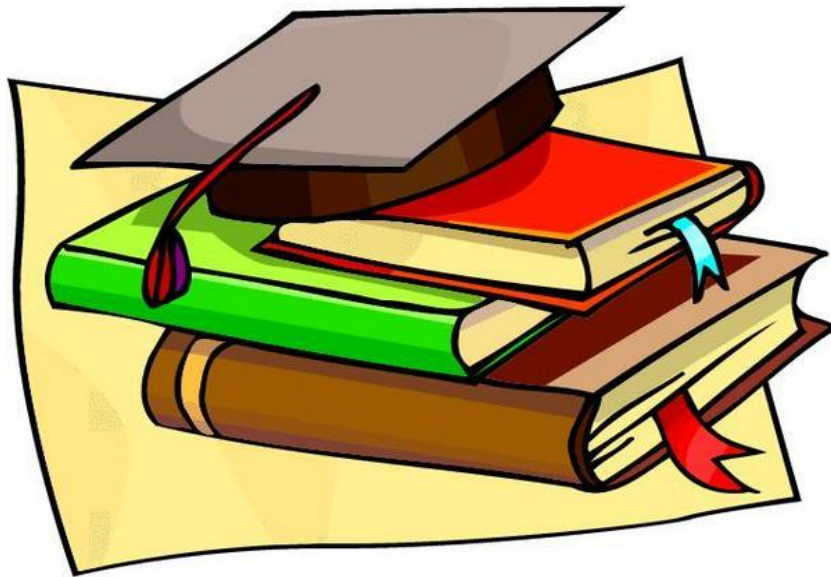


*SPRING 2017*  
*Undergraduate*  
*Course Description Booklet*



*English Department*  
*University of Miami*

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

305-284-2182

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

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

IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising  
beginning MONDAY, October 31<sup>st</sup> 2016

To make an advising appointment, go to [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising). This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same website. This advising website is currently being set up and it will be available for you to use by **WEDNESDAY, October 26th**. 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 7<sup>th</sup> 2016

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

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

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The following courses offered in **Spring 2017** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 395 F, 431Q

The following courses offered in **Spring 2017** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 442 P, 456 R, 482 O

The following courses offered in **Spring 2017** satisfy the English literature major requirement for a course in literature since 1900: 380 H, 383 P, 388 Q, 396 E, 466 O, 484 G, 489 R,

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**HONORS COURSE: ENG 240 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 261 C = (AMS 301 C), ENG 380 H = (AMS 322 H), ENG 396 E = (AAS 290 E, AMS 339 E),  
ENG 482 O = (AMS 401 O), ENG 484 G = (AMS 401 G), ENG 489 R = (WGS 405 R)

**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](http://www.as.miami.edu/English/undergraduate).) **Students who declare a major in English with a Creative Writing Concentration during or after 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	<b>3 credits</b>
	ENG 390	<b>3 credits</b>

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

Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>

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

3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**

4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**

5. One more *literature* course numbered 200 or higher. **3 credits**

**Total: 30 credits**

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

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

1. Admission to the Creative Writing Concentration is based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, [www.as.miami.edu/English](http://www.as.miami.edu/English)). **Students who declare a major in English with a Creative Writing Concentration during or after 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	<b>3 credits</b>
	ENG 390	<b>3 credits</b>

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

Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>

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

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

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

**12 credits**

**Total: 30 credits**

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

### THINKING OF WRITING A SENIOR THESIS IN LITERATURE OR A SENIOR CREATIVE WRITING PROJECT?

If so, see the Director of Undergraduate Studies (or the Director of Creative Writing, if appropriate) *before the end of your junior year*. Do not sign up for independent study or for senior thesis without the approval of the faculty member who will be supervising your work.

### THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are *in addition* to the 10 courses required for the major. The first semester is 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 2017

### WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

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

Section C, MWF, 10:10-11:00

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

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 and final exam.

