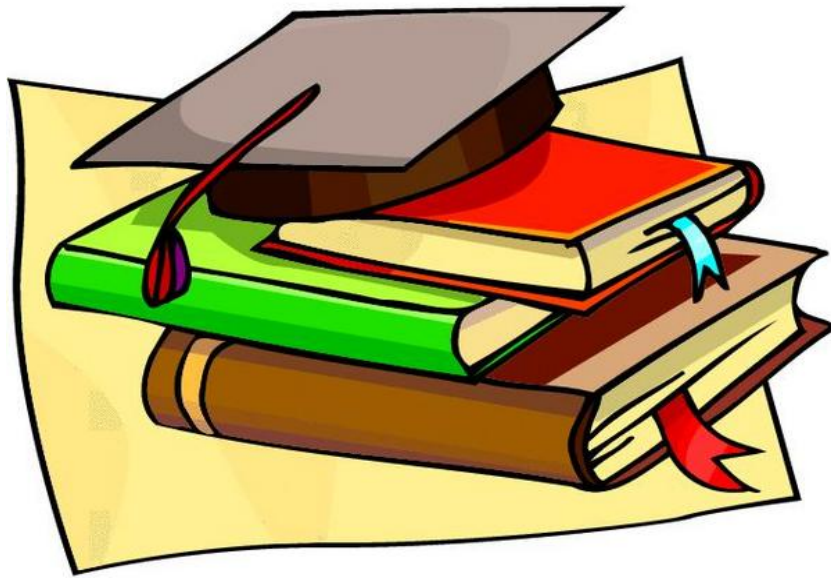


Summer & Fall 2007

Undergraduate
Course Description Booklet



English Department
University of Miami

If you have any questions, please visit the English department located in the Ashe building, Room 321.

305-284-2182

www.as.miami.edu/english/

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED

IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

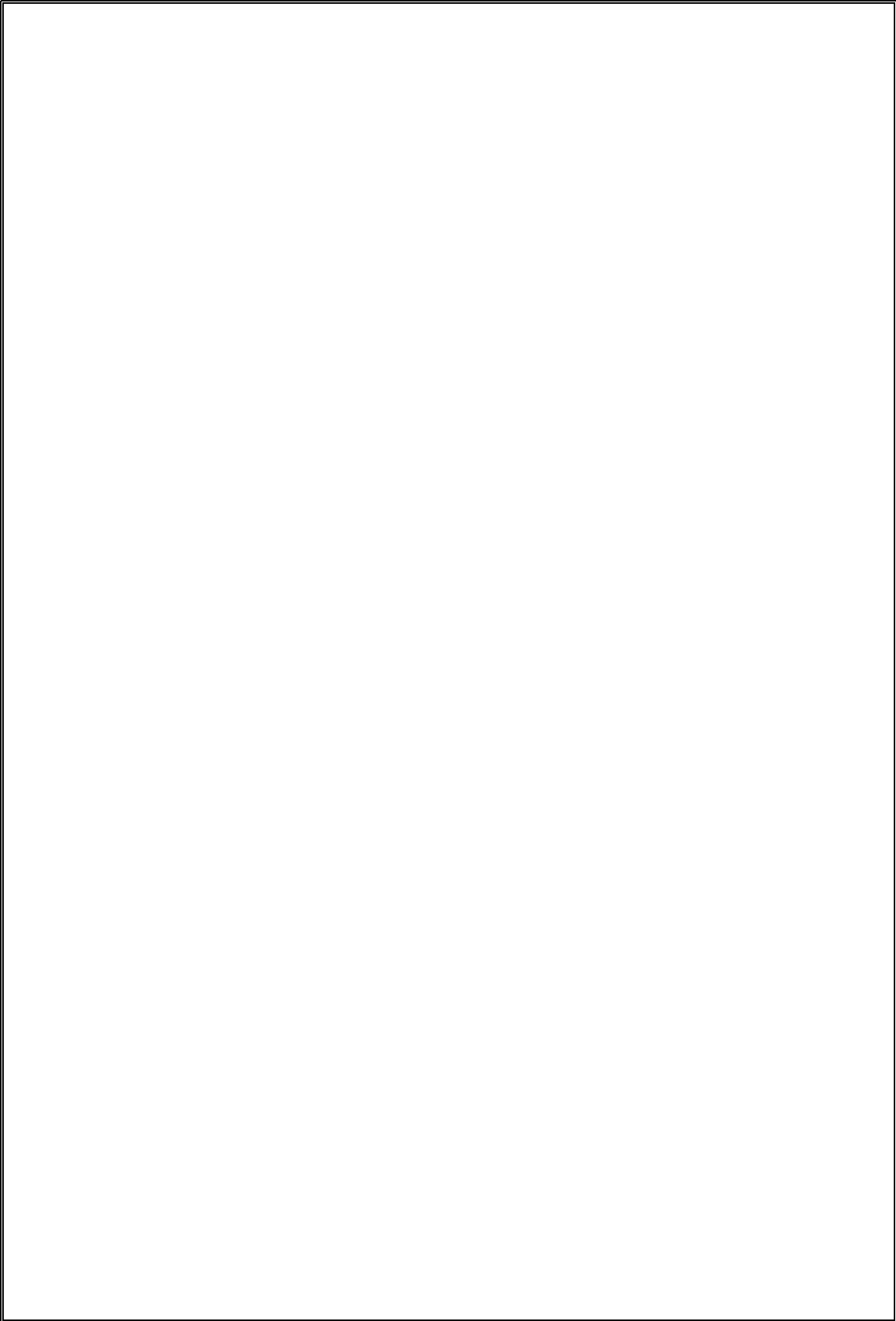
English Department faculty will be available for advising:
Wednesday, March 28th – Friday, April 13th

Advising appointment sheets will be posted on advisors' doors (301-317 and 401-425 in the Ashe Building) by Monday, Oct. 23rd. To make an appointment, sign your name on a posted appointment sheet with any advisor you wish. Your Academic Curriculum Evaluation (ACE) Report and a Course Request Form will be given to the advisor before your appointment.

If you are a freshman or a new transfer student and receive a letter about advising from your school or college, please follow the instructions in that letter in order to make your advising appointment.

REGISTRATION BEGINS:

Monday, April 9th, 2007



All English Department courses at the 200-level and above are designated as "Writing" ("W") courses. If you complete a major or minor in English, you automatically fulfill your writing requirement.

Are you thinking about writing a senior thesis in English? 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.

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

The following courses offered in Summer & Fall 2007 satisfy the English literature major requirement for a course in literature before 1700:

Summer I: 495 B, Fall: 319 C, 384 D, 430 GH, 420 P.

The following courses offered in Summer & Fall 2007 satisfy the English literature major requirement for a course in literature between 1700 and 1900:

Summer I: 340 E, Fall: 373 C, 450 C, 486 O, 360 P.

The following courses offered in Summer & Fall 2007 satisfy the English literature major requirement for a course in 20th-century literature:

Summer II: 465 S, Fall: 488 O, 375 O, 484 R, 485 P, 495 Q, 361 Q, 490 R.

Honors courses:

Fall: 211 D, 373 C, 202 G2

Cross-listings:

Majors earn equivalent credit in these courses

AFRICAN AMERICAN STUDIES: 260 O, 360 P, 361 Q

AMERICAN STUDIES: all sections of 213 and 214, 483 N, 484 R

CLASSICS: Summer I: 495 B, 311 D

JUDAIC STUDIES: 384 D, 205 R

WOMEN'S & GENDER STUDIES: 373 C, 490 R, 395 R, 215 S

Co-Listings:

For credit in the major, students must enroll via English

AMERICAN STUDIES: 485 P

The English Minor:

The student minoring in English 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 student must take at least one 400-level *literature* course and is strongly advised to take at least one of the two-semester sequences: World Literature (ENG 201-202), English Literature (ENG 211-212), or American Literature (ENG 213-214).

THE MAJOR IN ENGLISH

Students majoring in English must meet the requirements for one of the four tracks described below: English literature, creative writing, the women's literature concentration or concentration in British literary history. Credits earned for courses in freshman composition (ENG 105 through 107) 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

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261.
2. Five 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, two courses in literature between 1700 and 1900, and one course in 20th-century literature.
3. Three more English courses numbered 200 or above.

CREATIVE WRITING CONCENTRATION

1. ENG 209.
2. Choose one of the following workshop tracks:
 - Fiction: 1. ENG 290
 - 2. Two fiction workshops at the 400-level: ENG 404 and/or ENG 405 (either may be repeated). ENG 408 may be substituted for one 400-level fiction workshop.
 - Poetry: 1. ENG 292
 - 2. Two poetry workshops at the 400-level: ENG 406 and/or ENG 407 (either may be repeated). ENG 408 may be substituted for one 400-level poetry workshop.
3. Two of the following: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261.
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.

WOMEN'S LITERATURE CONCENTRATION

Students considering this concentration may want to take a special Women's & Gender Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. English 215 and two of the following: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261.
2. Five 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, two courses in literature between 1700 and 1900, and one course in 20th-century literature.
3. Two more English courses numbered 200 or above.
4. Three of the courses in 2 and 3, above, must be chosen from the following: English 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than 215) cross-listed with Women's & Gender Studies.

CONCENTRATION IN BRITISH LITERARY HISTORY

1. English 211 and 212.
2. Eight courses numbered 300 or higher with at least four at the 400-level:
 - One course on Shakespeare.
 - One course on history of criticism or literary theory.
 - Two additional courses in British literature (or a combination of British and other literatures) before 1700.
 - Two additional courses in British literature (or a combination of British and other literatures) between 1700-1900.
 - Two electives.
3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with departmental advisor.

