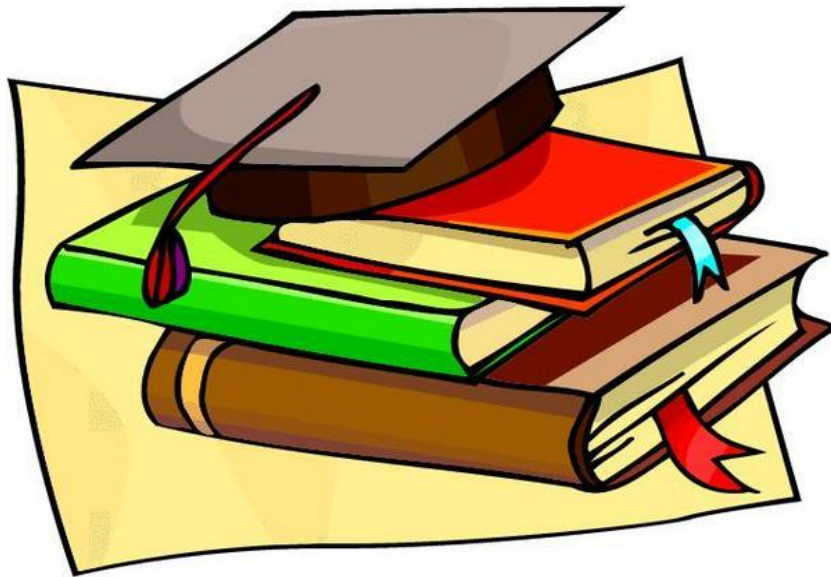


SPRING 2016
Undergraduate
Course Description Booklet



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, November 2nd 2015

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 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 9th 2015

All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” (“W”) courses. If you complete a major or minor in English, taking at least five of your English courses in residence at UM, you automatically fulfill your writing requirement.

SEE AN ADVISOR IF YOU HAVE ANY QUESTIONS ABOUT WHAT COURSES TO TAKE FOR YOUR ENGLISH MAJOR.

The following courses offered in **Spring 2016** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 395 O, 431 H, 495 E

The following courses offered in **Spring 2016** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 373 R, 395 B, 451 C, 456 Q, 482 O

The following courses offered in **Spring 2016** satisfy the English literature major requirement for a course in literature since 1900: 321 P, 365 Q, 388 J, 460 R, 495 H

HONORS COURSE:
ENG 210 P2

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 D = (WGS 350 D), ENG 210 K = (AMS 301K), ENG 321 P = (AMS 310 P),
ENG 365 Q = (JUS 301 Q), ENG 373 R = (WGS 350 R), ENG 388 J = (AAS 390 J1/LAS 301 J),
ENG 395 B = (AMS 322 B), ENG 482 O = (AMS 322 O), ENG 495 H = (AAS 490 H1/LAS 503 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.

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 2015-16 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 2015-16 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 the 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 thesis director and the second reader at least two weeks before the last day of exams.

SPRING 2016

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

Section C, MWF 10:10-11:00
Section D, MWF 11:15-12:05

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 *Othello*, 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.

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Healy

Section E, MWF 12:20-1:10
Section F, MWF 1:25-2:15

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)*

SPRING 2016

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 World Masterpieces*, Vol. I., 7th Edition

WORLD LITERARY MASTERPIECES II

ENG 202

Kurt Voss-Hoynes

Section E, MWF 12:20-1:10

Section G, MWF 2:30-3:20

This is a survey course of world literature from the 1700s to the present. Reading a variety of genres, including poetry, drama, short fiction, and novel, we will explore ecocritical approaches to literature. Ecocriticism studies the relationship between literature and the physical environment and generally refers to scholarship concerned with the environmental implications of literary texts. The term encompasses nonhuman as well as human contexts and considerations. In this course we will address the connection among ecology, culture, and literature and focus on how the violence of environmental catastrophes affects the psyche of the individual and the cultural identity of the nation. We will then trace how these issues are either exacerbated or mediated through colonization, political upheaval, and migration. This course will help you develop your critical thinking and writing skills.

