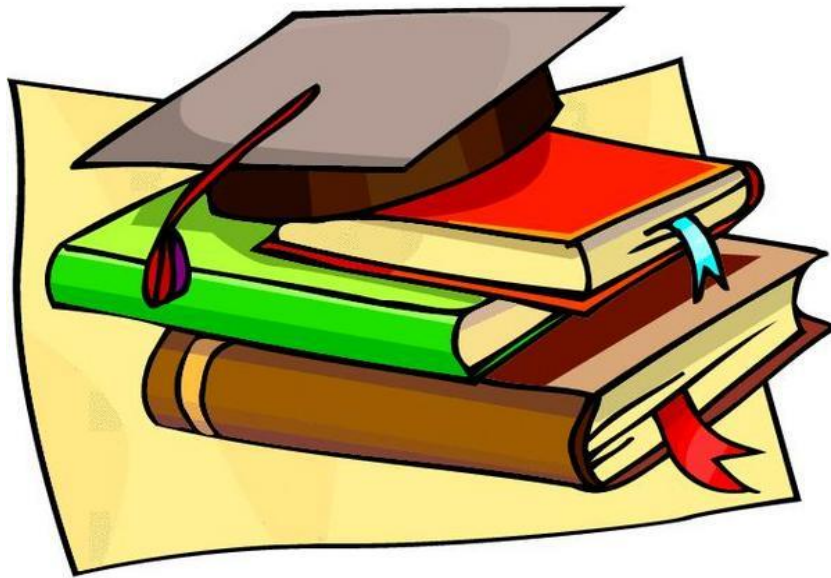


Spring 2018

Undergraduate
Course Description Booklet



English Department
University of Miami

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

305-284-2182

www.as.miami.edu/English/undergraduate

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED

IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising beginning Monday, October 30th.

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 website. This advising website is currently being set up and it will be available for you to use by **Wednesday, October 25th**. 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 6th**

ALL ENGLISH DEPARTMENT COURSES AT THE 200-LEVEL AND ABOVE (EXCEPT ENG 208) ARE DESIGNATED AS “WRITING” (“W”) COURSES.

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

The following courses offered in **Spring 2018** satisfy the English literature major requirement for a course in literature before 1700: 319 D, 312 J, 420 H, 431 P, 490 J, 495 R

The following courses offered in **Spring 2018** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 451 O, 452 R, 482 C

The following courses offered in **Spring 2018** satisfy the English literature major requirement for a course in literature since 1900: 341 E, 365 O, 380 D, 472 Q, 484 F, 495 G, 495 P

ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM: *Students must enroll in the ENG section for the course to count toward the English major or minor.*

ENG 260 Q = (AAS 290 1Q), ENG 365 O = (JUS 401 O) ENG 380 D = (AMS 322 D),

ENG 452 = (WGS 350 R1), ENG 482 C = (AMS 322 C), ENG 484 F = (AMS 322 F),

ENG 490 J = (WGS 350 J), ENG 495 G = (AMS 401 G), ENG 495 P = (AAS 490 P)

THE MAJOR IN ENGLISH

Students majoring in English must earn 30 credits in English courses (36 credits for Departmental Honors) and must meet the requirements for one of the tracks described below:

- The English Literature Major,
- The Creative Writing Concentration,
- The Concentration in British Literary History, or
- The Women’s Literature Concentration.

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

ENGLISH LITERATURE MAJOR (for students who entered UM in Fall 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**

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

Requirements for the Creative Writing Concentration are as follows:

1. **Students who declare a major in English with a Creative Writing Concentration 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**

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).

ENGLISH MINOR IN CREATIVE WRITING (*New requirements, for students who enter UM in Fall 2016 or later.* All other students may choose to follow these requirements for the Creative Writing minor, or they may follow the old requirements listed on the next page.)

Students may declare the minor in English with a Concentration in Creative Writing through their 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. Two additional creative writing courses, to be taken after ENG 209 and chosen from one of the following three tracks:
 - ENG 290, followed by ENG 390 (fiction track)
 - ENG 292, followed by ENG 392 (poetry track)
 - ENG 290 and ENG 292, taken in either order (mixed-genre track)
3. One *literature* course at the 200-level;
4. One *literature* course at the 300-level or above.