For information on Departmental Honors in literature, creative writing, and women's literature, please refer to pages 104-105 in the 2005-2006 Undergraduate Studies Bulletin.

<http://www.ir.miami.edu/umbulletin/index.html>

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

Students may achieve honors at the University of Miami in a number of ways; see the University of Miami Bulletin (on-line) for a full discussion of honors. Guidelines follow for the honors thesis in literature, and for achieving departmental honors in literature and creative writing. 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 either departmental honors or university honors. Please note for university honors an application must also be submitted to the Honors Program Office one semester before graduation. Students writing honors theses register for English 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic which interests you. If you are interested in an author, you should familiarize yourself with that author's life and work. You might start by consulting some very general reference books (e.g., The Oxford Companion to English Literature, The Oxford Companion to American Literature, The Dictionary of Literary Biography). If you are thinking about a topic (e.g., African-American Autobiography, Women Novelists in the Suffrage Movement), you should do a subject search and key word search on "Ibis" to get some sense of what exists on your topic.

When you have completed this initial research, you should compile a preliminary reading list of primary and secondary sources and then speak to a professor about your project. Present your reading list to the professor. Invite him/her to suggest revisions in your reading list. Explain how and why you compiled this list and how the list reflects your interest and research, and ask the professor to serve as your thesis director. If the professor agrees to direct the 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 English 497.

THE THESIS

In the second semester of your senior year, you register for English 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 at least 35 pages and should contain the appropriate scholarly apparatus (students interested in a Creative Writing thesis should see Professor Seaton; see also page 32 of this booklet); 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; d) students hoping to graduate magna or summa cum laude must also meet the requirements and specifications of the university Honors Program in order to graduate higher than cum laude (copies of their specifications are available from the Honors Program).

DEPARTMENTAL HONORS IN LITERATURE

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 35 double-spaced typewritten pages on a literary subject and is graded by the thesis director and a second reader. The student undertaking a Senior Thesis normally registers in ENG 497, Special Topics/Independent Study, for the first semester of the project, and in ENG 498, Senior Thesis, 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. 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

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 5 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Special Topics/Independent Study, for the first semester of the project, and ENG 499, Senior Creative Writing Project, 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 project 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.

SUMMER I – 2007 (May 16th – June 22nd)

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Casillo

Section B, M-F, 10:05 – 11:30

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*

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Ethan MacAdam

Section A, M – F, 8:30 – 9:55

This course examines prose and drama from a broad spectrum of national and ethnic literatures, from the sixteenth century through the twentieth. We will concentrate on close reading of the various texts (topics will include voice, narration and form), with some attention to historical and cultural contexts. Probable authors include Voltaire, Goethe, Dostoyevsky, Beckett, Kafka, and Coetzee. Course requirements include two papers and a final exam.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211
Catherine Judd

Section D, M-F, 1:15 – 2:40

Selected readings from the Middle Ages to the late 18th century. Satisfies writing requirement.

Prerequisite: ENG 106 or equivalent.

SUMMER I – 2007 (May 16th – June 22nd)

ENGLISH LITERATURE II

ENG 212
Ronald Newman

Section C, M-F, 11:40 – 1:05

This course surveys English and Irish literature from the Romantics (beginning in the last couple of decades of the 1700's) through the Victorians to the Moderns (ending just before World War II). It aims to help students heighten their enjoyment and appreciation of the texts through close critical reading and some understanding of the social and cultural history surrounding those texts.

Requirements: There will be two essay exams, with questions distributed a few days before each test. Two papers will be required as well—the second a revision and expansion of the first. Brief quizzes will cover most texts as scheduled on the reading list. Optional weekly journal entries in reaction to the texts will enlarge the weight of the highest grade earned on required exams and papers. Also optional, an extra-credit project may be weighted into the final average according to each student's contract.

Text: *The Norton Anthology of English Literature*, Vol. II., 7th ed.

Students are invited to contact Professor Newman by phone (305-284-2553) or e-mail (rnewman@miami.edu) for more details.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213
Robert Casillo

Section A, M-F, 8:30 – 9:55

This course will examine the phases of American Literature as it extends from Puritan times into the mid-nineteenth century. The poetry of such sixteenth-century writers as Anne Bradstreet and Edward Taylor will be examined, along with such important New English prose writers as William Bradford, Roger Williams, Cotton Mather and Jonathan Edwards. There will also be readings and discussions of later writings by St. Jean de Crevecoeur, Benjamin Franklin, Thomas Paine, and Thomas Jefferson. The concluding part of the course will focus on works by Washington Irving, Ralph Waldo Emerson, Henry David Thoreau, and Edgar Allan Poe, with the aim of clarifying the nature of American Romanticism and Transcendentalism. Throughout the course the emphasis will be placed on the formation of a discernible American identity on American soil, which will entail some determination of the ways in which the Americans, though founded in and closely related to their European parent civilization, diverge from European patterns grounded in feudalism, traditionalism, and various social and ecclesiastical hierarchies. In its format the class will combine both lecture and discussion.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Catherine Judd

Section B, M-F, 10:05 – 11:30

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

Prerequisite: ENG 106 or equivalent.

SUMMER I – 2007 (May 16th – June 22nd)

INTRODUCTION TO WRITING FICTION

ENG 290

Eugene Arva

Section E, M-F, 2:50 – 4:15

This introductory course to creative writing covers various aspects of writing fiction. Daily reading and writing assignments will lead to the development of the students' creative writing skills. Reading assignments will address both theoretical and practical aspects of writing, and these will move from basic to more sophisticated techniques, so that, by the end of the course, students will be able to write by making conscious use of the tricks of the trade. By investigating and relating texts by professional authors to their own work, students will acquire a distinctly original writing style. Balancing technicality with originality will constitute one of the main goals of the course. This course views writing as a process in which multiple revisions based on peer reviews play a crucial role. If the maxim, "A professional writer is an amateur who hasn't quit" is true, then this course is about learning how not to quit.

Prerequisite: ENG 209

GREECE AND ROME II

ENG 311

John Paul Russo

Section D, M-F, 1:15 – 2:40

This course satisfies the English literature major requirement for a course before 1700.

CROSS-LISTED WITH CLASSICS

The traditional date of the founding of Rome is 753 B.C.; the last Roman emperor in the West was deposed in 476 A.D. The period of Roman political and cultural rule in the West has exerted lasting fascination on subsequent epochs. What were its causes? the specific institutions that guaranteed its longevity? What lay behind its decline and fall? What did it bequeath to the Middle Ages? And to the Renaissance or "rebirth" of classical antiquity? The Romans developed from their own native strengths but also took up the challenge of Greek culture and education. They created a major literature and juridical system, and excelled in architecture, urban planning, engineering, technology, and military and political administration. Roman literary, artistic, and legal contributions are given special study. To begin with, Homer's *Odyssey* and Greek lyric poets introduce central themes of the course. After reading representative plays by Euripides, we turn to the historian Livy for the origins of Rome; the period of the kings (753-510 B.C.); the beginnings of the Republic (510 B.C.); the early Roman "constitution" known as the Twelve Tables; and the invasion by the Gauls (390 B.C.). The speeches of Cicero bring us to the end of the Republic (48-44 B.C.) and the assassination of Julius Caesar (44 B.C.). Virgil's *Aeneid* reaches back to the mythic foundations of Rome in the story of Trojan Aeneas searching for a new home for his people, and looks forward to the triumph of Empire and the pax romana under Caesar's grand-nephew Augustus (31 B.C.-17 A.D.). Catullus, Horace, Propertius exhibit a turn toward the domestic sphere and private life in their lyric poetry. Some attention will be given to the later Empire. Among the concepts to be examined in the course are selfhood and the heroic ideal, emulation (emulatio), the nature of myth and the gods, fate and freedom, natural vs. positive law, pietas (piety), disciplina (discipline), virtus (individual "character" or integrity, enabling one to stand up to adversity), gravitas, love and friendship, and death.

Papers and Examinations: a short paper (3-4 pp.) on Homer, an hour test, a longer paper (5-6 pp.) on a subject of your choice in Roman thought and literature, and a final

Texts: Homer, *The Odyssey*, trans. A. Cook (Norton)

Greek and Roman Lyric Poetry (handout sheets)

Euripides, *Ten Plays*, trans. Moses Hadas (Bantam)

Plato, *Apology* (20 pp., any edition)

Livy, *The War with Hannibal*, trans. A. De Sélincourt (Penguin)

Virgil, *The Aeneid*, trans. A. Mandelbaum (Bantam)

Cicero, *Defence Speeches*, trans. D.H.Berry (Oxford UP)

SUMMER I – 2007 (May 16th – June 22nd)

FORMS OF THE NOVEL

19th - Century Novel in England, Ireland, France, Russia, & the United States

ENG 340

Ron Newman

Section E, M-F, 2:50 – 4:15

This course satisfies the English Literature major requirement for a course between 1700 & 1900.

This course covers themes and techniques central to the development of the novel including the influence of such movements as naturalism and existentialism and the evolution of such sub-genres as the *Bildungsroman* (novel of initiation) and the *Kunsterroman* (novel about the artist).

Requirements: The course requires a critical (not research) paper, developed through individual conferences, as well as mid-term and final essay examinations. For extra credit students may also write an optional paper and/or optional weekly journal entries.

Text: *Classics of Modern Fiction*, 5th Edition, ed. by Irving Howe, Boston: Heinle & Heinle, 1993

Prerequisite: Three credits in literature.

SPECIAL TOPICS: THE EPIC TRADITION IN WESTERN LITERATURE

ENG 495

John Paul Russo

Section B, M-F, 1:-05 – 11:30

CROSS-LISTED WITH CLASSICS

The course treats the rise and development of the Western epic tradition from Homer and Virgil in the classical world, through Dante in the Middle Ages, Milton in the Renaissance, and Wordsworth and Eliot in modernity.