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

### 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., 7<sup>th</sup> Edition*

## SPRING 2017

### WORLD LITERARY MASTERPIECES I

ENG 201

Frank Stringfellow

Section R, TR 2:00-3:15

In this course we will study representative masterpieces from five of the great ages of world literature: ancient Greece, imperial Rome, China of the T'ang Dynasty, Medieval Japan, and Western Europe of the late Middle Ages and Early Modern period. Our focus will be comparative, and we will look at the treatment, East and West, of recurring themes (e.g., the journey of exile and the spiritual journey; the hero, domesticated and undomesticated; the miseries and pleasures of erotic love) and at the variations to be found in such genres as the lyric and the epic. Our readings will include, tentatively, Homer's *Odyssey*; excerpts from the world's first great novel, Murasaki Shikibu's eleventh-century *Tale of Genji*; lyrics by Sappho, Catullus, Wang Wei, and Tu Fu; and selections from Virgil's *Aeneid* and Dante's *Divine Comedy*.

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

### WORLD LITERARY MASTERPIECES II Nation, Identity and Environmental Conflict

ENG 202

Alok Amatya

Section H, MW 3:35-4:50

This course surveys world literature from the 1700s to the present while exploring the themes of national culture, minority identity and environmental conflict. We will study a variety of literary forms including the novel, the short story, the essay, poetry and the play. By reading from authors across Western Europe, South Asia, the Middle East, West Africa and Australia, we will think through how notions of cultural identity, citizenship and human rights intersect with questions about environmental safety and access to natural resources. Assignments may include two short papers (5 pages) and other short writing tasks. Students are expected to participate regularly in class discussion and post comments on Blackboard.

**Texts:** May include *Discourse on Inequality* by Jean-Jacques Rousseau, *Candide* by Voltaire, poetry by William Wordsworth and Charles Baudelaire, *An Enemy of the People* by Henrik Ibsen, essays by Fatma Aliye, *Nostramo* by Joseph Conrad, *Their Eyes Were Watching God* by Zora Neale Hurston, *Deep Rivers* by Jose Maria Arguedas, short stories by Ghassan Kanafani, Salman Rushdie and Mahashweta Devi, *The Bone People* by Kevin Gilbert, and *Oil on Water* by Helon Habila.

### CREATIVE WRITING

ENG 209

S. Johnson

B. Aguilar

Section D, MWF 11:15-12:05

Section F, MWF 1:25-2:15

Analysis and writing of Short stories and poems. Cannot be taken for credit only.  
May not be taken concurrently with another creative writing workshop.

## SPRING 2017

### CREATIVE WRITING

**ENG 209**

**Maureen Seaton**

**Section 4G, W 2:25-4:55**

In addition to being jump-started by a lively mix of contemporary poetry and short fiction, we'll work at building a community of writers and fostering creativity. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, and discussion of student work, this course will encourage students to produce both fiction and poetry of increasing quality and provide a solid foundation in the craft of creative writing.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

### 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.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

### CREATIVE WRITING

**ENG 209**

**Mia Leonin**

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

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

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

### CREATIVE WRITING

**ENG 209**

**Brittany Lyons**

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

Explore the world of creative writing with this choose-your-own-adventure course featuring fiction, poetry, and a third genre of your selection. We will be reading a diverse array of contemporary and established writers and crafting our own writing techniques in a supportive and creative environment, with the ultimate goal of creating a portfolio of new work.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

## SPRING 2017

### LITERARY THEMES AND TOPICS: RULERSHIP AND THE POLITICS OF RESISTANCE

ENG 210

Elizabeth Oldman

Section B, MWF 9:05-9:55

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.

