*

Prerequisite: ENG 106 or equivalent.

**SPECIAL TOPICS:
Tolkien's Librarium: Pathways to Middle Earth**

ENG 395

Thomas Goodmann

Section K, MW 6:25-7:40

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

In this course we will interrogate some of the many literary sources that compelled Tolkien's shaping of Middle Earth, evident in *The Hobbit* (1937), *The Lord of the Rings* (1954-55), and *The Silmarillion* (1977). We will read the latter as a summation of his modern mythography, discussing this and the two major novels for their aesthetic, formal and fictive commitments. Our reading will draw substantially from the European medieval sources that inspired and shaped his work, including *Beowulf* and other Old English poems; *Sir Orfeo* and *Sir Gawain the Green Knight*; sources from Old Norse including *Völsunga saga* and the poems of the *Poetic Edda*; the Finnish *Kalevala*; the Old Irish *Voyage of Bran* and *The Sons of Tuireann*; the Anglo-Norman *Lais* of Marie de France and various (if fragmentary) sources in Germanic literature including the *Hildabrandslid* and the *Walter saga*. Among modern sources, we will examine excerpts from the fiction of George MacDonald and of William Morris, who was, like Tolkien, deeply interested in medieval literatures. And we'll read some essays, and some of the letters Tolkien wrote to friends and fans, communicating his own intentions and interpretations regarding his work. We'll take some account of film adaptation, too, and of Tolkien's influences visible from *Dungeons & Dragons* to the *World of Warcraft* and other RPGs played out on the Web.

SPRING 2015

Our critical projects will include weekly analyses of sources and influences, and of narrative strategies, as well as some engagements with what is now a large critical literature on Tolkien addressing matters of gender, ethnicity, religion, and ecocriticism. Course members will write and revise at least two medium-length essays, and deliver short collaborative studies of key episodes and adaptations; there will be a final course assessment as well. Willingness to read a substantial amount of material in a range of formats (print, PDF, digital), and to shape class exchanges is requisite.

This is highly adaptable material, and can be remapped according to the interests of class members. Please contact me with questions and suggestions: tgoodmann@miami.edu

Texts: J. R. R. Tolkien, *The Hobbit*; *Beowulf*, ed. & trans. Chieffery; *The Lord of the Rings*; *Sir Gawain & the Green Knight* (TBD); *The Silmarillion*; Selections: *Kalevala*, *Edda*, etc.; “On Fairy-Stories”; “*Beowulf*: The Monsters and the Critics”; Lee and Solopova, eds., *The Keys of Middle-earth* (Palgrave, 2005)

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING (PROSE FICTION)

ENG 404

Amina Gautier

Section J, MW 5:00-6:15

Work toward professional standards, primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of the class and by the instructor.

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

ADVANCED POETRY WORKSHOP

ENG 406

Jaswinder Bolina

Section Q, TR 12:30-1:45

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 20th and 21st 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 2015

SHAKESPEARE: THE LATER PLAYS

ENG 431

Anthony Barthelemy

Section Q, TR 12:30-1:45

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

This semester we will look at the thematic and technical evolution of Shakespeare's work from the great tragedies to the enigmatic romances. Topics will include politics, gender and sexual identity, British colonial ambition, demonology, and aesthetics. Plays will include *Hamlet*, *King Lear*, *Othello*, *Macbeth*, *Measure for Measure*, *All's Well that Ends Well*, *Antony and Cleopatra*, *The Winter's Tale* and *The Tempest*.

Requirements: midterm and final examinations, a short paper of 1250 words, a research paper of 2000-2500 words, a 7 minute oral report and a research journal.

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

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 2015

IRISH LITERATURE: THE LITERARY RENAISSANCE AND BEYOND

ENG 465

Patrick A. McCarthy

Section C, MWF 10:10-11:00

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

This course focuses on the way selected writers responded to the political and cultural climate of modern Ireland, beginning with the Irish Literary Renaissance of the late 19th and early 20th centuries. We will read poems by William Butler Yeats and Seamus Heaney; fiction by James Joyce, Liam O'Flaherty, and Flann O'Brien; a memoir by Peig Sayers; plays by Lady Gregory, John M. Synge, Sean O'Casey, and Brian Friel. The readings have been chosen both for their relevance to recurrent political, social, and cultural questions in Irish public life and for their intrinsic interest as literary works.

Requirements: final exam, two documented critical papers (about 7-10 pages each).