ENGLISH MINOR IN CREATIVE WRITING (*Old requirements, for students who entered UM before Fall 2016.* These students may also choose to follow the new requirements for the Creative Writing minor listed on the preceding page.)

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 in Women's and Gender Studies (WGS).

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. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in 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**
3. 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.
4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

Please see the requirements listed at the English Department Web site, www.as.miami.edu/English/undergraduate.

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

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

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is ordinarily devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for ENG 497.

THE THESIS

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

Spring 2018

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section C, MWF 10:10-11:00

Section F, MWF 1:25-2:15

Section G, MWF 2:30-3:20

Description: 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.

Information: 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., 7th Edition

WORLD LITERARY MASTERPIECES II

ENG 202

Patrick A. McCarthy

Section H, MW 3:35-4:50

This course is designed as an introduction to four important styles or movements in the Western literary tradition during the past three and a half centuries: Neoclassicism, Romanticism, Realism, and Modernism. We will look both at individual qualities of selected works and at ways in which they are characteristic of their times. Writing requirements for this course are two exams (midterm and final) and a course paper of about 5 to 7 pages.

Text: *The Norton Anthology of Western Literature*, 9th edition, volume 2

CREATIVE WRITING

ENG 209

A. Manette Ansay

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

This hybrid course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While our primary focus will be student-generated writing, we will also read and discuss published stories, poems and creative works by contemporary writers. This section of 209 is fortunate to have, as Teaching Assistants, 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 lead individual exercises and discussions, and will help to facilitate the workshop portion of this class. The final weeks of the semester will be devoted to TA-led Special Topics, which may include playwriting, screenwriting, performance poetry, book-making, literary collage, memoir, and/or other areas of study.

It is expected that students will attend all classes, *including and especially the first class*. Students who are on the class role but do not attend the first class will be penalized if they come unprepared for the following class. All assignments and readings are posted on Blackboard each week, so there is no excuse for arriving unprepared for any class.

Required Texts: All required reading can be found online. Expect roughly 150 pages of fiction and 30 pages of poetry.

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

CREATIVE WRITING

ENG 209

Mia Leonin

Section B, MWF 9:05-9:55

Section D, MWF 11:15-12:05

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 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

Camila Barbeito

Section O, TR 9:30-10:45

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”

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

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.

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

CREATIVE WRITING

ENG 209

Mario Ariza

Section S, TR 3:30-4:45

This workshop style course will serve as an introduction to writing Short Fiction and Poetry. Its aim is to create a safe, yet intellectually rigorous space where students can begin to explore the challenge and joy of literary creation. Students will learn to read for structure, scene, scansion and setting in works spanning from Ben Johnson to Octavia Butler. They will learn how to build tiny working replicas of reality from Vladimir Nabokov, and how to challenge systems of oppression and violence from Claudia Rankine.

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

**LITERARY THEMES AND TOPICS:
WAR AND THE FASHIONING OF GENDER**

ENG 210

Elizabeth Oldman

Section B, MWF 9:05-9:55

Section E, MWF 12:20-1:10

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

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

ENG 210

Elizabeth Oldman

Section C, MWF 10:10-11:00

Section F, MWF 1:25-2:15

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

ENGLISH LITERATURE I

ENG 211

Robert Healy

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.

Information: Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, 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

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.

AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section Q, TR 12:30-1:45

This course is designed to help you understand pre-Civil War U.S. literature and its relationships to cultural, social, and intellectual developments. The readings should enhance your enjoyment and comprehension of literature by improving your analytic skills. We will read fiction, non-fiction, and poetry by such writers as Anne Bradstreet, Benjamin Franklin, Ralph Waldo Emerson, Edgar Allan Poe, Rebecca Harding Davis, and Walt Whitman. Throughout the semester, we will discuss concepts arising in the literature that remain important today, such as visions of the ideal American society. 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 Scarlet Letter*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Harriet Beecher Stowe, *Uncle Tom's Cabin*, and Herman Melville, *Billy Budd, Bartleby, and Other Stories*; additional works will be available on Blackboard.

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, Chesnut, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O’Connor, and Wolff.