Requirements: Regular attendance and class participation; compose several informal response papers, write two formal papers, and sit for a midterm and final exam.

WORLD LITERATURE II
Geographies of World Literature

ENG 202

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 Garcia Villa, Pablo Neruda, and Derek Walcott.

SPRING 2016

CREATIVE WRITING

ENG 209

Samantha Phillips

Section D, MWF 11:15-12:05

This course introduces students to writing poetry, fiction, and creative non-fiction. Readings, class discussions, and writing exercises will focus on the elements of craft as they pertain to each genre. The course begins with poetry writing and moves to prose poetry, flash fiction, short fiction, and creative non-fiction (fact-based narratives such as memoir, science writing, and historical writing.) Students will share and revise their work in a dynamic, supportive, and constructive workshop setting.

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

CREATIVE WRITING

ENG 209

Thea Erwin

Section F, MWF 1:25-2:15

Throughout this introductory course, students will strive to learn the fundamentals of poetry, literary short fiction, and creative nonfiction. While our primary focus will be student-generated writing, we will also be engaging with a variety of texts written by contemporary writers. You'll be expected to regularly respond to peers' work on Blackboard as well as take part in in-class discussions. This course will culminate with a completed portfolio of creative work by each individual student.

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

CREATIVE WRITING

ENG 209

Ben Kingsley

Section G, MWF 2:30-3:20

This workshop-style course will serve as an introduction to writing short fiction (literary or genre or somewhere in between) and poetry (traditional or experimental or somewhere in between), but always seriously and always with an eye toward bettering the work-in-progress at hand. Through in-class exercises, weekly writing assignments, readings of established poets/authors, and class critique, students will acquire an assortment of resources that will help them develop a more concrete sense of voice, rhythm, prosody, metaphor, characterization, dialogue, structure, and the image, as well as a deeper understanding of how these things come together to make a successful story or poem.

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

CREATIVE WRITING

ENG 209

Amina Gautier

Section H, MW 3:35-4:50

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

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

SPRING 2016

CREATIVE WRITING

ENG 209

Peter Schmitt

Section P, TR 11:00-12:15

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

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

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

CREATIVE WRITING

ENG 209

Judy Hood

Section S, TR 3:30-4:45

Landscapes, Mindscapes, Escapes

You can say anything you want, yes sir, but it's the words that sing...They are so beautiful...that I want to fit them all into my poem...catch them, trap them, clean them, peel them, stir them, shake them, gulp them down...let them go...(Pablo Neruda)

The aim of this Introduction to Creative Writing is to enhance appreciation and aesthetic understanding of the craft and develop creative writing skills.

We look to poets and story tellers, known and new, for direction to worlds within and without for inspiration, to our circle of writers, attentive and inventive, for nurture. For expression of everything we feel, sense, wonder, doubt, and dream, we trust the words.

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

CREATIVE WRITING

ENG 209

John Lampe

Section T, TR 5:00-6:15

This course is an introduction to creative writing that will explore the basic elements of fiction writing, including narrative, scene, character, and dialogue, and the basic elements of poetry, including imagery, metaphor, line, stanza, rhythm, and tone. While our primary focus will be student-generated writing, we will also read and discuss stories, poems, and creative works by contemporary writers. The course will culminate with a completed portfolio of creative work by each student.

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

SPRING 2016

CREATIVE WRITING

ENG 209

Ann M. Ansay

Section 5Q, Thursday 12:30-3:00

This course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While the majority of our meetings will be held in our physical classroom, there will also be a live, virtual classroom element as well. Attendance is mandatory, regardless of our format. 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, graduate student poets and writers who are currently enrolled in the Master of Fine Arts program in Creative Writing. 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 Groups (possibilities include playwriting, screenwriting, performance poetry, book-making, literary collage and memoir) according to the interests of our TAs.