We focus attention on how epic poets characterize their heroes and heroines both within and against a social background; isolate them by their virtues, vices, and heroic deeds; and make them cultural, religious, and political paradigms. The increasing inwardness of the epic character and journey mark the religious epic; and while pagan and Christian elements are made to support each other, subtle disharmonies occur in the course of development. In romantic and post-romantic writing, the epic has been employed for psychological self-exploration, but also for scathing social and political commentary. A reinterpretation of mythic consciousness has made possible the retrieval of classical myth for modern purposes. In all periods the social foundations of the poems will not be neglected.

Readings (some of the epics will be read in selection):

Homer, *Odyssey*, trans. Cook (Norton)

Lucretius, *On the Nature of Things*, trans. Melville (OUP)

Virgil, *Aeneid*, trans. Mandelbaum (Bantam)

Dante, *The Divine Comedy: Inferno*, trans. Musa (Penguin)

John Milton, *Paradise Lost*, ed. C. Ricks (Signet)

William Wordsworth, *The Prelude* (Penguin)

T.S. Eliot, *The Waste Land* (Harbrace)

Prerequisite: Six credits in literature.

SUMMER I – 2007 (May 16th – June 22nd)

PROFESSIONAL WRITING WORKSHOP

ENG 595
Lester Goran

Section 83, Special Days and Times:
August 6-17, M-F, 9:00 AM-5:00 PM

Description: A course with emphasis on publication, both fiction and non-fiction. An examination of the marketing strategies involving manuscript preparation, finding an agent and publisher, and developing habits of thought ensuring good material will find an audience.

Requirements: No tests. Grade based on an article or short story to be turned in for credit three weeks after end of class. Diagnostic writing considered in class.

Prerequisite: For undergraduates, six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

Please note: This course may be counted towards the English major in literature and in creative writing; it may not be substituted, however, for either of the two 400-level literature courses required of all majors.

Summer II 2007 – (June 27th – Aug. 3rd)

WORLD LITERARY MASTERPIECES

ENG 201

Mark Cantrell

Section P, M-F, 8:30 – 9:55

This course treats important works of world literature from the beginnings of written literary traditions to early modern times. To provide a focus for our studies, I will organize the course around the theme of “Gods, Monsters, and Sex,” three topics that feature prominently in the works that we will read from several different cultures. We will study how the literature of such cultures seeks to understand the relationship of human beings to the divine, the dangers posed by powerful natural or supernatural forces seemingly beyond the control of normal people, and the role of human passions in driving personal and culture events. We will also attend closely to literary texts’ formal features, which shape their presentation of any themes and ideas that they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Requirements: Regular attendance and active participation; one term paper of approx. 6-8 pages; midterm exam; final exam.

Texts: *The Norton Anthology of World Literature*, 2nd Edition, Package 1 (Volumes A, B, & C: Beginnings to 1650).

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Mark Cantrell

Section Q, M-F, 10:05 – 11:30

This course treats important works of world literature from the early 18th century to the late 20th century, including prose fiction, poetry, and drama. To provide a focus for our studies, I will organize the course around a central theme: the role of literature as a means of social commentary and critique. By following this theme through the course texts, I hope that over the semester we will come to a better understanding of how each of the different authors we will read provides insight both into specific cultural and political problems of his or her time and place and into universal concerns that often transcend temporal and geographical differences. We will also attend closely to literary texts’ formal features, which shape their presentation of any themes and ideas that they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Requirements: Regular attendance and active participation; one term paper of approx. 6-8 pages; midterm exam; final exam.

Texts: *The Norton Anthology of World Literature*, 2nd Edition, Package 2 (Volumes D, E, F: 1650 to the Present).

Prerequisite: ENG 106 or equivalent.

Summer II 2007 – (June 27th – Aug. 3rd)

CREATIVE WRITING

ENG 209

Peter Schmitt

Section R, M-F, 11:40 – 1:05

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). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer's choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

Information: Students should have at least attempted some original poems or stories before entering this workshop class. Requirements include one poem (14-line minimum), or a five-page story, every two weeks, with revisions attached. A book review (3-4 pages) of contemporary poetry or short fiction will also be assigned.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Patrick A. McCarthy

Section R, M-F, 11:40 – 1:05

This course, the first half of a survey of English literature, covers major authors and works of the Middle Ages and the Renaissance. We will look both at individual qualities of selected works and at ways in which they are characteristic of the ages in which they were written. Writing requirements for this course are three exams (including the final) and a course paper of about 5 to 7 pages.

Text: The Norton Anthology of English Literature, 8th ed., Vol. A: The Middle Ages
The Norton Anthology of English Literature, 8th ed., Vol. B: The Sixteenth Century/ The Early
Seventeenth Century

(Alternately, students may use the 7th edition of the Norton Anthology of English Literature, volume 1.)

ENGLISH LITERATURE I

ENG 212

Deborah Christie

Section S, M-F, 1:15 – 2:40

This course will be a roller coaster ride through the development of English literature from around 1790 to the present: the staggering heights of Romanticism, the terrifying plunges of the Victorian, the corkscrews and loop-de-loops of Modernism, and the upside-down bits of Post-Modernism. We will examine how culture and history both influence and are influenced by some of the major works of fiction, poetry, and drama.

Requirements: Two papers, a midterm and a final exam, and in-class responses, quizzes, and participation.

Prerequisite: ENG 106 or equivalent.

Summer II 2007 – (June 27th – Aug. 3rd)

AMERICAN LITERATURE I

ENG 213

Deborah Christie

Section Q, M-F, 10:05 – 11:30

In this class we will read a variety of literature; poetry, prose, and essays, beginning with the oral traditions of the Native Americans, narratives from the colonial period of discovery and immigration, and both fiction and non-fiction emblematic of the political and cultural search for a national identity. We will pay special attention to examining what makes this literature specifically American – in what ways does it differ from the European, in what ways is it still dependent? Some of what we read may not appeal to you, but then literature has ever been a product of taste and appetite; on the other hand, much of what we read will surprise you, fascinate you, shock you, and may even make you laugh. Prepare for an exciting semester; the founding of a nation awaits you.

Text: George Perkins, *The American Tradition in Literature*, 11th edition.

Requirements: active class participation, two short papers of 2 - 4 pages, one longer paper of 5 – 7 pages, and a final exam.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section T, M-F, 2:50 – 4:15

A survey course in the development of American literature from the mid-19th century 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—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, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

Information: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

Summer II 2007 – (June 27th – Aug. 3rd)

INTRODUCTION TO IRISH LITERATURE

ENG 465

Patrick A. McCarthy

Section S, M-F, 1:15 – 2:40

Satisfies the English literature major requirement for a course in 20th-century literature.

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

Writing requirements: midterm and final exams; documented critical paper of about 8-10 pages.

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

Prerequisite: six credits in literature.

Fall 2007

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, MWF, 8:00 – 8:50

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*

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section R, TR, 2:00 – 3:15

Section S, TR, 3:30 – 4:45

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 *Othello* 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 defining ideological functions of epic and tragedy.

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

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

Prerequisite: ENG 106 or equivalent.

Fall 2007

WORLD LITERARY MASTERPIECES I

ENG 201
Ethan MacAdam

Section R, T/R, 2:00 – 3:15
Section S, T/R, 3:30 – 4:45

This course traces multiple traditions in poetry, drama and prose from a broad spectrum of national and ethnic literatures, from the earliest “literary” writings to the seventeenth century. We will concentrate on close reading of the various texts (topics will include voice, narration and form) with attention to historical and cultural contexts, as well to connections between authors. Probable authors include Homer, Sophocles, Ovid, Kālidāsa, Dante, Cervantes, and Milton. Course requirements include two papers and a final exam.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201
Tony Rionda

Section B, MWF, 9:05 – 9:55

Certain epics, dramas, and other poetic works—Homer, Virgil, Dante, Shakespeare—have survived the ravages of time by repeatedly capturing the imagination of spectators or readers through the ages. This course explores some of the most representative literary texts from the Greeks and Romans down to the Renaissance. We will consider what values these works espouse, what they reveal about the individual’s private sufferings and his or her public duties and responsibilities, and how they characterize life’s journey.

Text: *The Literature of the Western World* ed. Wilkie and Hurt. 5th Edition.

Requirements: Regular attendance, one minor paper (3+ pp.), one term paper (5+ pp.), midterm exam; final exam.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Eugene Arva

Section G, MWF, 2:30 – 3:20
Section H, MWF, 3:35 – 4:25

This course surveys some of the most prominent literary productions of the past three centuries, starting with the age of the Enlightenment and finishing with the late-twentieth century. Selections will cover various literary genres, including the satirical novel (Swift and Voltaire), drama (Ibsen, Chekhov, and Beckett), poetry (Wordsworth, Keats, Whitman, and Rilke), and prose (Joyce, Kafka, Borges, and García Márquez). Critical methodology will range from textual analysis to historical and socio-cultural contextualization. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. Classes will consist mainly of lectures, discussions, and individual presentations on topics chosen by the students. Examination topics will be based upon lectures and class discussions, and will prompt students with a combination of short-answer and short-essay questions.

Text: *The Norton Anthology of World Literature*, Volumes D, E, and F.

Requirements: Regular class attendance and active in-class participation, occasional contributions to the Blackboard discussion fora (online), an oral presentation, two five-page essays, a midterm, and a final examination.

Prerequisite: ENG 106 or equivalent.

