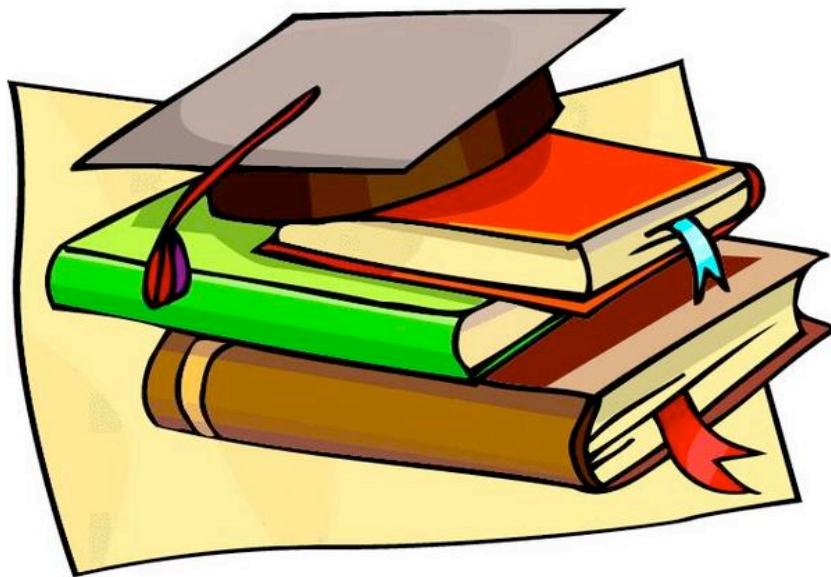


SUMMER & FALL 2008

*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/undergraduate

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED
IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:
Monday, March 31st – Friday, April 18th

To make an advising appointment, go to www.as.miami.edu/English/Advising. That website will list all English Department faculty members who are doing advising this semester, and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same website. This new advising website is currently being set up, and it should be available for you to use by Friday, March 21, 2008. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

It's best if you print out a copy of your Academic Curriculum Evaluation (ACE) on myUM and take it to your advising appointment. Your advisor will have a Course Request Form for you to fill out during the 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 7th

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

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

The following courses offered in Summer & Fall 2008 satisfy the English Literature major requirement for a course in literature before 1700:

Extended Summer: 319 D. **Summer II:** 310 S. **Fall '08:** 310 Q, 319 D, 373 O, 384 B, 396 A, 410 R, 420 Q, 430 C, and 495 P.

The following courses offered in Summer & Fall 2008 satisfy the English Literature major requirement for a course in literature between 1700 and 1900:

Summer I: 483 C. **Fall '08:** 387 D, 388 C, 450 E, 456 F, and 496 P.

The following courses offered in Summer & Fall 2008 satisfy the English Literature major requirement for a course in 20th-century literature:

Summer II: 466 Q. **Fall '08:** 361 R, 372 Q, 395 T, 484 P, 487 O, and 495R.

HONORS COURSES:

Fall '08: 213 Q, 215 D, and 495 R

ENGLISH COURSES CROSS-LISTED WITH OTHER PROGRAMS:

(These courses may be useful to students with a major or minor in the following interdisciplinary programs.)

AFRICANA STUDIES: 210 D, 210 H, 260 Q, 261 Q, 361 R, 487 O, 496 P

AMERICAN STUDIES: all 213's, all 214's, 260 Q, 261 Q, 483 C (Summer I), 484 P, 487 O

JUDAIC STUDIES: 205 C, 384 B

LATIN AMERICAN STUDIES: 210 H, 261 Q, 361 R

WOMEN'S & GENDER STUDIES: 210 D, 215 C (Summer I), 215 D, 215 P, 372 Q, 373 O, 395 H

ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM:

For credit in the major or minor, students must enroll via English.

ENG 205 C (= RELIGIOUS STUDIES 404 C)

ENG 210 Q (= AMERICAN STUDIES 301 Q)

ENG 210 T (= AMERICAN STUDIES 101 T)

ENG 310 Q (= CLASSICS 310 Q)

ENG 396 A (= CLASSICS 320 A)

ENG 495 P (= PHILOSOPHY 591 P)

THE MINOR IN ENGLISH

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.

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

ENGLISH LITERATURE MAJOR

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 (REQUIREMENTS FOR STUDENTS WHO ENTERED THE UNIVERSITY OF MIAMI PRIOR TO FALL 2007)

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.

**CREATIVE WRITING CONCENTRATION
(REQUIREMENTS FOR STUDENTS ENTERING THE UNIVERSITY OF MIAMI
IN FALL 2007 OR LATER)**

Workshop Requirements

- 1. Either 290 or 292** Beginning Fiction Workshop/Beginning Poetry
Workshop

Prerequisites: Admission to the Creative Writing Major via writing sample or permission of the instructor.