Requirements: It is expected that students will attend all classes, *including the first class*. Students who are on the class role 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. Most assignments will be collected on Blackboard as well, and students will be responsible for a video presentation. There are no unexcused absences in this class. Each student is allowed one excused absence per semester.

Text: *Imaginative Writing* by Janet Burroway

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

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

ENG 210/WGS 350

Kathryn Freeman

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

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.

Requirement: Three short papers, participation in discussions, midterm, and final exam.
Must be taken as ENG 210 for English credit.

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

SPRING 2016

**LITERARY THEMES AND TOPICS:
Rulership and the Politics of Resistance**

**ENG 210
Elizabeth Oldman**

**Section F, MWF 1:25-2:15
Section G, MWF 2:30-3:20**

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

Texts: include works by Shakespeare, Donne, Jonson, Behn, Marvell, and Milton, in the context of popular philosophical and political tracts by Machiavelli, Grotius, Hobbes, Locke, and Rousseau.

**LITERARY THEMES & TOPICS:
Comics in America**

**ENG 210/AMS 301
Aldo Regalado**

Section K, MW 6:25-7:40

Comics in America invites you 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. Students will also explore the ways in which characters originally appearing in the pages of comic books have shaped cultural expression in other media, such as television and film.

SPRING 2016

**LITERARY THEMES AND TOPICS:
Literature and Medicine**

**ENG 210
Tassie Gwilliam**

**Section P1, TR 11:00-12:15
Section P2/Honors TR 11:00-12:15**

Even in eras when doctors were more likely to kill than cure, physicians' knowledge of the secrets of life and death made them appealing heroes—and villains—for writers. Patients, too, and even disease itself have offered writers an avenue to explore ultimate questions. In this course we will examine medicine as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts, including two graphic memoirs. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, at patients facing death, and at the conflict between different forms of medicine. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

Texts: (tentative) Lisa Sanders, *Every Patient Tells a Story*; Leo Tolstoy, *The Death of Ivan Ilyich*; Henrik Ibsen, *An Enemy of the People*; Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan); Pat Barker, *Regeneration*; Brian Fies, *Mom's Cancer*; David Small, *Stitches: A Memoir*; Jean-Dominique Bauby, *The Diving Bell and the Butterfly*; Atul Gawande, *Complications: A Surgeon's Notes on an Imperfect Science*; Poetry by Sylvia Plath, Dannie Abse, Jo Shapcott, Jane Kirwan, John Keats

Requirements: Regular attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with one required revision; and final essay exam.

Honors Students: Instead of the second 5-7 page paper, Honors students enrolled in ENG 210 P2 will write an 8-9 page paper involving research.

**LITERARY THEMES AND TOPICS:
Literature and Law**

**ENG 210
Frank Stringfellow**

Section T, TR 5:00-6:15

In this course we will study literary works, from a number of different historical periods, that focus on law and legal systems as a major theme. We will see various authors trying to answer these questions: What is the nature of law, how does the law actually work, and to what extent does the law lead to justice? We will consider other intersections between literature and law as well, such as legal efforts to censor literary works on political or moral grounds, and the ways in which legal interpretation can be compared to literary interpretation. A tentative list of the works to be studied includes: Aeschylus, *The Eumenides*, the ancient Greek tragedy about the legendary founding of the Athenian legal system; Sophocles, *Antigone*; Plato, *The Apology*; Shakespeare, *The Merchant of Venice*; Balzac, *Colonel Chabert*, a novella about the legal implications of coming back from the dead; Melville, *Billy Budd*; Kafka, *The Trial*, a novel in which the protagonist, for reasons unknown, is caught up in a shadowy and seemingly inescapable legal system; and the experimental film *Howl*, which deals with the obscenity trial that followed the publication of Allen Ginsburg's poem "Howl." As an example of how judges (as opposed to literary critics) interpret important texts, we will also read the Supreme Court decision in the landmark *Heller* case (2008), which reinterpreted the Second Amendment and the right to keep and bear arms that it contains.