**Prerequisite:** ENG 106 or equivalent.

### LITERARY THEMES AND TOPICS Los Angeles Film Noir: 1940s-1960s

ENG 210/AMS 327

Catherine Judd

Section Q, TR 12:30-1:45

In this course we will be looking at twelve classic Los Angeles Noir films and one 1960s homage to L. A. Noir—Tony Richardson's comic masterpiece *The Loved One*. New York City and Los Angeles are the two most important locales in the American Film Noir tradition of the 1940s and 1950s, closely followed by San Francisco and Chicago, and each one of these four cities imparts a very different sensibility to the films shot in these distinct locations. Chicago and New York are more entirely urban and therefore generate a powerfully claustrophobic sense of a gritty "concrete jungle" with their uniform and seemingly endless sidewalks, straight, flat streets, and towering skyscrapers (see, for example, Stanley Kubrick's 1957 *Killer's Kiss*). The two California cities are less insistently urban than their eastern counterparts as they integrate nature, suburbia, and urbanism. Los Angeles lacks San Francisco's natural grandeur nor does it contain the huge iron bridges, elevated tracks, or skyscrapers that characterize New York and Chicago. It is more diffuse, sprawling, and non-descript, and its very blandness makes it the most sinister Noir city of them all. Films include *Murder, My Sweet* 1944; *Double Indemnity* 1944; *Detour* 1945; *The Big Sleep* 1946; *The Black Angel* 1946; *White Heat* 1949; *Criss Cross* 1949; *Sunset Boulevard* 1950; *The Breaking Point* 1950; *The Prowler* 1951; *Kiss Me Deadly* 1955; *Touch of Evil* 1958; *The Loved One* 1964.

I look forward to our cinematic journey through the dark streets, hills, and nightclubs of the "City of Lost Angels."

**Requirements:** midterm, final, and two 5-7 page papers

## SPRING 2017

### ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section D, MWF 11:15-12:05

Section F, MWF 1:25-2:15

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

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

**Prerequisite:** ENG 106 or equivalent.

### 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

Robert Casillo

Section O, TR 9:30-10:45

The course will cover major British writers from the Romantic to the Modern Period, including William Wordsworth, Samuel Taylor Coleridge, John Keats, Alfred Tennyson, Robert Browning, and Joseph Conrad. Emphasis will be placed upon the close reading of literary works as well as upon their historical, intellectual, social, cultural, and political contexts. The format of the class will combine lecture and discussion.

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

## SPRING 2017

### AMERICAN LITERATURE I

ENG 213

Diana I. Dabek

Section S, TR 3:30-4:45

This course is a survey in American literature from the colonial era through 1865. The goal, then, is to introduce you to a variety of different writers—such as Benjamin Franklin, Charles Brockden Brown, Nathaniel Hawthorne, and Harriet Beecher Stowe—and help you develop a sense of how literature and culture changed throughout this period. We will also explore a variety of literary genres, from sermons and autobiographies to short stories, poems, and novels. You will have the opportunity to develop your thoughts about the literature in several short writing assignments, a pair of essays, and a final examination.

**Texts:** Giles Gunn, ed., *Early American Writing*; Nathaniel Hawthorne, *The Blithedale Romance*; Charles Brockden Brown, *Wieland: or, The Transformation: An American Tale*; Harriet Beecher Stowe, *Uncle Tom's Cabin*

### AMERICAN LITERATURE II American Literature 1865 -Present

ENG 214

Joel Nickels

Section D, MWF 11:15-12:05

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.

### 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-19<sup>th</sup> C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems "work" on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Chesnut, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, and Wolff.

**Requirement:** Three take-home essays, equally weighted.

## SPRING 2017

### BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Section H, MW 3:35-4:50  
Section O, TR 9:30-10:45

If you are enrolling in ENG 219 in order to fulfill a requirement for the Creative Writing minor, you should choose ENG 219 H (Prof. Gautier) if you prefer to concentrate on fiction. You should choose ENG 219 O (Prof. Leonin) if you prefer to concentrate on poetry. When you go on to take ENG 391 in a later semester, you should enroll in the fiction section of ENG 391 if you take a fiction section of ENG 219; similarly, you should enroll in the poetry section of ENG 391 if you take a poetry section of ENG 219.

**For a description of ENG 219 H, see ENG 290 H.**

**For a description of ENG 219 O see ENG 292 O.**

**Prerequisite:** ENG 209 or permission of the instructor. May not be taken concurrently with another creative writing workshop.

N.B. Students who enrolled in UM before Fall 2016 may follow either the new requirements or the old requirements for the Creative Writing minor. See pp. 5-6 of this booklet.