Fall 2007

WORLD LITERARY MASTERPIECES II

ENG 202
Frank Palmeri

Section F, MWF, 1:25 – 2:15
(Honors) Section, G2, MWF, 2:30 – 3:20

This course will investigate the representation in literature from the eighteenth century to the present of relations between colonizing and colonized peoples, historical traumas and the responsibility to remember, the role and status of women, and the lengthy and continuing processes of globalization. We will principally examine short stories and short novels. Works to be studied include: Graffigny, *Letters from a Peruvian Woman*; Pushkin, *The Captain's Daughter* and other stories; Gogol, "The Nose" and *The Overcoat*; Balzac, "Colonel Chabert"; Multatuli, *Max Havelaar*; Kafka, stories and parables; Borges, *Ficciones*; Lu Xun, "The True Story of Ah Q" and other stories; Ishiguro, *A Pale View of Hills*; Danticat, *The Farming of Bones*; Lahiri, *The Interpreter of Maladies*; stories by Assia Djebar; as well as two films: Renoir, *Grand Illusion*; and Pontecorvo, *The Battle of Algiers*.

Required work includes two essays, each of approximately 1250 words, a midterm, and a final examination. Attendance and participation are mandatory. I will give quizzes on the readings frequently, and also require that you write discussion questions and journal entries about the material we are reading and viewing.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
Amanda Tucker

Section O, TR, 9:30 – 10:45

This course will examine literary texts from a variety of cultural backgrounds from the eighteenth through the twentieth centuries. We will pay particular attention to how different authors construct their views of the world in their writing: in the first part of the course, this will mainly involve looking at how European and American writers relay their travels to peripheral locations, such as the Caribbean, India, and Africa; in the later part of the course, we will examine how authors from the periphery complicate and critique these earlier writings. Likely authors will include Daniel Defoe, Alexis de Tocqueville, Mary Prince, Herman Melville, E.M. Forester, Chinua Achebe, and Bharati Mukherjee.

Requirements: attendance and participation; brief weekly response papers; one short paper focusing on a close reading on a text (2-3 pp.); one longer paper involving a more complex argument (5-6 pp.); a midterm, and a final.

Prerequisite: ENG 106 or equivalent.

Fall 2007

JEWISH LITERATURE: BAD JEWS

ENG 205
Ranen Omer- Sherman

Section R, T/R, 2:00 – 3:15

CROSS-LISTED WITH JUDAIC STUDIES

In this course we will examine an exhilarating variety of “Bad Jews”—heretics, disobedient sons and daughters, freedom-seekers, sexual transgressors, and others whose restless questioning and sometimes deeply flawed characters have enlivened the pages of modern Jewish literature. Intriguingly, there is an ancient concept in Judaism that illuminates the maverick nature of these literary figures. The *yetser hara*, the bad impulse within us, is a source of both immoral passions and an impetus to creativity (it opposes the *yetser tov*, the good and proper impulse). Paradoxically, this traditional paradigm seems to imply that our worst trait can be the seed of our most positive or redemptive qualities. Indeed, a Talmudic legend tells of men from a great synagogue who wanted to kill the wild yetser hara. They captured it and locked it up for three days. But during that time, not a single new egg hatched anywhere in the land. The men understood that the yetser hara was the source of procreation—without it, there could be no creative life force. The ancient rabbis of the Talmud concluded the yetser hara is *tov me’od*—very good.

So the difficult question seems to rest on the delicate matter of balance—just how does the individual harmonize these two contesting paradigms? We will examine how, in struggling with that challenge, Jewish writers have created some of the most culturally visionary and psychologically insightful narratives of contemporary literature.

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING

ENG 209
Vanessa Cutler

Section J, MW, 5:00 – 6:15

This course is designed to teach fundamentals of creative writing, focusing mainly on fiction and poetry, as well as on other forms. The class will utilize the workshop process and class discussions relating to craft in order to develop both the creative and critical eye of the student. Students will be expected to complete weekly assignments, some of which will be used to create a portfolio to be turned in at the end of the semester. The reading list will include poetry, short story collections, and other kinds of short fiction.

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING

ENG 209
Victor Garcia

Section K, MW, 6:25 – 7:40

An introductory course for creative writing. Analysis and writing of short stories, poems and non-fiction.

Prerequisite: ENG 105 or equivalent.

Fall 2007

CREATIVE WRITING

ENG 209
Diane Larson

Section P, TR, 11:00 – 12:15

An introductory course for creative writing. Analysis and writing of short stories, poems and non-fiction.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209
Mia Leonin

Section E, MWF, 12:20 – 1:10

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

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209
Daniel Moctezuma

Section F, MWF, 1:25 – 2:15

This course is designed to teach fundamentals of creative writing, with equal focus on fiction, poetry, and a third form. This class will utilize the workshop process in addition to class discussions relating to craft and to the works of distinguished authors. Students will be expected to complete weekly assignments, some of which will be used to create a portfolio that will be turned in at the end of the semester.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209
Peter Schmitt

Section D, MWF, 11:15 – 12:05

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). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer's choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

Information: Students should have at least attempted some original poems or stories before entering this workshop class. Requirements include one poem (14-line minimum), or a five-page story, every two weeks, with revisions attached. A book review (3-4 pages) of contemporary poetry or short fiction will also be assigned.

Prerequisite: ENG 105 or equivalent.

Fall 2007

CREATIVE WRITING

ENG 209

Laurel Smith

Section B, MWF, 9:05 – 9:55

An introductory course for creative writing. Analysis and writing of short stories, poems and non-fiction.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209

Joan Varini

Section O, TR, 9:30 – 10:45

Anyone can be an artist. – Yoko Ono

Everyone has a unique perspective, and in this introductory course to creative writing we will explore many literary mediums for self-expression. Within this course there will be a section on fiction writing, the heart structure and voice of a story. But a greater emphasis will be on the vision, sound, rhythm and form of poetry. Poetry has a vast range of forms from the classics to the avant-garde. This course will introduce a wide array of poetic possibilities such as VISPO (visual poetry), performance poetry and book art. This course will arm its participants with the lethal power of written voice, a foundation for translating our inner landscape into a literary universe of verbal possibilities.

Prerequisite: ENG 105 or equivalent.

LITERARY THEMES AND TOPICS: THE VAMPIRE IN FILM AND LITERATURE

ENG 210

Deborah Christie

Section GH, MW, 2:30 – 3:45

Want a class you can really sink your teeth into? In this class we will shine the light of inquiry into the dark recesses of cultural and historical anxiety searching for the shadowy figure the vampire. We will examine fictional, dramatic, and cinematic variations of this enigmatic monster, as well as investigating its rise to the status of pop-culture icon. Along the way, we may discover a few interesting facts about the vampire, but more to the point we will probably discover a great deal about ourselves and our tireless curiosity—dare I say, thirst—regarding life, death, and all the places in between. A sample of works to be covered: “Carmilla” by J. Sheridan le Fanu, *Dracula* by Bram Stoker, *Nosferatu: A Symphony of Horror* directed by F.W. Murnau, the Deane and Balderston play, the Universal Studios classics, the British Hammer Studios films, *I am Legend* by Richard Matheson, and more. This is by no means an exhaustive list and we will also be reading several outside critical articles and a sampling of literary and film theory. In addition to active class participation, each student will be expected to complete two short response papers of 2-4 pages, one longer paper of 5-7 pages and a final exam.

Prerequisite: ENG 105 or equivalent.

Fall 2007

LITERARY THEMES AND TOPICS: POSTCOLONIAL LITERATURE

ENG 210

Tim Watson

Section D, MWF 11:15-12:05

Introduction to literature in English from communities and countries around the world that used to be British colonies, with an emphasis on India, South Africa, Nigeria, and the anglophone Caribbean. While we will mostly read novels—and ask why fiction has been the dominant form of postcolonial literature—we will also analyze poetry, drama, short stories, and film.

Texts: Works may include: Chimamanda Adichie, *Half of a Yellow Sun*, Kamau Brathwaite, *The Arrivants*, J. M. Coetzee, *Waiting for the Barbarians*, Kiran Desai, *The Inheritance of Loss*, Earl Lovelace, *Salt*, Zakes Mda, *And the Girls in Their Sunday Dresses*, Christopher Okigbo, *Labyrinths*, Satyajit Ray, dir., *Pather Panchali*, Jean Rhys, *Collected Short Stories*, Arundhati Roy, *The God of Small Things*.

Requirements: 200-250 pp. of reading weekly. Three papers, one short (4-5 pp.), two longer (6-8 pp.). Regular participation in class and in Blackboard discussion group.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211 (Honors)

Anthony Barthelemy

Section D, MWF, 11:15 – 12:05

Description: This semester we will focus on poetry from Chaucer to Pope. We will read Chaucer's so called "marriage group," Sidney's *Astrophil and Stella*, Spenser's *Epithalamion*, Shakespeare's *Sonnets*, *Othello*, *The Merchant of Venice*, selections from Donne's *Songs and Sonnets*, selections from *Paradise Lost*, and Pope's "The Elegy to the Memory of an Unfortunate Lady," and "Eloisa to Abelard." Each student will make an oral presentation of ten minutes, write two short papers (3-5 pages) and a 10 page research paper. There will be a midterm and final examination. Texts: *Norton Anthology* and supplemental plays and photocopies.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section O, TR, 9:30 – 10:45

Section P, TR, 11:00 – 12:15

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon epic, Arthurian romance, Chaucerian fabliau, Shakespearean tragedy, Miltonic 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, unannounced quizzes, and final exam.

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

Prerequisite: ENG 106 or equivalent.