Requirements: Class attendance and participation; occasional short writing assignments, done either in class or at home; two essays of about 1500 words; a required revision of the first essay; a final exam and possibly a midterm exam.

SPRING 2016

ENGLISH LITERATURE I

ENG 211
Robert Healy

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

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.

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

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.

ENGLISH LITERATURE II

ENG 212
Patrick A. McCarthy

Section Q, TR 12:30-1:45

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.

Requirements: two 75-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.)

SPRING 2016

ENGLISH LITERATURE II
Survey of British Literature late-18th-century-21st century

ENG 212

Catherine Judd

Section R, TR 2:00-3:15

This course serves as an introduction to British writers from the 1780s to the present.

Text: (1790s-1829) ROMANTICISM: *English Romantic Poets* ed. Stanley Appelbaum (Dover Thrift #0-486-29282-7) R; (1830-1880s) VICTORIAN: *Sketches by Boz* Charles Dickens (Penguin preferred) V; *English Victorian Poetry* ed. Paul Negri (Dover 0-486-40425-0) V; *Wuthering Heights* Emily Brontë V; *Ballad of Reading Gaol* Oscar Wilde (any edition) V; *Study in Scarlet* Sir Arthur Conan Doyle (any edition) V; (1890s-1940s) MODERNISM: *Dubliners* James Joyce (any edition) M; *World War One British Poets* ed. Candace Ward (Dover 0-486-29568-0) M; *Heart of Darkness* Joseph Conrad (Dover Thrift) M

Requirements: two 5-7 page papers, an on-going reading journal, a mid-term and a final.

AMERICAN LITERATURE I

ENG 213

Kurt Voss-Hoynes

Section B, MWF 9:05-9:55

Section C, MWF 10:10-11:00

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

Requirements: Regular attendance and class participation; compose several informal response papers, write two formal papers, and sit for a midterm and final exam.

AMERICAN LITERATURE I

ENG 213

Jonquil Bailey

Section J, MW 5:00-6:15

This course is an introduction to U.S. literature from before Columbus's arrival to the Civil War. Reading such writers as Benjamin Franklin, Mary Rowlandson, Frederick Douglass, Harriet Beecher Stowe, Edgar Allan Poe, Ralph Waldo Emerson, and Rebecca Harding Davis, we will consider the relationship of literary works to American sociocultural and intellectual development and, ultimately, the formation of American national identity. The texts for this course span a wide range of genres. As we read captivity narratives, slave narratives, speeches, essays, poems, and short stories, we will discuss how these genres shaped competing ideas of what it meant to be American prior to the Civil War. In addition to learning about the literature written during this period, you will practice thinking critically about the texts and the contexts in which they were written, as well as sharpen your writing skills.

Requirements: Major assignments for this course will include two papers, a midterm, and a final exam.

SPRING 2016

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section O, TR 9:30-10:45
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-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.

AMERICAN LITERATURE II

ENG 214
Joel Nickels

Section Q, TR 12:30-1:45

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

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215
Sarah Cash

Section S, TR 3:30-4:45

This course surveys women writers from the twelfth century to the present. Through a close analysis of poetry, prose, fiction, and criticism, we will examine the continuities and breaks of a female literary legacy with dominant literary traditions and established historical categories. Challenging traditional conceptions of femininity in public and private spheres, we will contextualize women writers through the intersections of race, class and gender. As we explore this female literary legacy, we will begin to see how a study of women’s writing can transform our understanding of culture, history, and society.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219
Mia Leonin

Section O, TR 9:30-10:45

This is an introductory course in writing poetry, flash fiction, and fiction. We will read a wide range of contemporary literature, paying special attention to readings as models for our own work. The course also involves visits to the Lowe Art Museum on campus and other observational field work opportunities around campus, which will encourage a more dynamic connection between artmaking and the world in which we live.