Requirement: Three take-home essays, equally weighted.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Section G, MWF 2:30-3:20
Section P, TR 11:00-12:15

If you are enrolling in ENG 219 in order to fulfill a requirement for the Creative Writing minor, you should choose ENG 219 P (Prof. Acevedo) if you prefer to concentrate on fiction. You should choose ENG 219 G (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 P, see ENG 290 P. For a description of ENG 219 G see ENG 292 G.

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 page 5 of this booklet.

ADVANCED PROFESSIONAL COMMUNICATION

ENG 230

Danielle Houck

Section P, TR 11:00-12:15
Section R, TR 2:00-3:15
Section S, TR 3:30-4:45

Students learn appropriate rhetorical strategies to produce all forms of professional and technical writing (e.g. employment documents, internal and external communication, formal and informal proposals), as well as professional use of social media and communication in the digital environment. Through real-world examples, the course underscores the value of clean, correct, and attractive professional writing in a variety of contexts. With an eye to their own professional development and employment, students analyze, evaluate, and synthesize information from a variety of sources and perspectives. This course emphasizes the use of technology for planning, composing, and editing documents with attention to effective design and presentation, both written and oral. By examining and evaluating ethical issues inherent to professional communication, students also act as critics and editors, developing a sense of professionalism to be continued throughout their careers.

ADVANCED WRITING FOR PEOPLE AND SOCIETY

ENG 232

Susan Leary

Section O, TR 9:30-10:45

ENG 232 provides instruction in communication and critical thought that is relevant and beneficial for specialist and non-specialist students. All disciplines maintain specific methods to qualify, classify, and structure identity and experience; however, throughout the semester, we will seek to be intellectually egalitarian, exploring different forms of truth in ways that preserve the integrity of English and the Humanities as well as the Social Sciences. *Our primary concern will be to explore the ways in which human issues and social issues overlap.* Such an approach is significant because it favors highly nuanced, personalized versions of social schemas that are often diluted in academic discourse. More than anything, this course is intended to provide opportunities for deep reflection on how people work, individually and collectively, in ways that will cultivate and enrich your experience, intellectuality, sense of meaning, and personal and social savviness throughout college and beyond.

Prerequisite: ENG 106 or ENG 107 or ENG 208

ADVANCED WRITING FOR STEM

ENG 233

Chelsea Skelley

Section E, MWF 12:20-1:10

This course demonstrates that writing is an integral part of the scientific process, and STEM students and researchers should be adept in communicating their ideas. Students will learn how to effectively and persuasively present scientific and technical knowledge to both specialist and non-specialist audiences. They will examine and practice the discourse conventions of writing used in science, technology, engineering and mathematics, and why specific genres are used to meet appropriate purposes, contexts and audiences. In this course, students will analyze and produce a variety of texts to develop a stronger understanding of the rhetorical work scientific texts perform.

Prerequisite: ENG 106 or ENG 107 or ENG 208

LITERATURE AND MEDICINE

ENG 240

Tassie Gwilliam

Section P, 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.

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

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.

LITERATURE AND LAW

ENG 242

Frank Stringfellow

Section R, TR 2:00-3:15

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.

AFRICAN AMERICAN LITERATURE

ENG 260/AAS 290 1Q (combined course)

Anthony Barthelemy

Section Q, TR 12:30-1:45

Has Black Twitter altered black America’s relationship with its literary past? Are contemporary politics relevant in analyzing literary texts written before social media gave all Americans a platform to express and publish their opinions? Are issues of racism and responses to racism different in post-Obama America than they were in pre-Obama America? This semester we will look at some classics from the African American literary canon that are still provocative and relevant today. In addition to trying to understand the impact of contemporary social media on our understanding of these works, we will explore issues such as the artistic and political responses to racism and racial oppression, gender and sexual identity, family and family life, economics and racial uplift. We will explore what impact social media have on the aesthetics of language and artistry today. Works will include Richard Wright’s *12 Million Black Voices*, Nella Larson’s *Passing*, Toni Morrison’s *The Bluest Eye*, Ernest Gaines’ *A Lesson Before Dying*, Lorraine Hansberry’s *A Raisin in the Sun*, August Wilson’s *Fences*, and selected poems of Langston Hughes and Gwendolyn Brooks.

Requirements: Each student will write 2 short papers 500 words in length and one longer research paper 1250-1750 words. There will be a midterm and final examination.