Texts: *Modern and Contemporary Irish Drama*, ed. John P. Harrington; William Butler Yeats, *Selected Poems and Four Plays*; James Joyce, *Dubliners*; Liam O'Flaherty, *The Informer*; Flann O'Brien, *The Third Policeman*; Peig Sayers, *Peig*; Seamus Heaney, *Opened Ground*

Prerequisite: Six credits in literature.

TWENTIETH-CENTURY LITERARY THEORY

What Is Literature?

ENG 473

Tim Watson (ENG)/Simon Evnine (PHI)

Section P, TR 11:00-12:15

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

The class is centered round foundational questions in the study of literature. What is it? How does it work? What can be said about it? Are literary works in fact different from other kinds of discourse, and if so, in what ways? Do objects and people in literary works exist in ways that are similar to objects and people in the world? We will read several literary works, in different forms and genres, and a wide variety of theoretical pieces drawn from both the disciplines of literary studies and philosophy. The class should familiarize students with on-going debates in both these disciplines and develop their skills as critical thinkers and readers. The class will involve both lecture and discussion. We will provide the lecturing; it's up to you to provide the discussion.

Requirements: Two formal papers, 7-9 pp., each worth 40% of the final grade. It is a requirement for passing the class that you write both these papers.

10 brief response papers, posted on Blackboard, no more than one per week throughout the semester.

Regular class attendance and participation in discussion.

Texts: (provisional list): Literary works may include: Jane Austen, *Pride and Prejudice*; Willa Cather, *The Professor's House*; Stephanie Meyer, *Twilight*; Chris Ware, *Building Stories*
Philosophers and literary critics may include: Donald Davidson, Paul Grice, Peter Kivy, Franco Moretti, Janice Radway, I. A. Richards, Amie Thomasson, Kendal Walton, W. K. Wimsatt and Monroe Beardsley

Prerequisite: Six credits in literature.

SPRING 2015

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

Prerequisite: Six credits in literature.

**SPECIAL TOPICS:
Viking Myth & Saga**

ENG 495

Thomas Goodmann

Section H, MW 3:35-4:50

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

In this course we’ll survey Old Icelandic/Old Norse mythology and saga literature, one of the largest surviving bodies of premodern European vernacular literature. We’ll take up an overview of Scandinavian peoples and cultures from about 800 to 1500, including Viking exploration, predation, and settlement in Iceland, Ireland, Greenland, Labrador, Iberia, Rus, Constantinople, and Baghdad, among other places. Our focus will be the study in translation of mainly Icelandic sources, as Iceland was (and is) one of the most intensely literate cultures in history. We’ll study what is called the *Poetic Edda*, the body of mythological poems offering stories of Yggdrasil (the World-Tree), one-eyed Odin, Freyja and her chariot drawn by two cats, Thor and Mjöllnir (his hammer), the trouble-making Loki, the tragic figure of Baldur, and the other supernaturals of Norse/Icelandic mythos, including elves, dwarves, and the world-changing events of Ragnarök. Then we’ll embark on a survey of some of the shorter sagas as well as one or two of the longer ones, written when saga writing reaches its fullest development in the 13th and 14th centuries. We’ll study the style, structure, and thematic concerns of these understated masterpieces, situating them within debates about their development, transmission, and reception, noting the remarkable number that survive in a variety of thematic groups. Along the way, we’ll take a short, rudimentary introduction to the language of this rich literature*. Besides regular preparation for and participation in class meetings, there will be two essays, one of which will be revised to engage scholarship and criticism, and a final examination or perhaps a summative project. Please contact me with any questions and expressions of interest, including suggestions for sources: tgoodmann@miami.edu.

Texts: Likely sources; prices are retail list; books can usually be found for less (but please check with me before purchasing any of these). Julian D. Richards, *The Vikings; A Very Short Introduction* (Oxford, 2005) \$11.95; Carolyn Larrington, trans., *The Poetic Edda* (Oxford, 2009), \$14.95; Thorsson, ed., *The Sagas of the Icelanders: A Selection* (Viking, 2000), \$26.00, ***Note:** Those interested in studying Old Icelandic/Old Norse in some detail may do so by enrolling in an optional independent study, separate from this course. We’ll use Jesse L. Byock, *Viking Language 1* (Jules William Press, 2013), \$39.99.

Prerequisite: Six credits in literature.

SPRING 2015

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

ENG 495

Patricia Saunders

Section J, MW 5:00-6:15

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.

**SPECIAL TOPICS:
Jane Austen and Literary Criticism**

ENG 495

Tassie Gwilliam

Section R, TR 2:00-3:15

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

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

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

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

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

Prerequisite: Six credits in literature.

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.