Prerequisite: ENG 106 or equivalent and ENG 209.

SPRING 2016

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Melissa Burley

Section S, TR 3:30-4:45

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. The **course structure** emphasizes creation and discussion of new student writing through workshops and writing circles. It encourages writing that recognizes, appreciates, and develops elements of craft; engages in invention, reflection, and innovation; anticipates deepening awareness and expression of personal voice, critical skill, and immersion in the multi-faceted and interconnected world of art and literature.

Prerequisite: ENG 106 or Equivalent and ENG 209.

AFRICAN AMERICAN LITERATURE

ENG 260

Anthony Barthelemy

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

This semester we will look at the aesthetics of protest. We will examine how African American artists adjust their artistic desires with the need to protest American racism. We will spend the first half of the semester surveying the works of the most important African American poets from Phillis Wheatley to Amiri Baraka. Special attention will be given to Langston Hughes and Gwendolyn Brooks. The second half of the semester will be devoted to novels by James Baldwin, Ernest Gaines, and Toni Morrison. We will also look at autobiographical writings of Frederick Douglass, Harriet Jacobs and Richard Wright.

Requirements: Each student will write two 3-page (750 words) papers and a 5 page (1250 words) paper. There will also be a mid-term and final examination. Several unannounced quizzes will also be given.

Texts: *The Black Poets, Selected Poems of Langston Hughes, Selected Poems of Gwendolyn Brooks, Go Tell it on the Mountain, A Lesson Before Dying, The Bluest Eye, Narrative of the Life of Frederick Douglass, Incidents in the Life of a Slave Girl, and 12 Million Black Voices.*

INTRODUCTION TO FICTION WORKSHOP

ENG 290

Chantel Acevedo

Section 35, MW 1:45-3:00

This class will help you develop skills in inventive writing in fiction, focusing on the short story. We will do some close reading of recently published short stories in order to find out how each piece “ticks.” The course asks you to present your work in a workshop format in order to develop a community of writers, to consider audience as we write, and to engage in critical thinking with regards to the craft of Creative Writing. By reading, discussing, and studying stories by professional writers, and by writing roughly 30 pages of short fiction (as well as multiple exercises and drafts), the student will achieve a thorough understanding of the process and value of writing short fiction, critiquing not only their work but the work of others. Finally, students will demonstrate via revision an understanding of the techniques discussed and practiced in class.

Text: *Coming of Age in the 21st Century*, Edited by Mary Frosch, and *Making Shapely Fiction* by Jerome Stern

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 2016

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 292/ ENG 392
Mia Leonin

Section S, TR 3:30-4:45

In ENG 292/392, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own.

Prerequisite for enrolling in ENG 292: 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*

MAJOR AMERICAN NOVELISTS
Contemporary World Literature in the United States

ENG 321/ AMS 310
Tim Watson

Section P, TR 11:00 -12:15

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

In this class, we will read novels by contemporary writers whose roots lie in former British colonies in South Asia, Africa, and the Caribbean but for whom the United States is a significant focus in their writing, whether it is imagined as a new imperial power in the era of globalization, as a beacon for migrants seeking new opportunities, or often as both at the same time. In its first forty years, from the mid-1950s onward, postcolonial literature in English dramatized, resisted, and wrestled with the history of the British Empire that had oppressed millions of people, often brutally, but had also helped to create a generation of writers who used the language of the colonizers to eloquently oppose the Empire and its legacy in the postcolonial period. In the last twenty years, however, "postcolonial" literature has increasingly turned its attention away from Britain and toward the United States, which is often now where these writers are located. We will read and analyze some of the most significant novels that exemplify, and record, this cultural and historical transformation.