ENG 260 is combined with AAS 290. Must be taken as ENG 260 for credit in English.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Chantel Acevedo

Section P, TR 11:00-12:15

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 learn 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, and will produce a portfolio of writing samples, including drafts and revisions.

Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone, and *Making Shapely Fiction* by Jerome Stern

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 POETRY WORKSHOP

ENG 292/219 (combined course)

Mia Leonin

Section G, MWF 2:30-3:20

In 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: 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.

ADVANCED COMPOSITION: “Free” Speech in the Digital Age

ENG 306

Samantha Phillips

Section G, MWF 2:30-3:20

Across the disciplines, we have entered an age of “free” sharing of information and misinformation. What speech and actions should be allowed or limited online, on campus, in the doctor’s office, on the football field, in the global political arena? Between paid content, stolen content, wrong content, misleading content and hateful content, the truth is still out there. A critical skill for all students is to navigate and discern fact from fiction, and to produce accurate, well-written and designed material. We will broadly discuss online identity, privacy, security, fake news, cyber-bullying and cyber wars, as well as various interactions on social media. In this writing-intensive course, students will learn how to make effective, ambitious arguments and engage in rhetorical analysis. Building on the skills learned in ENG 105 and 106, this course will allow students to develop the skills necessary to articulate ideas in the world beyond the classroom. Students will also focus on a final multi-media project that reflects their individual academic interests. We will work with the Digital Media Lab to gain enough proficiency to produce blogs, short films, or magazines.

Prerequisite: ENG 106 or ENG 107

Spring 2018

THE EUROPEAN MIDDLE AGES
Reading Premodern Fantasy in *LOTR* & *GOT*

ENG 312

Thomas Goodmann

Section J, MW 5:00-6:15

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

This course may be used to fulfill the following cognates: Studies of the European Middle Ages; World Literature in Translation.

“One Ring to rule them all . . .” “When you play the game of thrones, you win or you die.”

In this course we will examine medievalism in two globally popular fantasy fictions, J. R. R. Tolkien’s *The Lord of the Rings* and George R. R. Martin’s *A Game of Thrones*, the first volume in *A Song of Ice and Fire*. Our objectives include learning about some of the premodern sources and themes that contribute to the respective “world-making” of each novel in its respective quasi-medieval setting. We’ll explore the ways in which each writer deploys such sources, as well as conceptions of fictitious “history” to lend depth to a foreground narrative and to suggest the pressure of the past on the fictive present. We’ll draw significantly and selectively on film adaptations of each, including Peter Jackson’s three films of *LOTR* and the first season (and more) of the HBO production of *GOT*. We will analyze modes of narrative and levels of style; representations of cultures and languages; ethos and ethics of power; ethnicities and races; gender and sexualities; class identities and social organization; environments and climate change, as well as technology and teratology. We will draw on excerpts from a variety of premodern sources—from *Beowulf* to Norse myth, Holinshed to Shakespeare—for comparison with the novelistic techniques of Tolkien and Martin, respectively.

We’ll read critical work on medievalism to ask, as Richard Utz has recently offered: “why do our societies continually seek to connect with their premodern roots, consciously or unconsciously? What imagined aspects of premodern culture continually attract reinvention, recreation, re-enactment and re-present-ation, and why?”

Along with conventional analytical essays, class members will present film excerpts for analysis, and will contribute short illustrated analyses to a course collection exploring aspects of the novels and film adaptations in individual and comparative terms.

You are welcome to contact me with questions and suggestions: tgoodmann@miami.edu

Required texts:

The Lord of the Rings (Mariner Books; 50 Anv edition, 2012) ISBN-13: 978-0544003415

A Game of Thrones, Volume One of *A Song of Ice and Fire*

You will need online access to film & TV adaptations of these materials (DVDs will also be available). I will provide links to or copies of selections from premodern verse and prose narrative and lyric (including *Beowulf*, *Saga of the Volsungs*, *Le Morte Darthur*, *Njal’s Saga*, *The Cattle Raid of Cooley*, Holinshed’s *Chronicles*, Shakespeare’s First Tetralogy, etc).

Please note: you may take ENG 312 more than once, as its topic changes each time it is offered.