### LITERATURE AND MEDICINE

ENG 240

Tassie Gwilliam

Sections P1/ 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 a graphic memoir. 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.

**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 will write an 8-9 page paper involving research.

**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*; 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



## SPRING 2017

### LITERATURE AND LAW

ENG 242

Frank Stringfellow

Section Q, TR 12:30-1:45

The oldest drama in Western literature—Aeschylus’s trilogy *The Oresteia*—ends with a trial scene, and the subject of law has continued to attract writers since that time. Not only are legal struggles and contests inherently dramatic, but they also give authors the chance to explore one of the great human themes: the question of justice and injustice. In this class, we will study works from ancient Greece to the present that focus on law, legal systems, the failures of justice, and (rarely) its triumphs. We will also consider other intersections between literature and law, such as efforts to censor literary works on political or moral grounds. In addition to the last part of Aeschylus’s trilogy, other works to be studied include: Sophocles, *Antigone*; Plato, *The Apology of Socrates*; Shakespeare, *The Merchant of Venice* (the famous verdict in this play was recently “appealed” to a panel that included Supreme Court justice Ruth Bader Ginsburg); Balzac, *Colonel Chabert*, a story about the legal implications of coming back from the dead; Melville, *Billy Budd*; Kafka, *The Trial*, a novel whose protagonist is caught up in a mysterious legal system that will not reveal the charges against him; the experimental film *Howl*, which deals with a notorious 1957 obscenity trial; and Blank and Jensen’s documentary play *The Exonerated*, about six people released from death row after having been wrongly convicted of murder.

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

### LITERATURE OF THE AMERICAS

ENG 261

Tim Watson

Section C, MWF 10:10-11:00

**McNULTY:** I gotta ask you: if every time Snot Boogie would grab the money and run away, why’d you even let him in the game?

**SNOT BOOGIE’S FRIEND:** What?

**McNULTY:** If Snot Boogie stole the money, why’d you let him play?

**SNOT BOOGIE’S FRIEND:** Got to. It’s America, man.

*The Wire*, season 1, episode 1 (2002)

[https://www.youtube.com/watch?v=LYgKmOJT\\_gM](https://www.youtube.com/watch?v=LYgKmOJT_gM)

How can we find out and try to understand the unwritten rules that underlie customs and ways of living in the many places called “America”? There are the legal documents, the bureaucratic reports, the written regulations, and then there are the other ways of organizing and structuring everyday life. In the indelible words of vigilante philosopher Omar Little, “The game is out there, and it’s either play, or be played.” This class will investigate the idea that literature, film, and television are powerful ways to understand the unwritten rules of everyday life in the Americas: how we play, how we’re played. We will be looking at the big issues—slavery and freedom, crime and punishment, gender and sexuality—but we will be looking at them through lenses that will always take us back to individual and local lives and examples. Texts will come from across the Americas, from the sixteenth century to the present. The class will be discussion-based, with opportunities for you to think, talk, write, and present your ideas in an intensive but supportive classroom setting. Instructor provides extensive feedback on written work and opportunities for revision, so this class is for you if you want to continue working on your writing.

**Requirements:** Regular attendance and class participation; one in-class presentation; three papers of 1500-2000 words each.

**Texts:** (tentative and authors include) Toni Morrison, *A Mercy*; *The Relation of Alvar Núñez Cabeza de Vaca*; Edwidge Danticat, *The Dew Breaker*; William Faulkner, “A Rose for Emily”; Willa Cather, *The Professor’s House*; Ana Menéndez, *In Cuba I Was a German Shepherd*; Gabriel García Márquez, “The Autumn of the Patriarch”; *The Wire*, selected episodes; George Roy Hill, dir., *The Sting*

## SPRING 2017

### BEGINNING FICTION WORKSHOP

**ENG 290/219 (combined course)**  
**Amina Gautier**

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

This is an undergraduate creative writing workshop intended to expose students to the craft of fiction via studying the elements of fiction, writing short story drafts, and participating in the fiction workshop. The focus of this class is the individual's development as a writer within a community of developing writers. In the beginning fiction workshop, students will learn to build stories one craft technique at a time through completion of various exercises, prompts, drafts and revisions. Students will read the published works of established writers, present their own original short stories, and critique the work of their peers.