Texts: (provisional list) Chris Abani, *GraceLand*; Chimamanda Ngozi Adichie, *Americanah*; Robert Antoni, *As Flies to Whatless Boys*; NoViolet Bulawayo, *We Need New Names*; Teju Cole, *Open City*; Mohsin Hamid, *The Reluctant Fundamentalist*; Bharati Mukherjee, *Jasmine*

Requirements: Two formal papers of 6-8 pages each: 30% of your final grade for each, total 60%. Instructor will provide extensive feedback on drafts. Course participation: posts on the course blog on Blackboard; regular attendance in class; participation in class discussion; in-class quizzes: 15% of final grade. Final exam: identification and analysis of passages from texts we have read during the semester: 25% of final grade. This course is co-listed with AMS 310; it must be taken as ENG 321 for English credit.

SPRING 2016

LITERATURE OF THE HOLOCAUST

ENG 365/JUS 301
Joseph Alkana

Section Q, TR 12:30-1:45

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 *The Last of the Unjust*, *Shoah*, and *The Quarrel*, 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.

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)*; short works by Primo Levi, Edith Pearlman, Ida Fink, Chaim Grade, Isaac Bashevis Singer, and others also will be included.

Requirements: You will be asked to write short essays in addition to midterm and final essay examinations. It must be taken as ENG 365 for English credit.

SPRING 2016

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

ENG 373

Tassie Gwilliam

Section R, TR 2:00-3:15

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.



SPRING 2016

CARIBBEAN POPULAR CULTURE

ENG 388/AAS 390/LAS 301
Patricia Saunders

Section J, MW 5:00-6:15

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.

Requirements: It must be taken as ENG 388 for English credit.

INTERMEDIATE FICTION WORKSHOP

ENG 390
Amina Gautier

Section 34, MW 12:20-1:35

Review of craft issues presented in 290, with emphasis on development of structure and contemporary use of point of view.

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

INTERMEDIATE CROSS-GENRE WORKSHOP

ENG 391
Mia Leonin

Section P, TR 11:00-12:15

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, bookmaking, and in fiction, we will pay special attention to issues of point of view, narration, and setting.

Prerequisite: ENG 219

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 392 /ENG 292

Mia Leonin

Section S, TR 3:30-4:45

In ENG 292/392, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own.

Prerequisite for enrolling in ENG 392: ENG 292 or permission of the Creative Writing Director. May not be taken concurrently with another creative writing workshop.

SPECIAL TOPICS:

Edgar Allan Poe's America

ENG 395

John Funchion

Section B, MWF 9:05-9:55

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 Simpson's* 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 in his work. This course will invite students to revisit these many readings of Poe and to explore their own interpretations. Readings will include Poe's prose and poetry, some popular adaptations of his work, and relevant writing by his contemporaries and later authors indebted to his work. This course will help students develop their critical thinking and writing skills.

Requirements: Active participation in class discussions, several informal writing responses, two short formal papers, one long formal paper, and a final exam.

SPRING 2016

**SPECIAL TOPICS:
The Tudors (As Seen on Television).**

**ENG 395
Anthony Barthelemy**

Section O, TR 9:30-10:45

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

The pursuit of power and sex, revenge and murder, and anxiety about the future are all extraordinarily potent motivators of human behavior. This is particularly true for men and women who exercise absolute power over their countrymen. This semester we will study popular, recent portrayals of two Tudor monarchs, Henry VIII and his daughter Elizabeth I. In 2015, members of the Historical Writers Association declared Henry VIII a “Self-indulgent wife murderer and tyrant” and the worst monarch ever. The same writers voted Henry’s second daughter, Queen Elizabeth I, the best monarch ever. We will explore how representations of this family explore the effects on the human psyche of the lust for power and its exercise. We will look at representations of the Tudors in two major television series and in two major movies. *The Tudors* on Showtime lasted four seasons (2007-10) and produced 38 episodes. PBS produced a six-part series entitled *Wolf Hall* (2015) based on the historical novels of Hilary Mantel. Those two series will be our primary focus, but we will also look at the movies *Elizabeth* (1998) and *Elizabeth: The Golden Age* (2007). We will compare the different political and artistic goals of the various representations of the Tudors. We will explore how the authors use their investigations of the past to understand not just history but the present pursuit of political power and its exercise. (Please note: We will not watch all 38 episodes of *The Tudors*.)