Spring 2018

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*

LEGAL WRITING

ENG 331

Charlotte Rogers

Section O, 9:30-10:45

Section P, 11:00-12:15

What do Chief Justice John G. Roberts, Jr., Justices Antonio Scalia and Ruth Bader Ginsburg, Attorney Gerry Spence and other lawyers, Editor and Entrepreneur Bryan A. Garner, law students, and English 331 students share in common? Each can--and does—write and win arguments. In English 331, Legal Writing, students critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in "moving" the audience, and apply principles they discover. Sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, role playing, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, students then apply skills to develop their writing and reading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

Prerequisite: ENG 106 or ENG 107

MODERN BRITISH AND AMERICAN POETRY

ENG 341

Patrick A. McCarthy

Section E, MWF 12:20-1:10

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

This course is an introduction to representative voices in twentieth-century poetry, ranging from major modernist poets (Yeats, Frost, Stevens, Pound, Eliot) to more recent figures. Class time will be devoted primarily to reading and analysis of the poems themselves; information on backgrounds and contexts for the poems will be introduced as needed.

Writing assignments: a journal of your responses to the assigned poems; two papers (roughly 5-7 pages apiece), each focusing on the analysis of a single poem or of two related poems; open-book final examination.

Text: *The Norton Anthology of Modern and Contemporary Poetry*, ed. Jahan Ramazani et al., 3rd edition (2 volumes, shrinkwrapped; ISBN 0-393-97978-4)

LITERATURE OF THE HOLOCAUST

ENG 365/JUS 401 (combined course)

Joseph Alkana

Section O, TR 9:30-10:45

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

The destruction of European Jewry has generated a substantial body of literature, including survivor accounts, novels, poetry, and theological and philosophical inquiries. In this course, we first will review the history of the Holocaust; then we will read a range of works and discuss them in terms of questions associated with the memorialization of victims. We also will examine non-literary responses to the Holocaust: excerpts will be shown from the films *The Last of the Unjust*, *Shoah*, and *The Quarrel*, and we will listen to 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.

Information: You will be asked to write short essays in addition to midterm and final essay examinations.

Texts: Elie Wiesel, *Night*; Gerda Weissmann Klein, *All But My Life*; Marceline Loridan-Ivens, *But You Did Not Come Back*; Aharon Appelfeld, *Tzili*; Cynthia Ozick, *The Shawl*; Art Spiegelman, *Maus* (I & II); in addition, short works by Primo Levi, Edith Pearlman, Ida Fink, Chaim Grade, and others will be available on Blackboard.

ENG 365 is combined with JUS 401. Must be taken as ENG 365 for credit in English.

ANIMALS AND HUMANS IN LITERATURE AND PHILOSOPHY

ENG 378

Frank Palmeri

Section 47, M 3:15-5:45

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.

Readings: 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)
Carter, *The Bloody Chamber and Other Stories* (Penguin)
Kawakami, "Treading on a Snake"
The Animals Reader (Berg/Oxford)

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

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

CONTEMPORARY LITERATURE
What is Contemporary about Contemporary Literature?

ENG 380/AMS 322 (combined course)
Lindsay Thomas

Section D, MWF 11:15-12:05

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.

Texts (tentative): Charles Yu’s *How to Live Safely in a Science Fictional Universe*; Colson Whitehead’s *The Underground Railroad*; Ben Lerner’s *10:04*; Rachel Kushner’s *The Flamethrowers*; short stories by Patricia Engel and Edwidge Danticat; poetry by Cathy Park Hong, Eileen Myles, and Fred Moten; and essays and criticism by Giorgio Agamben, Walter Benjamin, David Foster Wallace, and others.

ENG 380 is combined with AMS 322. Must be taken as ENG 380 for credit in English.

INTERMEDIATE FICTION WORKSHOP

ENG 390/391
Amina Gautier (combined course)

Section H, MW 3:35-4:50
Section 4K, W 6:25-8:55

This workshop will look at the construction of effective contemporary 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. Students are expected to generate 20-30 pages of new writing and to complete one revision of a full-length story. In addition, each student may be expected to discuss writing from a reflective and critical perspective in the form of an annotated bibliography, close reading, essay, presentation, response paper, review, or some other form determined by the instructor. Topics may include an element of craft (i.e., balancing story with flashback), a narrative strategy (such as the unreliable narrator) or an exploration of a particular writer, group of writers, or writing school. This course meets requirements for creative writing majors and minors.