Fall 2007

ENGLISH LITERATURE II

ENG 211
Ethan MacAdam

Section R, T/R, 2:00 – 3:15
Section S, T/R, 3:30 – 4:45

This course traces multiple traditions in English poetry, prose and drama from the Anglo-Saxon period through the eighteenth century. We will concentrate on close reading of the various texts (topics will include voice, narration and form), with some attention to historical and cultural contexts, connections between authors, and poetic form. Probable authors include Chaucer, Malory, Spenser, Donne, and Milton. Course requirements include two papers and a final exam.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Eugene Arva

Section D, MWF, 11:15 – 12:05
Section E, MWF, 12:20 – 1:10

This course surveys British literature from the late-eighteenth century to the second half of the twentieth century. Selections will include poems by Blake, Wordsworth, Keats, Yeats, and Eliot; plays by Wilde, Shaw, Becket, and Pinter; and prose by Conrad, Orwell, Joyce, and Rushdie. Critical methodology will range from textual analysis to historical and socio-cultural contextualization. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. All reading and writing assignments will lead to the development of critical reading and writing skills. Classes will consist mainly of lectures, discussions, and individual presentations on topics related to the daily readings. Examination topics will be based upon lectures and class discussions, and will prompt students with a combination of short-answer and short-essay questions.

Text: *The Norton Anthology of English Literature*, Eighth Edition, Volumes D, E, and F.

Requirements: Regular class attendance and active in-class participation, occasional contributions to the Blackboard discussion for a (online), an oral presentation, two five-page essays, a midterm, and a final examination.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Robert Casillo

Section B, MWF, 9:05 – 9:55

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.

Fall 2007

ENGLISH LITERATURE II

ENG 212
E. Clasby

Section Q, T/R, 12:30 – 1:45

A survey of British literature from the late eighteenth century to the present. The course will focus on major literary movements and on their historical and social contexts. Readings will include works by such authors as Wordsworth, Keats, Shelley, Tennyson, Coleridge, Yeats, Woolf, Joyce, and Auden.

Requirements: Regular attendance, class participation, two essays (5-7 pages each), a midterm, and a final exam.

Text: *The Norton Anthology of British Literature*, Volume Two (7th Edition)

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Catherine Judd

Section F, MWF, 1:25 – 2:15

This course serves as an introduction to British literature from 1790-present. Plan to pay special attention to matters such as narrative voice, structure and technique as well as historical and generic contexts. Requirements include **mandatory attendance at all class meetings**, active participation in class discussion and the keeping of a portfolio which will contain at least 15 pages of formally written work. Feel free to email me with questions you may have about this course (c.judd@miami.edu).

Prerequisite: ENG 106 or equivalent

AMERICAN LITERATURE I

ENG 213 (Honors)
Joseph Alkana

Section O, TR 9:30-10:45

This course has two primary goals: to help you develop an understanding of pre-Civil War American literary history and its relationship to American cultural, social, and intellectual development; and, to enhance your enjoyment and comprehension of literature by improving your critical reading skills. We will read such writers as Anne Bradstreet, Benjamin Franklin, Ralph Waldo Emerson, Edgar Allan Poe, Frederick Douglass, Henry David Thoreau, and Margaret Fuller. We also will discuss concepts which arose in the literature that remain important, such as visions of the ideal American society. You will have the opportunity to develop your thoughts about the literature in several brief papers and two five-page essays; in addition, there will be midterm and final exams.

Texts (tentative): Giles Gunn, ed., Early American Writing; Hannah Foster, The Coquette; Nathaniel Hawthorne, The Blithedale Romance; Herman Melville, Billy Budd, Sailor and Selected Tales; Harriet Jacobs, Incidents in the Life of a Slave Girl; Walt Whitman, Leaves of Grass

Prerequisite: ENG 106 or equivalent.

Fall 2007

AMERICAN LITERATURE I

ENG 213
Deborah Christie

Section C, MWF, 10:10 – 11:00
Section D, MWF, 11:15 – 12:05
Section E, MWF, 12:20 -1:10

In this class we will read a variety of literature; poetry, prose, and essays, beginning with the oral traditions of the Native Americans, narratives from the colonial period of discovery and immigration, and both fiction and non-fiction emblematic of the political and cultural search for a national identity. We will pay special attention to examining what makes this literature specifically American – in what ways does it differ from the European, in what ways is it still dependent? Some of what we read may not appeal to you, but then literature has ever been a product of taste and appetite; on the other hand, much of what we read will surprise you, fascinate you, shock you, and may even make you laugh. Prepare for an exciting semester; the founding of a nation awaits you.

Text: George Perkins, *The American Tradition in Literature*, 11th edition.

Requirements: active class participation, two short papers of 2 - 4 pages, one longer paper of 5 – 7 pages, and a final exam.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Mark Cantrell

Section C, MWF, 10:10 – 11:00
Section D, MWF, 11:15 – 12:05
Section E, MWF, 12:20 – 1:10

CROSS-LISTED WITH AMERICAN STUDIES

This course treats important works of American literature from the late 1800s to the present, including short fiction, poetry, drama, and novels. To provide a focus for our studies, I will organize the course around a central theme: the formation of individual identities, family identities, and a collective, national identity from the diverse cultural traditions and historical experiences that characterize the people of the United States. By following the theme of identity formation through the course texts, I hope that over the semester we will come to a better understanding of how the different authors we read have sought to portray modern American life. We will also attend closely to literary texts' formal features, which shape their presentation of any themes and ideas that they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Regular attendance and active participation; one response paper of approx. 3 pages; one term paper of approx. 6 pages; midterm exam; final exam.

Texts used in Spring 2007 (subject to change): Henry James, *Daisy Miller*; Ernest Hemingway, *In Our Time*; Langston Hughes, *Selected Poems of Langston Hughes*; Eugene O'Neill, *Long Day's Journey into Night*; Leslie Marmon Silko, *Ceremony*; Don DeLillo, *White Noise*; Harryette Mullen, *Recyclopedia*; Tony Kushner, *Homebody/Kabul*. Course reader including short works by Charlotte Perkins Gilman, Sui Sin Far, Ezra Pound, H. D., T. S. Eliot, William Faulkner, Sylvia Plath, and Maxine Hong Kingston.

Prerequisite: ENG 106 or equivalent

Fall 2007

AMERICAN LITERATURE II

ENG 214
Nancy Clasby

Section B, MWF, 9:05-9:55
Section C, MWF, 10:10-11:00
Section F, MWF, 1:25 – 2:15
Section G1, MWF, 2:30 – 3:20

CROSS-LISTED WITH AMERICAN STUDIES

English 214 is an introduction to modern American literature. We will emphasize the development of twentieth-century thought-patterns and preoccupations. There will be three tests, each of which will be partly objective and partly essay. Students who need help in developing writing skills will be referred to the Writing Center. A short research paper will be required.

Text: *The American Tradition in Literature*, Vol. 2, Perkins et al.

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section G2, MWF, 2:30 – 3:20
Section H, MWF, 3:35 – 4:25

CROSS-LISTED WITH AMERICAN STUDIES

A survey course in the development of American literature from the mid-19th century 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—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, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

Information: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

Fall 2007

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215

Kara Jacobi

Section S, TR, 3:30 – 4:45

This course will survey literature written by women in English in the Western world, from the medieval period through the late twentieth century. We will examine the rich and diverse tradition of women's literature in English, treating works in a variety of genres (poetry, speeches, essays, short stories, novels) and considering each work within the historical circumstances from which it emerged. Thus we will attempt to trace the development of women's ideas of their lives, roles, and identities in a variety of historical and cultural contexts, and we will also consider the ways in which women writers respond to and challenge the masculine literary tradition. This course will ask questions like: Is there a "women's tradition" in writing? If so, of what does this tradition consist? In what ways does a possible women's literary tradition challenge patriarchal ideas of literary tradition and women's writing? What are the benefits and risks of considering women's writing part of a particularly "female" literary tradition? We will also extensively analyze how class, race, culture, and sexuality complicate notions of women's identities and a women's literary tradition. The course will begin with women writers of the Middle Ages such as Marie de France and Margery Kempe, and will continue by treating the works of authors such as Aphra Behn, Mary Wollstonecraft, Eliza Haywood, Harriet Jacobs, Emily Dickinson, Kate Chopin, Virginia Woolf, Toni Morrison, Louise Erdrich, Maxine Hong Kingston, and Gloria Anzaldua, among several others. In addition to wide-ranging selections from *The Norton Anthology of Literature By Women: The Traditions in English* (2nd ed.), we will read Mary Shelley's *Frankenstein* and Margaret Atwood's *The Handmaid's Tale*. Course requirements include attendance, active participation, short writing assignments, two papers (5-6 pages each), a midterm exam, and a final exam.

Prerequisite: ENG 106 or equivalent.

INTRODUCTION TO POETRY

ENG 220

Mark Cantrell

Section P, TR, 11:00 – 12:15

Did you enjoy the poetry selections in your literature survey course? Are you an aspiring poet who wants to learn more about the fundamental features of your art? Or would you simply like to understand the workings of an art form that has been around in one way or another for as long as writing itself? Then this course is for you! "The Stuff of Poetry" will introduce students to the genre of poetry and to poetics, the study of poetry's essential characteristics, forms, and techniques. The organization of the course will not seek historical coverage but rather will draw on poems from various periods in our study of what makes poems tick. Students should emerge from the course with a working understanding of concepts such as voice and tone, traditional forms and why poets break them, and how context affects poetry writing and reception. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Requirements: Regular attendance and active participation; two short papers of approx. 3 pages each; one longer term paper of approximately 6-8 pages; final exam.

Texts: *The Norton Introduction to Poetry*, 9th Edition. Short supplemental readings in poetry and poetics. Online web sites presenting poetry in electronic media.

Prerequisite: ENG 106 or equivalent.