Requirements: Each student will write a short paper (750 words) on one of the television series. There will also be a longer research paper (1750 words) on a topic of the student’s choosing. Each student will also make a 10-15 oral presentation on an historical topic.

**SPECIAL TOPICS:
Animals and Humans in Literature and Philosophy**

**ENG 395
Frank Palmeri**

Section P, TR 11:00-12:15

This course is concerned with issues raised by the representation of animals in (mostly) European art and philosophy, including interrogation of the categories of “animal” and “human” and of a hierarchical relation between these two; continuities and intersections between humans and other animals; the moral and intellectual capacities of some (nonhuman) animal species; and the treatment of (other) animals by humans. We will also consider the implications of visual representations of animals from Paleolithic, Shang (Chinese), and Early Modern times.

Texts: Douglas, *Purity and Danger* (Routledge); Ovid, *Metamorphoses* (Penguin); Montaigne, *Apology for Raymond Sebond* (Penguin); Swift, *Gulliver’s Travels*, Book 4 (Penguin); Diderot, *D’Alembert’s Dream* (Penguin); Darwin, *The Origin of Species* (Signet); Wells, *The Island of Doctor Moreau* (Bantam); Singer, *Animal Liberation* (Harper); Coetzee, *The Lives of Animals* (Princeton); Derrida, *The Animal That Therefore I Am; The Animals Reader* (Berg/Oxford)

Requirements: Regular 1-page response papers, 2 essays of approx. 6 pages each, active participation in discussion; final exam.

SPRING 2016

ADVANCED SHORT STORY WORKSHOP

ENG 404

M. Evelina Galang

Section H, MW 3:35-4:50

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

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

ADVANCED POETRY WORKSHOP

ENG 406

Jaswinder Bolina

Section H, MW 3:35-4:50

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.

SHAKESPEARE: THE LATER PLAYS

ENG 431

Jessica Rosenberg

Section H, MW 3:35-4:50

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

This course covers the second half of Shakespeare's career as a playwright, a period when he wrote some of his most memorable and powerful plays – from tragedies like *Othello* and *Macbeth* to enigmatic romances like *Winter's Tale* and *The Tempest*. We will explore in depth the art of Shakespeare's dramatic poetry across this period, as well as the historical and cultural context in which he worked, giving special attention to the later plays' central themes of kingship and politics, colonial ambition, gender and sexuality, and the precarious place of human beings in the natural world.

This spring, we will take the occasion of the 400th anniversary of Shakespeare's death – a landmark being celebrated around the globe – to give a special consideration to the playwright's legacy. To mark the anniversary throughout the class, we will consider the themes of death and rebirth so central to the plays themselves, and we will also explore their rich reception and performance history. 400 years later, what exactly is dead in Shakespeare – and how much can we – or would we want to – bring back to life?

Requirements: include a mid-semester in-class test, two short response papers, a performance review, one brief class presentation, and an ongoing "research journal" that will help prepare the way for your final research paper.

SPRING 2016

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section C, MWF 10:10-11:00

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: (Tentative List): 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).

NINETEENTH-CENTURY BRITISH NOVEL

ENG 456

Catherine Judd

Section Q, TR 12:30-1:45

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

By the mid-nineteenth century, problems of Victorian poverty increasingly were identified with urban settings, and especially with London--"the great wen" as Cobbett writes "on the body politic." As the "heart" of Victorian England, London was seen as the locus of English poverty--a space where rich and poor lived in close proximity, yet were separated paradoxically by a "measureless chasm." Those middle-class investigators, reformers, and curiosity seekers who constituted the rookeries of London as the object of their journalistic, scientific, or imaginative studies had recourse to particular metaphors that served to classify and categorize the London poor. Perhaps the most dominant of these schemas was the image of the urban slum as a wilderness where the "swinish multitude" as Edmund Burke famously phrased it, lived in "bestial" ignorance and misery: "London is . . . yet a wilderness wherein they, who live like wild beasts upon their fellow creatures, find prey and cover" (Robert Southey quoted in Himmelfarb 310). In 456, we will examine representations not only of London's poor (Dickens and Mayhew), but representations of rural poverty (Bronte and Hardy) and poverty during and post-Irish famine (Trollope and Joyce).