**Prerequisite:** This class is open to students who have taken ENG 209 OR who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another creative writing workshop.

### BEGINNING/INTERMEDIATE POETRY WORKSHOP

**ENG 292/219 (combined course)**  
**Mia Leonin**

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

In ENG 292/219, 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*

## SPRING 2017

### ANIMALS AND HUMANS IN LITERATURE, PHILOSOPHY, AND ART

ENG 378

Frank Palmeri

Section 1G Monday 2:25-4:55

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, including experimentation on animals and use of animals as food. We will also consider the implications of visual representations of animals in Paleolithic cave drawings, early modern paintings of dead game, and modernist art. During the semester, occasional classes will be co-taught by faculty in the departments of Philosophy, Art History, Biology, and Anthropology.

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

**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); Rowlands, “Animals That Act for Moral Reasons” *The Animals Reader* (Berg/Oxford)

**Film:** *Cave of Lost Dreams* (dir. Herzog)

**\*This course is open only to students in the Foote Fellows Program.**

### CONTEMPORARY LITERATURE

“What is Contemporary about Contemporary Literature?”

ENG 380H/AMS 322H

Lindsay Thomas

Section H, MW 3:35-4:50

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

What does it mean to be contemporary? Does the contemporary refer only to the present, or does it also have a history and a future? Does it describe a specific temporal period (post-2000? post-1989? post-WWII?), or an attitude about time (being decidedly “of one’s moment”)? And why, in this contemporary moment, are we so captivated by these questions about the very nature of “our contemporary moment” itself? We will explore these questions and more in this course by reading some of the best works of contemporary US literature published in the past 10 years. Although all of these works are very contemporary, they also all take place in different times or are about the experience of different times, forcing us to confront what we mean by the word “contemporary,” and why we mean it. We will read genres as varied as historical fiction, science fiction, speculative fiction, and “experimental” fiction; we will discuss issues as varied as time travel, apocalypse, war, slavery, racism, visual art and aesthetics, and political revolution.

In addition to short pieces of literary and cultural criticism about contemporariness, class readings will include fiction and poetry by Cathy Park Hong, Rachel Kushner, Ben Lerner, Emily St. John Mandel, Viet Thanh Nguyen, Colson Whitehead, and Charles Yu. Assignments will include one short literary analysis; a review of a contemporary work of literature; one paper; and a final exam.

Must be taken as ENG 380 for English credit.

**SPRING 2017**

**LITERATURE OF SCIENCE FICTION**

**ENG 383**

**Patrick A. McCarthy**

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

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

This survey of science fiction emphasizes influential or innovative novels that respond to a crucial question: what does it mean to be human? We will consider the works from a variety of angles, paying attention, among other things, to their literary, social, political, and broadly imaginative qualities.

**Requirements:** midterm and final exams and two critical papers (6-8 pages apiece).

**Texts:** H.G. Wells, *The Time Machine* (1895) and *The War of the Worlds* (1898); Yevgeny Zamyatin, *We* (1924); Olaf Stapledon, *Last and First Men* (1930); Ray Bradbury, *The Martian Chronicles* (1950); Robert A. Heinlein, *The Puppet Masters* (1951); Arthur C. Clarke, *Childhood's End* (1953); Jack Finney, *Invasion of the Body Snatchers* (1955); Stanislaw Lem, *Solaris* (1961); Pierre Boulle, *Planet of the Apes* (1963); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968); Ursula K. LeGuin, *The Left Hand of Darkness* (1969); Octavia Butler, *Dawn* (1987).

**CARIBBEAN POPULAR CULTURE**

**ENG 388/AAS 290/LAS 350**

**Patricia Saunders**

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

**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:** *A Small Place*, *An Eye for the Tropics*, *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.