Fall 2007

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

ENG 260
Lindsey Tucker

Section O, TR, 9:30 – 10:45

CROSS-LISTED WITH AFRICAN AMERICAN STUDIES

This course surveys African American literature from the post-Civil War period through the 20th century. After exploring the narratives of Douglas and Jacobs we will go on to examine the literature of the New Negro Renaissance, where we will read such writer as McKay, Hurston, Cullen and Hughes. We will spend the latter half of the course working with writers such as Wright and Ellison, who emerged in the 1940s, and then go on to explore the impact of the Black Arts movement of the sixties on more contemporary writers such as Morrison, Marshall, Johnson, Walker and Danticat.

Information: there will be a mid-term, a final, and two short papers of about 5-7 pages.

Text: *The Norton Anthology of African American Literature*, 2nd ed.

Prerequisite: ENG 106 or equivalent.

INTRODUCTION TO WRITING FICTION

ENG 290
Mia Leonin

Section G, MWF, 2:30 – 3:20

Writing with attention to forms, mechanics, and types; strategies for creating plausible short fiction.

Prerequisite: ENG 106 or equivalent and ENG 209.

INTRODUCTION TO WRITING POETRY

ENG 292
Mia Leonin

Section D, MWF, 11:15 – 12:05

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. 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. This course will offer students the opportunity to engage in the five activities most fundamental to writing poetry: Reading, Reflection, Writing, Workshop, Revision.

Prerequisite: ENG 106 or equivalent and ENG 209.

Fall 2007

INTRODUCTION TO WRITING POETRY

ENG 292

Peter Schmitt

Section E, MWF, 12:20 – 1:10

An intermediate course in poetry writing. As in 209, we will devote the majority of class time to workshopping original student poems. We'll place, however, greater emphasis than in the gateway course on the basics of meter and various verse forms: blank verse, sonnets, sestinas, villanelles, syllabics, and others. Much attention will be paid to revision, and particularly to reading—poems contemporary and older.

Information: Students should have successfully completed English 209 (Creative Writing), preferably with a grade of B+ or higher. Minimal requirements are one new poem-in-progress every 2 weeks, with revisions. A review (4-6 pages) of a post-2000 collection of poems will also be assigned.

Prerequisite: ENG 106 or equivalent and ENG 209.

INTRODUCTION TO SHAKESPEARE

ENG 319

Anthony Barthelemy

Section C, MWF, 10:10 – 11:00

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

We will read six representative plays by William Shakespeare. Our focus will be the evolution of Shakespeare's figurative language and how his use of metaphor moved from being poetic flourish to reflecting the essential meaning of the play. We will read: *Richard III*, *Romeo and Juliet*, *The Merchant of Venice*, *Hamlet*, *King Lear*, *Othello*, and *The Winter's Tale*. Each student will write two 5-page (1250 word) papers, make a five minute oral presentation and sit for a mid-term and final examination. There will also be several unannounced quizzes.

Prerequisite: Three credits in literature.

COMPARATIVE LITERATURE OF THE BLACK WORLD: SLAVERY IN THE AMERICAS

ENG 360

D. Luis-Brown

Section P, TR, 11:00 – 12:15

Satisfies the English Literature major requirement for a course between 1700 & 1900.

The topic of the course this semester will be "Slavery in the Americas." Struggles over slavery arguably took place as much on the page as they did on the battlefield. The ex-slave Frederick Douglass was particularly conscious of the power of the pen, as suggested when he writes, "My feet have been so cracked with the frost, that the pen with which I am writing might be laid in the gashes." Douglass raises the problem of to what extent it was possible to fully measure or convey the trauma of slavery. In addressing this question of how writers confronted slavery, we will consider a wide variety of texts, enriching our analysis of novels, poetry, short stories and slave narratives with critical theory, films and historiography. Students in this course will gain experience in the comparative and intercultural analysis of culture, as we will focus particularly on the slaveries of the U.S. and Cuba, but will also look at the Caribbean and Brazil. Topics will include: abolition, *capoeira*, gender, the discourse of sentiment, slave rebellion and the everyday resistance of slave women. Writers may include: Henry "Box" Brown, Martin R. Delany, Frederick Douglass, Harriet Jacobs, Juan Francisco Manzano (Cuba), Herman Melville, Mary Prince (Bermuda), Harriet Beecher Stowe and James Williams (Jamaica). Writing assignments for the course will include frequent informal essays, a midterm essay (5-7 pages), a prospectus of the final essay (3-4 pages), and a final essay (8-10 pages).

Prerequisite: three credits in literature.

Fall 2007

CARIBBEAN LITERATURE

**Sandra Paquet
ENG 361**

Section Q, T/R, 12:30-1:45

CROSS-LISTED WITH AFRICAN AMERICAN STUDIES

Satisfies the English Literature major requirement for a literature course in 20th-century literature.

This course is a comparative study of twentieth-century Caribbean texts—essays, autobiography, fiction, and poetry—by men and women from different parts of the Caribbean. The aim of this course is to introduce you to the range and scope of Caribbean literature and to provide you with Caribbean contexts for reading this literature. The emphasis in Fall 2007 will be on the Asian Caribbean Experience from multiple perspectives to complement an international conference on the subject that Caribbean Literary Studies will be hosting November 1-3, on our campus. Through a combination of lectures, discussion, and writing assignments, we will explore issues of ethnicity, race, class, gender, emigration, and national identity in the texts selected.

Texts:

Cristina Garcia, *Monkey Hunting*

Maryse Condé, *Crossing the Mangrove*

Willi Chen, *Chutney Power*

V.S. Naipaul, *Reading and Writing*

Lakshmi Persaud, *For the Love of My Name*

Olive Senior, *Gardening in the Tropics*

Sam Selvon, *Turn Again Tiger* or *A Brighter Sun*

Janice Lowe Shineborne, *The Last English Plantation*

Arnold Itwaru, *Shanti*

Requirements: Regular attendance and class participation are required. You will be held responsible for keeping up with the reading assignments and must turn in your papers on the dates assigned. During the course of the semester, you will write two papers (5-7 pages). There will be a final exam, on-line quizzes and opportunities for extra credit.

Prerequisite: Three credits in literature.

Fall 2007

LITERARY REPRESENTATIONS OF WOMEN:

Bad Girls, Witty Women, and Scandalous Ladies of the Restoration and Eighteenth Century

ENG 373 (Honors)

Tassie Gwilliam

Section C, MWF, 10:10 – 11:00

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

CROSS-LISTED WITH WOMEN'S STUDIES

This course will focus on fiction and drama from late seventeenth- and eighteenth-century Britain in which women writers portray transgressive women. By examining literary works in which the women are sexually suspect, morally wayward, disturbingly witty, or inadvertently scandalous we can gain a sense of strategies for exploring female existence in an era of apparent restraint. In addition to fiction, poetry, and plays by Aphra Behn, Susannah Centlivre, Mary Pix, Eliza Haywood, Charlotte Lennox, and Hannah Cowley, we will examine some popular representations of such actual notorious ladies of the period as the adulterous Con Phillips and Georgiana, the gambling Duchess of Devonshire,.

Information: Attendance, informed participation in discussion, extensive reading; one 5-7 page analytical essay, with required revision, one 7-9 page paper that may include research; frequent short assignments; and midterm and final (cumulative) essay exams.

Tentative Texts:

Katherine Rogers, *The Meridian Anthology of Restoration and Eighteenth Century Plays by Women*

Aphra Behn, *Oroonoko, The Rover and Other Works*

Susanna Centlivre, *The Wonder: A Woman Keeps a Secret*

Eliza Haywood, *Three Novellas*

Charlotte Lennox, *The Female Quixote*

Handouts on Con Phillips and Georgiana, Duchess of Devonshire

Prerequisite: Three credits in literature. ENG majors may take this course with permission of instructor.

THE BIBLE AS LITERATURE

ENG 384

Jeffrey Shoulson

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

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

CROSS-LISTED WITH JUDAIC STUDIES

This course will examine selections from the Hebrew Bible, the Christian Scriptures, and the Apocrypha as cultural artifacts. Though we will not ignore questions of belief (religious and otherwise), our primary concerns will be as follows: How do these texts invent, conform to, and reshape a variety of literary forms? What is the nature of the intertextuality, i.e., internal dialogue within and among different portions of the Bible and related literature? To what kinds of social world(s) do these texts address themselves and in what ways do they work to refashion these worlds? We will also raise the problem of translation—its literary, political, social and religious implications—as a recurrent theme for discussion.

Requirements: Devout class attendance and participation; assiduous reading of weekly assignments; weekly response paragraphs; two 5-7 page papers; midterm and final (cumulative) examination.

Texts: To avoid fixating on one interpretation of any passage, students will be required to use *two* of the following translations: the New Jerusalem Bible; the Authorized (King James) Version; the New Oxford Annotated Bible; the New International Version; the New Revised Standard Version; the Jewish Publication Society translation.

Prerequisite: Three credits in literature.

Fall 2007

LITERATURE AND POP CULTURE: “GETTING AND SPENDING” CONSUMERISM IN THE 19TH - CENTURY

ENG 388

Catherine Judd

Section, E, MWF, 12:20 – 1:10

This course satisfies the English literature major requirement for a course between 1700 & 1900.

In this class we will explore text, film, and paintings that discuss 19th century consumer culture.

Prerequisite: Three credits in literature.

SPECIAL TOPICS: LANGUAGE AND GENDER

ENG 395

Margaret Marshall

Section R, TR, 2:00 – 3:15

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

Do men and women really talk differently? Do they use language in different ways or for different purposes? If there are gendered differences in language, exactly what are those differences and why do they exist? What connections have been found between how women are talked about—or how they talk—and a culture's attitudes about women? What relationships of power are perpetuated or challenged by language practices? How do researchers in linguistics, anthropology, sociology, critical and cultural studies, communication studies or psychology approach questions of language and gender? How has such research changed over time and what impact, if any, has this research had?