Requirements: include mandatory attendance at all class meetings, mid-term, final, and two papers.

Texts: *Sketches by Boz* Charles Dickens (Penguin or any unabridged edition); *London Labour and the London Poor* Henry Mayhew (selections posted on Blackboard); *Jane Eyre* Charlotte Bronte (any unabridged edition); *Tess of the D'Urbervilles* Thomas Hardy (Bedford 0-312-10688-2 or any unabridged edition); *Portrait of the Artist as a Young Man* James Joyce (any unabridged edition); *Castle Richmond*, Anthony Trollope (any edition)

SPRING 2016

**MODERN BRITISH LITERATURE:
History as Nightmare**

ENG 460

Patrick A. McCarthy

Section R, TR 2:00-3:15

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*

**AMERICAN LITERATURE:
1800-1865**

ENG 482/AMS 322

Joseph Alkana

Section O, TR 9:30-10:45

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 resist rational categorization.

Texts: James Fenimore Cooper, *The Deerslayer*; Nathaniel Hawthorne, *The Scarlet Letter*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Herman Melville, *The Piazza Tales*; Harriet Beecher Stowe, *Uncle Tom's Cabin*. In addition, we will read essays by Emerson, excerpts from Henry David Thoreau's *Walden*; short stories by Hawthorne and Edgar Allan Poe, and excerpts from Sigmund Freud's essay *The Uncanny*.

Requirements: will include brief writing assignments, a longer (8-10 page) essay, and a final essay examination. Combined with AMS 322; the class must be taken as ENG 482 for english credit.

SPRING 2016

**SPECIAL TOPICS:
Middle English Language & Literature**

**ENG 495 E
Thomas Goodmann**

Section E, MWF 12:20-1:10

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

Although Geoffrey Chaucer is the preeminent English author of the Middle English period (1100-1500), there are many, many other texts from this era by writers named and anonymous that both delight and instruct. In this course, then, we'll study a substantial selection from alliterative narrative verse, romance, lyric, drama, penitential and political verse, as well as prose religious writing. We'll read selections from Layamon's *Brut*, the first substantial work in English relating a rather martial representation of King Arthur, as well as late Middle English masterworks of alliterative verse, including *Pearl* and *Sir Gawain and the Green Knight*. The *Ormulum* and *Handlying Synne* present important examples of penitential verse, while the *Ancrene Wisse*, or *Anchoress' Rule*, offers a formative text for women in religious life. *The Book of Margery Kempe* survives—only discovered in its complete form in the twentieth century—as the first spiritual autobiography in English. We will also read from the variety of lyric poems found in the Vernon, Harley, and Sloane manuscripts, along with Middle English romances including *Sir Orfeo*, *Havelok the Dane*, and *Sir Launfal*. We'll give some particular attention to the changes in Old English (400-1100) that define in linguistic terms the Middle English period of language and literature, marking some distinctive features of dialect to support wide-ranging literary investigations.

Text: (Tentative) R. D. Fulk, *An Introduction to Middle English: Grammar and Texts* (Broadview Press, 2013)

**SPECIAL TOPICS:
RE-IMAGINING HAITI: FROM REVOLUTION TO RECONSTRUCTION:**

**ENG 495/AAS 490/LAS 503
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 has 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?

Requirements: Combined with AAS 490, LAS 503; the class must be taken as ENG 495 for english credit.

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.