## SPRING 2017

### INTERMEDIATE FICTION WORKSHOP

ENG 390/391 (combined course)

Martha Otis

Section J, MW 5-6:15

This course builds on narrative skills developed at the 200-level, with more time devoted to workshop, and longer writing assignments. We will pay special attention to character, point of view, ways to work story into plot, and ways to break plot down into scenes. Roll up your sleeves, we're here to write!

**Prerequisite:** ENG 290/219

### INTERMEDIATE FICTION WORKSHOP

ENG 390/391 (combined course)

Chantel Acevedo

Section P, TR 11:00-12:15

Beyond the Short Story: Using Point of View, Structure, and Collaborative Writing to Improve our Craft

In this course, students will be reading fiction with an eye towards developing the craft lessons learned at the 200-level, and focusing specifically on how point of view, perspective, and story structure affect our writing. To that end, we will be studying the structure and point of view of four novellas, *Chronicle of a Death Foretold*, *The Shawl*, *The Prime of Miss Jean Brodie*, and *We Have Always Lived in the Castle*. Students will be writing their own short novellas, dividing the work into two 20-25 page sections which will be workshopped in class. In addition, students will work collaboratively to write a class novella, which will be posted online.

### INTERMEDIATE CROSS-GENRE WORKSHOP

ENG 391/392 (combined course)

Mia Leonin

Section S, TR 3:30-4:45

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

**Prerequisite:** ENG 219

## SPRING 2017

### **SPECIAL TOPICS: Early Modern English Drama**

**ENG 395  
Robert Healy**

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

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

Late sixteenth and early seventeenth century London witnessed an emergence of drama unseen in the Western world since the rise of Greek tragedy in Athens approximately two millennia earlier. Perhaps inevitably, the one name invariably linked with early modern English drama is William Shakespeare. Nonetheless, despite his iconic status, Shakespeare was not the first or only dramatist responsible for this cultural phenomenon. During the reigns of Elizabeth I, 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, 1500-1750 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*

### **SPECIAL TOPICS: Housing in the Black Literary Imagination**

**ENG 396/AAS 290/AMS/ 339  
Donette Francis**

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

*How (does) a dispossessed people, a disenfranchised people, a people without orthodox power, view the cities it inhabits but does not have claim to? --Toni Morrison*

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

Where one lives determines quality of life conditions such as schools, employment, services and food, hence homeownership has been a defining feature of the American Dream. Given the legacy of slavery, the politics of homeownership has been central to imaginings of Black freedom in the Americas. This course examines classic African American & Caribbean narratives that address issues of Black housing (sharecropping, farming, urban tenements and suburban houses) for what they suggest about Black mobility or immobility, security and surveillance, and the perils and promise of the quest for home. Key themes: vulnerable cities, racial segregation, redlining, subprime lending, gentrification, and the black middle-class. While the classic black housing narratives

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are set in New York, Chicago and Pittsburgh, this semester we will use the city of Miami as our lab to think about how course themes materialize in the neighborhoods of Coconut Grove, Overtown and Liberty City. In addition to weekly assigned readings and unannounced quizzes, students will do debate presentation, follow stories of one Miami neighborhood for sight and sight project, write midterm and final essays. In addition to popular cultural representations,

**Texts may include:** Lorraine Hansberry, *A Raisin in the Sun* (Chicago 1961); Tarell McCraney, *Head of Passes* (Southern Louisiana 2016); August Wilson, *Fences* 1983 (Pittsburgh film 2016); Paule Marshall, *Brown Girl Brownstones* (Brooklyn 1959); Colin Channer, “Black Boy, Brown Girl, Brownstone” (Brooklyn 1996); Orlando Patterson, *Children of Sisyphus* (Kingston, Jamaica 1964); Ann Petry, *The Street* (Harlem 1946); Jacob Lawrence, Migration Series 1941(visual art mapping migration from South to the North); Erica Ellis, *Good Fences* (1999) film version; Moses Shumow, Documentary Film on Liberty City WLRN, *Miami Stories* and *Youth Radio* (selections)