Prerequisite: ENG 290/219 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

INTERMEDIATE POETRY WORKSHOP

ENG 392/391 (combined course)

Maureen Seaton

Section T, TR 5:00-6:15

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

Prerequisite: ENG 292/219 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

ADVANCED SHORT STORY WORKSHOP

ENG 404

M. Evelina Galang

Section T, TR 5:00-6:15

This workshop will look at the construction of effective contemporary short stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. It is my hope that you find the material deep inside you and that you use your craft, your ability to risk and your community to develop your works. In addition to workshopping student narratives, we will ground our discussions in 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 Q, TR 12:30-1:45

Students in this Advanced Poetry Workshop will focus on writing new poems that challenge aesthetic conventions, interrogate culture, and seek to surprise readers. 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.

CHAUCER

ENG 420

Thomas Goodmann

Section H, MW 3:35-4:50

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

This course may be used to fulfill the following cognates: The British Literary Tradition; Studies of the European Middle Ages; Foundations of European Literature and Society.

The Canterbury Tales, Then & Now

Ye knowe eek that in forme of speche is chaunge
Withinne a thousand yeer . . .

--Chaucer, *Troilus & Criseyde*

In this course we will make a close study of the *Canterbury Tales*, Chaucer's best-known work, and the most widely known one from the Middle English period (1100-1500). We'll examine elements of genre and form in the tales, as well as their apparent sequencing and intertextual dialogue within the fictive tale-telling competition staged by the Host, Harry Bailly. In situating the *Tales* in a number of ways, we'll take account of Chaucer's earlier writings, and read *Chaucer's Tale*, a microbiography of a year in his life by Paul Strohm. We'll sample Middle English and European sources to understand literary contexts, drawing on the work of Christopher Cannon to comprehend Chaucer's innovations in style and language. Questions of critical interpretation will shape how we write our way to learning; we'll also devote time to reading out loud as a way to gain familiarity and pleasure with Chaucer's language and poetics. And we'll study the efforts of conventional contemporary translators, and of provocative poets such as Caroline Bergvall and Patience Agbabi for their creative engagements with the *Canterbury Tales*.

Please contact me with any questions and suggestions: tgoodmann@miami.edu. And for a taste of Agbabi's rhyming, here's her transformative response to Chaucer's *General Prologue*: <https://www.youtube.com/watch?v=-U-ozgjZfjQ>

Course work for assessment will include translation exercises and creative transformations; shared reading performances and exchanges; at least two written critical analyses submitted for exchange, assessment, and revision.

Required Texts:

Jill Mann, editor. *The Canterbury Tales* by Geoffrey Chaucer (Penguin, 2005)
ISBN-13: 978-0140422344

Patience Agbabi, *Telling Tales* (Canongate Books, 2015)
ISBN-13: 978-1782111573

Caroline Bergvall, *Meddle English: New and Selected Texts* (Nightboat Books, 2011)
ISBN-13: 978-0982264584

Paul Strohm, *Chaucer's Tale: 1386 and the Road to Canterbury* (Penguin, 2015)
ISBN-13: 978-0143127833

SHAKESPEARE: THE LATER PLAYS

ENG 431

Anthony Barthelemy

Section P, TR 11:00-12:15

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

In June, 2017, Shakespeare's *Julius Caesar* burst into the headlines. Some people were outraged by a new production of the play; others discussed the continuing relevance of the plays of this long-dead Englishman. We will take a look at six of his most important plays this semester and try to understand why his works still command the stage and the headlines so many centuries later. The highlight of this semester will be close study and discussion of what critics call Shakespeare's four great tragedies: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. In addition to the four great tragedies, we will read *Antony and Cleopatra* 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 and look for thematic and plot similarities and differences, poetic 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 21st 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.