This course considers language and gender via a survey of the research that has been conducted since the 1970s, tracing in the process the way that researchers from a variety of disciplines have addressed key issues of language and gender or reconsidered questions from different theoretical perspectives. Because our interest will be at least in part on mapping this terrain of scholarship, students should expect to read research from different disciplinary and cultural perspectives and to write regularly in response to these readings. There will be a mid-term exam and students will have the option of completing either a final exam or an independent research paper (10-15 pages) on a topic related to language and gender.

Reading list (subject to revision)

Language and Gender: A Reader Jennifer Coates, ed. Blackwell, 1998

Language and Woman's Place: Text and Commentaries, Robin Tolmach Lakoff *Revised and Expanded Edition* Mary Bucholtz, ed. Oxford University Press, 2004

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING (PROSE FICTION)

ENG 404

Jane Alison

Section O, TR, 9:30 – 10:45

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

Prerequisite: ENG 290 or permission of instructor and six credits in literature.

Fall 2007

CREATIVE WRITING (PROSE FICTION)

ENG 405

M. Evelina Galang

Section P, T/R, 11:00 – 12:15

This advanced workshop/seminar in fiction focuses on the elements of craft through the form of the short short. Students will read published authors who have honed the precision of story in 500 words or less. We'll explore the blur between the fiction and poetry as well as the use of character, setting, plot, point of view and scene in the very short prose. Writers like Eduardo Galeano, Margaret Atwood, Italo Calvino, Jamaica Kincaid, and Cythia Ozick will model form and technique. Students will then explore their own sense of voice and technique as they write and workshop their minute fiction. This workshop explores the relationship between the reading of literature and the writing of literature not only as product, but also as process.

Prerequisite: ENG 290 or permission of Director of Creative Writing.

CREATIVE WRITING (POETRY)

ENG 406

Walter Lew

Section R, TR, 2:00 – 3:15

The aim of my Advanced Poetry Workshops is three-fold: to discuss students' poetry in a constructive, incisive way, to build on students' prior skills and current interests, and to expand the scope and depth of their writing through practice of forms based on a wide range of exemplary works drawn from diverse genres, cultures, and historical eras. In-class discussions will be largely devoted to discussion of each others' work, about which students will also write brief, but detailed comments. Possible exercises include collaboration with other writers, cross-integration with other arts, including cinema and performance, both critiquing and using basic presentation software, making historical and archival research part of one's praxis of poetry, incorporating formulations or schemata from students' other courses, and experimenting with new approaches to one's personal and familial knowledge. Readings will include five books of contemporary poetry and assorted excerpts. We will also view and analyze several poetry-related films and videos.

Prerequisite: ENG 292 or permission of instructor and six credits in literature.

CREATIVE WRITING (POETRY)

ENG 406

Maureen Seaton

Section P, TR, 11:00 – 12:15

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

Prerequisite: ENG 292 or permission of instructor and six credits in literature.

Fall 2007

CHAUCER

ENG 420
Eugene Clasby

Section P, T/R, 11:00 – 12:15

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

Selected works of Geoffrey Chaucer, including *The Canterbury Tales*, in their cultural and historical context.

Requirements: Three papers and three tests, including the final. Class attendance is essential.

Text: Larry Benson, ed. *The Riverside Chaucer*.

Prerequisite: Six credits in literature.

SHAKESPEARE: THE EARLY PLAYS

ENG 430
Jeffrey Shoulson

Section GH, MW, 2:30-3:45

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

Inventing the Self

Through a careful reading of ten plays from the first half of Shakespeare's dramatic career, we will investigate the early modern evolution of identity. Beginning with Petruchio's brutal assaults on Katharine's self-determination in *Taming of the Shrew* and concluding with Hamlet's tortured doubts about the very potential for self-determination, our semester will take us through a wide range of possibilities for the definitions and limitations of what we may too quickly take for granted as the self, the subject, the "I." Our study will take into consideration crucial factors like gender, sexuality, class, and ethnicity. It will also afford us the opportunity to read Shakespeare's literary achievements critically and historically, albeit with admiration.

Consistent attendance and participation; class presentation; one 4-6 page essay consisting of a close reading; one 8-10 page paper combining analysis and research; a short-answer midterm and a final examination (cumulative, essay format).

Plays: We will read the following plays, all in *The Norton Shakespeare*, Stephen Greenblatt, ed.

Taming of the Shrew
A Midsummer Night's Dream
The Merchant of Venice
Twelfth Night,
Richard II
Henry IV parts I and II
Henry V
Julius Caesar
Hamlet

Prerequisite: Six credits in literature.

Fall 2007

THE EARLY ROMANTIC PERIOD

ENG 450
Kathryn Freeman

Section C, MWF 10:10-11: 00

Satisfies the English Literature Major requirement for a course between 1700 & 1900.

This course focuses on early nineteenth century British texts as a spectrum of literary responses to the upheaval characterizing England during the revolutionary era. Far from being the cohesive movement the label "Romantic" implies, the writers of this period represent a multiplicity of perspectives on the political, social, religious, philosophical, and aesthetic changes of their time. We will explore the ways notions of nation, race, gender, selfhood, genre, and creativity are variously reconceptualized through prose polemicists such as Edmund Burke and Mary Wollstonecraft; the diarist Dorothy Wordsworth; the poet and novelist Charlotte Smith; the playwright Joanna Baillie, and the poetry of William Blake, Anna Barbauld, Mary Hays, William Wordsworth and S.T. Coleridge.

Information: three papers, midterm, final exam, regular attendance and participation.

Texts: *Blake's Poetry and Designs* (Norton); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton); *Romantic Women Poets* (Manchester); William Wordsworth, *Selected Poems and Prefaces* (Riverside); Dorothy Wordsworth, *Grasmere Journals* (Oxford); *Selected Poetry and Prose of Coleridge* (Modern Library); Joanna Baillie, *Plays on the Passions* (Broadview); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, Catherine Macauley Graham and others (supplementary packet).

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1865 - 1914

ENG 483
Joseph Alkana

Section N, TR, 8:00 – 9:15

CROSS-LISTED WITH AMERICAN STUDIES

Satisfies the English major requirement for a course in 20TH-century literature.

The years following the Civil War are associated with considerable social and cultural transformation. We will concentrate on the major literary development of this era, the rise of American Realism, and we will explore various aspects of the literature, such as the emphasis on the ignored, despised, or commonplace, the focus on individual experience, representations of gendered consciousness, and the relationship between regional, national, and international perspectives.

Requirements: There will be two papers in addition to midterm and final exams.

Texts (tentative): Rebecca Harding Davis, *Life in the Iron Mills*; Mark Twain, *The Adventures of Huckleberry Finn*; Henry James, *The Europeans*; Stephen Crane, *Maggie: A Girl of the Streets*; Jack London, *The People of the Abyss*; Willa Cather, *O Pioneers!*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Anzia Yezierska, *Bread Givers*; Robert Frost, *North of Boston*.

Prerequisite: Six credits in literature.

Fall 2007

AMERICAN LITERATURE: 1915 - 1945

ENG 484
Joel Nickles

Section R, TR, 2:00 – 3:15

Satisfies the English literature major requirement for a course in 20th-century literature.

CROSS-LISTED WITH AMERICAN STUDIES

In this course we will examine modernist poets such as T. S. Eliot, Ezra Pound, H. D., Gertrude Stein, Langston Hughes, William Carlos Williams and Wallace Stevens and novelists such as Jean Toomer, Ernest Hemingway, William Faulkner and Djuna Barnes . We will focus on the ways these writers signaled their alienation from the socio-political realities of America in an historical period that witnessed two world wars, a catastrophic depression and a sharpening of social conflicts surrounding issues of race, gender and class. We will also examine the visions of social redemption these authors attempted to evolve in response to these historical struggles. 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?

Texts: Works may include: Jean Toomer, *Cane*; Ernest Hemingway, *The Sun Also Rises*; William Faulkner, *The Sound and the Fury*; Djuna Barnes, *Nightwood*; T. S. Eliot, “The Waste Land” and selected poems; Ezra Pound, *Selected Cantos of Ezra Pound*; H. D., *Trilogy*; Gertrude Stein, *Tender Buttons*; Langston Hughes, selected poems; William Carlos Williams, selected poems; Wallace Stevens, selected poems.

Prerequisite: six credits in literature.

AMERICAN LITERATURE: 1945 TO THE PRESENT

ENG 485
Lindsey Tucker

Section P, TR, 11:00 – 12:15

CO-LISTED WITH AMS 401

Satisfies the English literature major requirement for a course in 20th - century literature.

This course examines the works of contemporary authors who have turned to the fictional re-casting of historical events of the late twentieth century. We will be paying special attention to the ways in which these writers address historical, political, and social issues important to this era, the ways in which they challenge myths of national identity and expose the more disturbing realities of American global politics. Some of these works have focused on particular moments that came to constitute states of emergency—the Kennedy assassination, the Vietnam War, the civil rights movements, and the AIDS crisis of the Reagan era. We will also examine some more “local” settings of cultural conflict and their consequences, concluding with the events of 9/11.

Requirements: There will be a midterm and a final; also a number of writing exercises. There will also be two short papers—one about 5-6 pages, a second about 6-8 pages.

Texts (Tentative): DeLillo, *Libra*, Hagedorn, *Dogeaters*, Herr, *Dispatches*, Kushner, *Angels in America*, Pynchon, *Vineland*, Spiegleman, *In the Shadow of No Towers*, Wideman, *Philadelphia Fire*

Selections from Native American authors

Films: *The Fog of War*
Incident at Oglala

Prerequisite: six credits in literature.