### ADVANCED FICTION WORKSHOP

ENG 404 A. Ansay

Section P, TR 11:00-12:15

This is a hybrid course for advanced writers of literary fiction who are passionate about their craft. While the majority of our courses will take place in a traditional classroom setting, there will also be times when we meet live online, and others still when everyone will be working through a sequence of interactive online assignments. What better way to explore, in depth, the fictions of Teju Cole, Jennifer Egan and others who are actively reshaping contemporary narrative through the use of technology and social media? We'll also be reading published page fiction by a variety of writers in a wide range of styles. Of course, our primary focus will be on student-generated writing, with an emphasis on creating worlds that reflect the full, nuanced complexity of the real worlds in which we live. Students will have at least one full-class workshop (perhaps two, depending on class size,) with frequent opportunities for small-group peer review. All work submitted for this class must be new and original writing. This means no revisions of earlier stories for other classes! Each workshop member will generate a 25-30 page final portfolio, a video presentation on a full-length story collection or novel by an author we've studied in class, and a self-evaluation.

**Prerequisites:** Intermediate Fiction Workshop

**Texts:** One short collection or novel (choices TBA) that you have chosen for your presentation. All other course readings will be available online. No heavy textbook!

**Required Technologies/Apps:** Flowstate, GoogleDrive, Mindmap, Remind, Twitter, and dear old Balckboard.

### ADVANCED POETRY WORKSHOP

ENG 406

Jaswinder Bolina

Section T, TR 5:00-6:15

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

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

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### SHAKESPEARE: The Later Plays

ENG 431

Anthony Barthelemy

Section Q, TR 12:30-1:45

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

The highlight of this semester will be close study and discussion of Shakespeare's five great tragedies: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. In addition to the five great tragedies, we will read *Measure for Measure* and *The Tempest*. Each play has its own unique stylistic features, soaring poetic moments, and thematic subtleties and challenges. Starting with *Hamlet* we will examine each play looking for thematic and plot similarities and differences, poetic technical mastery, and unique human understanding. We will pay particular attention to the plays' interest in politics, culture and identity. How do these plays help us discover who we are, both as unique individuals and as humans with common goals, ambitions and fates? How did this English playwright in the first decade of the Seventeenth Century understand human psychology so completely that we are comfortable 400 years later discussing his characters within the context of 21<sup>st</sup> Century psychoanalysis? We will also take some time to attempt to understand why our contemporaries still consider these plays to be so important culturally, poetically and dramatically. To help us understand the contemporary issues we will include in our classroom discussion scenes from film adaptations of *Hamlet*, *Macbeth*, *Othello* and *The Tempest*.

**Requirements:** Class will be structured to encourage strong student participation through discussion and attention to performance details. Each student will write a critical paper of 1250 and a research paper of 1750 words. There will be a midterm and a final examination.

### POLITICAL THOUGHT AND LITERATURE IN ENGLAND, 1790-1895

ENG 442

Frank Palmeri

Section P, TR 11:00-12:15

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

This course will examine the relation between works of political philosophy and literature in England, focusing on a range of thinkers and writers—conservative, communist, radical, and liberal. Most of the (narrative) literature we read involves questions concerning the justice of the economic and political system of industrializing capitalist England. Beginning with a highwater mark of radical political satire early in the century, we will trace the eclipse of such satire in the mid-Victorian period, and will investigate the forms in which it found indirect expression—in science fiction and children's literature—before it re-emerged in the 1890s.

**Requirements:** Two papers of approximately 2500 words each; six 1-page journal entries addressing questions raised by the readings.

**Texts:** Burke, *Reflections on the Revolution in France* (sels.); Mary Robinson, *The Natural Daughter*; Byron, *Don Juan*, Cantos 1-3; Peacock, *Crotchet Castle*; Gaskell, *North and South*; Marx, *Capital* (sels.); Mill, *On Liberty* and *The Subjection of Women* (sels.); Carroll, *Alice in Wonderland*; Samuel Butler, *Erewhon*; Morris, *News from Nowhere*; and Wells, *The Time Machine*. In the course of the semester, we will also view and discuss visual political caricatures by Gillray, Cruikshank, and the contributors to *Punch* and the *Graphic*.