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section O, TR 9:30-10:45

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

This course examines the second and third generations of British Romantic writers including Jane Austen, Mary Shelley, Keats, Percy Shelley, Byron, Letitia Elizabeth Landon, and a selection of other women poets whose recent reintroduction to the field has challenged the parameters of the literary era as it was previously defined by its three canonical writers. We will explore the spectrum of perspectives on the genres of poetry, drama, and fiction and, situating these works in their historical context, examine the role gender plays in representations of patriarchy, abolition, political dissent, and colonialism. A working knowledge of the literature of the earlier generation (particularly William Wordsworth, Mary Wollstonecraft and S.T. Coleridge) will be helpful.*

Requirements: class participation including oral presentations, three papers, midterm and final exam.

Required 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).

Spring 2018

JANE AUSTEN AND LITERARY CRITICISM

ENG 452/WGS 350 R1 (combined course)

Tassie Gwilliam

Section R, TR 2:00-3:15

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

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

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

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

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

ENG 452 is combined with WGS 350. Must be taken as ENG 452 for credit in English.

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section Q, TR 12:30–1:45

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

Description: Psychoanalysis can open up the study of literature in surprising and profoundly revealing ways. That is the thesis of this course, which will offer an introduction to psychoanalytic theories—especially those of Sigmund Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about infantile development, oedipal relations, or the superego, for example—help us understand individual literary works? The first part of the semester will be an overview of psychoanalytic psychology and an examination of Freud's specific treatments of literature (e.g., his famous discussions of *Oedipus Rex* and *Hamlet* in *The Interpretation of Dreams*). We will then look briefly at the ideas of Melanie Klein, one of Freud's most important successors, and their implications for the study of literature. In the second half of the course, we will attempt psychoanalytic interpretations of a few literary texts (probable selections: *King Lear*; three sonnets by Shakespeare; Kate Chopin, *The Awakening*; and Franz Kafka, "A Country Doctor"); for each work, we will read at least one example of contemporary psychoanalytic criticism. Your final course essay will allow you to examine a literary work of your choosing from a psychoanalytic point of view. No previous knowledge of Freud or psychoanalysis will be assumed or expected.

Requirements: Class attendance and participation; occasional short writing assignments, done either at home or in class; one essay of about 1500-2000 words, with a required revision; a longer final project of about 2500 words; and a final exam.

AMERICAN LITERATURE: 1800-1865
The Transatlantic Gothic

ENG 482/AMS 322 (combined course)
John Funchion

Section C, MWF 10:10-11:00

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

This course will examine U.S. literature from the early nineteenth century through the lens of the gothic genre. Understanding the elasticity and limitations of the gothic necessarily requires an understanding of its transatlantic and transnational genealogy. Given that the form first emerged in Britain and on the European continent, commentators have long maintained U.S. writers had to adapt the gothic to suit the tastes of their North American audiences. But what does “adapting” the gothic really mean? And just how exceptional was the American gothic? The first English gothic novel—Henry Walpole’s campy 1764 *The Castle of Otranto*—emerged in response to an animated 18th-century British debate about whether fiction could be morally improving if it wasn’t true to life. The gothic has come a long way since its mid-eighteenth-century origins, but what paths has it traveled? How did an emphatically British genre become an origin point for American fiction, a staple of African-American narrative form, and Hollywood’s bread and butter? In this course, we’ll read gothic fiction from its beginnings to its most recent incarnations, but much of our literary reading will be paired with examples of the gothic in contemporary American pop culture--television and movies--in order to think critically about why and how the gothic’s obsessions with spectrality, history, communal boundaries, gender and racial uncertainty, political dominance, and literary authority continue to resurface in different media throughout the twentieth and twenty-first centuries.

ENG 482 is combined with AMS 322. Must be taken as ENG 482 for credit in English.

AMERICAN LITERATURE: 1915 TO 1945

ENG 484/AMS 322 (combined course)
Joel Nickels

Section F, MWF 1:25-2:15

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

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

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

ENG 484 is combined with AMS 322. Must be taken as ENG 484 for credit in English.