Fall 2007

**EARLY AFRICAN AMERICAN LITERATURE:
THE "WORLD ASPECT" OF THE "COLOR LINE"**

ENG 486

D. Luis-Brown

Section O, TR, 9:30 – 10:45

Satisfies the English Literature major requirement for a course between 1700 & 1900.

Much early African American writing narrated and theorized the transnational dimensions of race and the black diaspora, and this course will emphasize that narrative tradition. These writings may include Olaudah Equiano's eighteenth-century travels from Africa to the West Indies and then to London; Martin Delany's portrayal of an Afro-Cuban who is kidnapped and enslaved in the U.S.; W. E. B. Du Bois' theorizations of the global "color line" in 1900; the Pan-Africanism of Pauline Hopkins; Marcus Garvey's populist black nationalism that gained thousands of adherents in the Caribbean, the U.S. and Africa; the tragic narrative of the sexual dimensions of the color line in Nella Larsen and performances of a more autonomous sexuality by blues women. This course will investigate why many of these key texts of black American literature and culture spill over the boundaries of the U.S. Writing assignments for the course will include frequent informal essays, a midterm essay (5-7 pages), a prospectus of the final essay (3-4 pages), and a final essay (8-10 pages).

Prerequisite: six credits in literature.

RACE, ETHNICITY, AND LITERATURE

Acts of Passing & Self-Invention:

African American, Jewish American & other Narratives of Identity

ENG 488

Ranen Omer-Sherman

Section O, T/R, 9:30 – 10:45

Satisfies the English literature major requirement for a course in 20th century literature.

CO-LISTED WITH JUS 410 AND CROSS-LISTED WITH AFRICAN AMERICAN STUDIES

This course offers students a comparative exploration of the variety of challenges to identity and selfhood represented in the African American and Jewish American literary imagination's grappling with the consequences of the erasure/repression of ethnic/racial origins. The central theme we will examine is that of "Passing," an Americanism not usually found in the dictionary, and refers to the crossing of any line that divides social groups. At various times it has included Jews "passing" for Gentiles (in both the ancient Persian threat of genocide in the story of Esther and the European Holocaust), Polish immigrants preferring to be taken for German, Japanese Americans passing as Chinese Americans—and vice versa. But "Passing" is used most frequently as if it were short for "crossing over" the color line in the United States from the black side to the white side. Ratna Roy's definition may be useful here: "assimilating into white society by concealing one's antecedents. And according to Joel Williamson, passing means "crossing the race line and winning acceptance as white in the white world." Though the camouflaging of various aspects of one's identity may be an ancient or even universal human condition, racial passing is a particularly critical phenomenon of the nineteenth and the first half of the twentieth century (though we will non-fiction and fiction narratives that carry this fraught identity conundrum well into our own time). Other identities, as well as closeted sexual identity, will also be addressed in this course to help us fully gauge the myriad repercussions as well as potentially liberating effects of suppressing/embracing difference. Our readings will range widely over time, from the ancient Book of Esther to the Harlem Renaissance—and well beyond to our present moment. Students will be encouraged to develop independent research projects for this class.

Prerequisite: six credits in literature.

Fall 2007

STUDIES IN WOMEN AND LITERATURE: THE ASIAN CARIBBEAN EXPERIENCE

ENG 490

Sandra Paquet

Section R, T/R, 2:00 – 3:15

Satisfies the English Literature major requirement for a course in 20th-century literature.

This course is a comparative study of twentieth-century Caribbean texts—essays, autobiography, fiction, and poetry—by and about East Asian and South Asian women from different parts of the Caribbean. I intend it to complement an international conference on the Asian Caribbean Experience that Caribbean Literary Studies will be hosting November 1-3, on our campus. Through a combination of lectures, discussion, and writing assignments, we will explore issues of ethnicity, race, class, gender and sexuality, migration, and national identity in the texts selected. If any of the preferred texts are not readily available, substitutions will be made.

Required Texts:

Maryse Condé, *Crossing the Mangrove*
Ramabai Espinet, *The Swinging Bridge*
Cristina Garcia, *Monkey Hunting*
Anna Mahase, Sr., *My Mother's Daughter*
Brinda Mehta, *Diasporic Dislocations*
Lakshmi Persaud, *For the Love of My Name*
Olive Senior, *Gardening in the Tropics*
Janice Lowe Shineborne, *The Last English Plantation*
Andrew Wilson, Ed. *The Chinese in the Caribbean*

Requirements: Regular attendance, class and conference participation, several 1- to 2-page position papers, one 10-12 page research paper, and a final exam.

Prerequisite: Six credits in literature.

SPECIAL TOPICS: QUEER SEXUALITIES: LITERATURE AND THEORY

ENG 495

Brenna Munro

Section Q, TR, 10:05 – 11:30

Satisfies the English Literature major requirement for a course in 20th-century literature.

In this class we will read novels, poetry, short stories, plays, and theoretical essays, and we'll watch some films, in order to think about a variety of the ways in which sexuality has been represented and imagined in different historical periods and cultural locations. We will start with some examples of the contemporary coming-out narrative of modern lesbian and gay identity, and then look at a series of alternatives—including the queer codes of experimental modernism, the open secrets of pre-Stonewall cinema, texts that trouble the gender categories through which sexual identity is usually imagined, or that do not see the world in terms of gay versus straight at all. Writers may include Gertrude Stein, James Baldwin, Jeanette Winterson, Hanif Kureishi, Tony Kushner, Assotto Saint, and R. Zamora Linmark.

Requirements: class attendance and participation, a presentation, regular online assignments, and two papers of around 6-8 pages, one of which will be written in stages with revisions.

Prerequisite: Six credits in literature.

Fall 2007

INDEPENDENT STUDY

ENG 496/497 Faculty

Description: Students who have received permission to register for *Independent Study* should enroll in either English 496, section 01, or English 497, section 01.

Students who have received permission to undertake a *six-credit* Senior Thesis or Senior *Creative Writing Project* should enroll in either English 496, section 01, or English 497, section 01, during the first semester of their senior year. Upon successful completion of this course, these students will proceed to either English 498 (Senior Thesis) or English 499 (Senior Creative Writing Project) for the final semester of their senior year. In rare cases, students may be permitted to complete a Senior Thesis/Senior creative Writing Project in one semester, enrolling simultaneously in English/ 497 and English 498/499.

Note: Students who enroll in English 496, Section 01, or English 497, Section 01, must have their Course Request/Registration form signed (in the override space) by the faculty member who will be directing their work in the course.

SENIOR THESIS

ENG 498 Faculty

Description: A Senior Thesis is usually a two-semester, six-credit research and writing project undertaken by students wishing to graduate with Departmental Honors in English and, in some cases, with Graduation Honors (*magna cum laude* or *summa cum laude*) as well. Requirements for Departmental Honors in English and for Graduation Honors may be found in the university's undergraduate bulletin; students do not need to be in the Honors Program to graduate with Departmental Honors or to receive Graduation Honors. Students wishing to write a Senior Thesis should consult with the Director of Undergraduate Studies in English before the end of their junior year. Once they have received permission from the Director of Undergraduate Studies and from a faculty member willing to direct their Senior Thesis, they should enroll in English 497, section 01, for the first semester of their senior year (see under English 497, above). Upon successful completion of English 497, they enroll in English 498 for the second semester of their senior year. In rare cases, students may be permitted to complete a Senior Thesis in one semester, enrolling simultaneously in English 497 and English 498. Students in the Honors Program may register for the Honors section of English 498.

Note: Students who enroll in English 498 must have their Course Request/Registration form signed (in the override space) by the faculty member who is directing their Senior Thesis.

Fall 2007

SENIOR CREATIVE WRITING PROJECT

**ENG 499
Faculty**

Description: A Senior Creative Writing Project is usually a two-semester, six-credit project undertaken by students wishing to graduate with Departmental Honors in Creative Writing and, in some cases, with Graduation Honors (*magna cum laude* or *summa cum laude*) as well. Requirements for Departmental Honors in Creative Writing and for Graduation Honors may be found in the university's undergraduate bulletin; students do not need to be in the Honors Program to graduate with Departmental Honors or to receive Graduation Honors.

Students wishing to undertake a Senior Creative Writing Project should consult with the Director of Creative Writing before the end of their junior year. Once they have received permission from the Director of Creative Writing and from a faculty member willing to direct their Senior Creative Writing Project, they should enroll in English 497, section 01, for the first semester of their senior year (see under English 497, above). Upon successful completion of English 497, they enroll in English 499 for the second semester of their senior year. In rare cases, students may be permitted to complete a Senior Creative Writing Project in one semester, enrolling simultaneously in English 497 and English 499. Students in the Honors Program may register for the Honors section of English 499.

Note: Students who enroll in English 499 must have their Course Request/Registration form signed (in the override space) by the faculty member who will be directing their Senior Creative Writing Project.

THE FORMS OF POETRY

**ENG 504
Walter K. Lew**

Section UX, T, 6:25 – 9:05

In this course, we will explore many facets of the structure, writing for performance or publication, cognitive effects, and theoretical grounding of poetic practices chosen from diverse historical times. Intensive readings and film screenings will draw upon philosophical, critical, and aesthetic traditions from around the world. Bi-weekly exercises, some of which utilize multimedia formats, are designed to extend the lessons of the readings. In consultation with the instructor, each student will also develop an extensive final project.

Prerequisite: Six credits in literature and graduate standing.

FORM IN FICTION

**ENG 505
Jane Alison**

Section QX, T, 12:30 – 3:00

Fictional works as literary objects, with attention to individual styles, fictional trends and the creative process.

Prerequisite: Graduate students: permission of instructor. Undergraduates: six credits in literature and permission of instructor.