## SPRING 2017

### NINETEENTH-CENTURY ENGLISH NOVEL Representations of Victorian Women

ENG 456

Catherine Judd

Section R, TR 2:00-3:15

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

In this course we will look at nineteenth-century representations of Regency and Victorian women. Topics will include the "fallen woman," the "Angel in the House," working-class women, governesses, and nurses. Novels may include Jane Austen's *Persuasion*, selections from Charles Dickens's *Sketches By Boz*, Charlotte Brontë's *Jane Eyre*, Anthony Trollope's *Can You Forgive Her?*, Thomas Hardy's *Tess of the d'Urbervilles*, George Gissing's *The Nether World*.

**Requirements:** Midterm, Final, two 7-10-page papers

### JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section O, TR 9:30-10:45

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

This course will focus on three major works by James Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Throughout our readings we will pay close attention to themes, characterization, symbolism, structure, and narrative strategies in the works, as well as biographical, political, and cultural backgrounds to the fiction.

**Requirements:** two critical papers of about 7-10 pages apiece, the first on *Dubliners* and/or *Portrait* and the second on *Ulysses*, and a final exam.

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

### AMERICAN LITERATURE: 1800-1865

ENG 482/AMS 401

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 course, we will discuss these demands, such as attention to the natural environment, moral implications of the contemporary social order, and the kinds of lived experience that resist rational categorization. Requirements will include brief writing assignments, a longer (8-10 page) essay, and a final essay examination.

**Texts:** Nathaniel Hawthorne, *The Scarlet Letter*; James Fenimore Cooper, *The Last of the Mohicans*; Henry David Thoreau, *Walden*; *Classic Slave Narratives*, ed. Henry Louis Gates

In addition, a number of works will be posted on Blackboard. These will include essays by Emerson, Rebecca Harding Davis's novella "Life in the Iron Mills," excerpts from longer works by Margaret Fuller and Harriet Beecher Stowe, stories by Edgar Allan Poe and Herman Melville, and chapters from Sigmund Freud's *The Uncanny*.

## SPRING 2017

### AMERICAN LITERATURE 1915 TO 1945

ENG 484  
Joel Nickels

Section G, MWF 2:30-3:20

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

In this course we will examine novelists such as Ernest Hemingway, Jean Toomer, William Faulkner and Djuna Barnes and poets such as T. S. Eliot, Ezra Pound, Muriel Rukeyser, Langston Hughes and William Carlos Williams. We will focus on the ways these writers signaled their alienation from the socio-political realities of America in the historical period following World War I. We will also examine the visions of social redemption these authors attempted to evolve in response to the traumas of the war and its underlying causes. Crucial to our investigations will be the relationship of literary form to historical fact. Why was stylistic innovation so central to modernist writing, and how did literary “newness” relate to the accelerated pace of industrial production and social life in the early twentieth century? We will also be investigating modernism’s ideas about the human psyche and the ways in which these ideas were impacted by the mass displacements, mobilizations and conflicts of the early twentieth century.

**Texts:** Works may include: Jean Toomer, *Cane*; Ernest Hemingway, *The Sun Also Rises*; William Faulkner, *As I Lay Dying*; Djuna Barnes, *Nightwood*; and selected poems by T. S. Eliot, Ezra Pound, Muriel Rukeyser, Langston Hughes and William Carlos Williams.

### SPECIAL TOPICS:

#### Queer Sexualities: Literature & Theory

ENG 489/WGS 405  
Brenna Munro

Section R, TR 2:00-3:15

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

This class will examine a wide variety of texts in order to think about how sexuality has been represented in different historical periods, from different cultural locations, and through different literary genres and forms. We will start with the contemporary coming-out narrative of modern Western lesbian and gay identity, and then look at a series of texts that challenge us to think about desire, gender, bodies, family, and language in new ways.

## **SPRING 2017**

### **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.