**STUDIES IN WOMEN AND LITERATURE:
Women and Gender in Early Modern Europe**

ENG 490/WGS 350 (combined course)

Mihoko Suzuki

Section J, MW 5:00-6:15

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

This comparative and interdisciplinary course will focus on the writings by women in Italy, France, England, and Spain, examining drama, narrative fiction, autobiography, political thought, and historiography. How do the different genres of writing register their conceptions of their relationship between the sexes in the political and social order and envision the possibilities of crossing gender boundaries? In all cases we will be interested in exploring the historically specific workings of patriarchy in the different national cultures of early modern Europe. In exploring the art of self-fashioning across disciplinary boundaries, we will also consider the work of early modern women painters. Works to be discussed will include: Christine de Pizan, *Selected Writings*; Moderata Fonte, *The Worth of Women* and *Floridoro*; Marguerite de Navarre, *Heptameron*; Maria de Zayas, *Disenchantments of Love*; Margaret Cavendish, selected writings, including poetry, plays, and fiction.

Requirements for the course: weekly Blackboard postings, two papers, a midterm and a final, and active participation in class discussion.

ENG 490 is combined with WGS 350. Must be taken as ENG 490 for credit in English.

**SPECIAL TOPICS:
Print Literature After Print**

ENG 495/AMS 401 (combined course)

Lindsay Thomas

Section G, MWF 2:30-3:20

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

What happens to print literature in a digital age? A common answer to this question is that the print novel is dying: today, the narrative goes, people are reading fewer books because they are spending more time engaging with digital technologies. This course responds to this line of thinking by showing how the contemporary print novel continues to revitalize itself in light of digital technologies. The course focuses on the intersections between print and digital media, emphasizing works of literature that explicitly take on digital technologies and that ask us to refashion our understanding of their relationship to literature. We will read weird, strange, and unusual works of fiction and poetry by contemporary US authors, and we will think about what scholars and critics are saying about these works and what they can tell us about the place of print literature in today's digital world. The course will also include some hands-on experimentation with both print and digital technologies.

Texts (tentative): Mark Z. Danielewski's *House of Leaves*; Jennifer Egan's *A Visit from the Goon Squad*; Salvador Plascencia's *The People of Paper*; Gretchen Henderson's *Galerie de Difformité*; Shaun Tan's *The Arrival*; poetry by Claudia Rankine, M. NourbeSe Philip, and Anne Carson; and essays by contemporary critics and academics.

ENG 495 is combined with AMS 401. Must be taken as ENG 495 for credit in English.

SPECIAL TOPICS:

Caribbean-American Literature and Film

ENG 495/AAS 490 (combined course)

Patricia Saunders

Section P, TR 11:00-12:15

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

Given the increasing focus and debate on immigration and its impacts on America, the need to understand the integral nature of immigrant communities and contributions to what we now understand and refer to as American culture is more important now than it ever has been. This course will explore immigrant narratives from the Caribbean region with particular focus on the waves of immigration during key historical watershed moments: World War II, the Civil Rights and post-independence movements in the U.S. and in the Caribbean region.

Films will include: *Haitian Corner*, *How Stella Got her Groove Back*, *How the Garcia Girls Spent Their Summer* and *On the Verge of a Fever*.

Novels will include: *Brown Girl, Brownstone*; *Dining with the Dictator*; *Louisiana*; and *Beyond the Limbo Silence*.

ENG 495 is combined with AAS 490. Must be taken as ENG 495 for credit in English.

SPECIAL TOPICS:

Topics in the Renaissance: “Renaissance Poetry: Ink, Paper, Print”

ENG 495

Jessica Rosenberg

Section R, TR 2:00-3:15

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

English poets during the Renaissance wrote poems for a wide variety of reasons, whether to give pleasure, to educate, to seduce, or to self-promote, and in a number of ways: out loud, with ink or pencil, in letters, and in printed books. English readers, in turn, encountered poems in a variety of settings: handwritten or printed on single sheets, bound in miscellanies, inserted into prose narratives, engraved on walls or on furniture. This course introduces students to the poetry of this formative period in English literature through a consideration of *how* and *why* Renaissance poets approached their craft. Our immersion in the poetic culture of 16th and 17th century England will take us down a number of paths: the circulation of love poetry among friends and strangers, the wild popularity of the sonnet, the role of poetry in everyday life, and even the possibility of poetry written by animals. Throughout, we'll look closely at the material forms of poetic production, and the class will draw regularly on the resources of both Richter Library Special Collections and local Miami artists as we consider the kinds of physical invention and mental labor that go into the making of a poem. At the end of the semester, students will draw on the knowledge they have gained and on their literary insight to create their own poetic miscellanies.

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.