- 2. Either 390 or 392** Intermediate Fiction Workshop/Intermediate Poetry
Workshop

Prerequisites: 290/292 or permission of the instructor.

- 3. Two of the Following: 404/406/408** Advanced Fiction Workshop/Advanced Poetry
Workshop/Autobiography

Prerequisites: 390/392 or permission of the instructor.

Literature Requirements

- 4. Two of the following 200-level literature courses:**
201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261
- 5. 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.**

30 credits total

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.

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 4 of the Creative Writing Concentration (or requirement 5, for students entering the University of Miami in Fall 2007 or later).
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.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

Please go to the English Department web site at www.as.miami.edu/English/undergraduate and click on [English Major with a Women's Literature Concentration](#).

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

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

Other advice: Read the descriptions of ENG 496/497 and 498 (literature) or 499 (creative writing) in this course booklet. If you are planning to write a Senior Thesis in literature, also read "The Honors Thesis in Literature: Some Advice for Students" on the next page.

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for 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 (if you are in the Honors Program, you may register for an Honors section of 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; 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).

Extended Summer Session 2008 (Dates for ENG 211: May 14–July 28)

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section GV, MW 6:00–7:50pm

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.

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

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

Prerequisite: ENG 106 or equivalent.

Extended Summer Session (Dates for ENG 319: May 15–July 24)

SHAKESPEARE

ENG 319

Robert Healy

Section GV, TR 6:00–7:50pm

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

This course serves as an introduction to the most frequently cited and appropriated playwright in Western literature. The content of the course will represent an overview of Shakespeare's literary career. We will read plays that cover the generally accepted notions of genre—comedy, history, tragedy, and romance—while simultaneously spanning the chronology of his two decades as a writer, actor, and theatrical investor in Elizabethan and Jacobean London. Although our primary focus will be a close reading of the plays, a nuanced understanding of the bard also involves studying the historical, cultural, and social contexts in which the dramas were composed, performed, and disseminated. Among the themes we will examine are Shakespeare's portrayal of states of desire (both heteronormative and homosocial/homoerotic), the depiction of various subaltern groups (Jews, Africans, foreigners, the lower classes) and the representation of gender issues such as patriarchy and misogyny. In an attempt to achieve such lofty goals, we will read *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

Requirements include **mandatory** attendance and class participation, weekly class discussion questions, two 5-7 page papers, mid-term and final exams.

Text: *The Riverside Shakespeare*, Second Edition

Prerequisite: Three credits in literature

SUMMER I 2008 (MAY 14–JUNE 20)

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section B, MTWRF 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 Western Literature*, Vol. I. 8th Edition

Prerequisite: ENG 106 or equivalent.

**WORLD LITERARY MASTERPIECES II
Literature and Society in the Modern World**

ENG 202

Mark Cantrell

Section D, MTWRF 1:15–2:40

This course treats important works of world literature from the early 18th century to the late 20th century, including prose fiction, poetry, and drama from across Europe, Asia, Africa, and South America. To provide a focus for our studies, I 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, we will come to a better understanding of how each of the different works we read provides insight into specific cultural and political problems of its author's time and place. Also, we will discuss how these particular works address universal concerns that often transcend temporal and geographical differences. 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.

**LITERARY THEMES AND TOPICS
Vampires in Literature and Film**

ENG 210

Deborah Christie

Section B, MTWRF 10:05–11:30

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 of 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 British Hammer Studios films, *I am Legend* by Richard Matheson, *Interview with a Vampire* by Anne Rice and more. This is by no means an exhaustive list and we will also be reading several outside critical articles and a

SUMMER I 2008 (MAY 14–JUNE 20)

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 4-6 pages and a final exam.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Catherine Judd

Section D, MTWRF 1:15–2:40

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

Literature After the Industrial Revolution: The Beginnings of Trauma Culture

ENG 212

Eugene Arva

Section E, MTWRF 2:50–4:15

This course surveys some of the most prominent English literary productions from the late eighteenth century through the twentieth. We will read poems by Wordsworth, Byron, Shelley, Keats, and Yeats; plays by Wilde, Shaw, Beckett, and Pinter; and stories by Orwell, Joyce, Naipaul, and Rushdie. Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. 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.

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

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

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I
The Birth of the American Dream

ENG 213

Robert Casillo

Section A, MTWRF 8:30–9:55

CROSS-LISTED WITH AMERICAN STUDIES

This course will examine the phases of American Literature as it extends from Puritan times into the mid-nineteenth century. The poetry of such seventeenth-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.

SUMMER I 2008 (MAY 14–JUNE 20)

AMERICAN LITERATURE II

ENG 214

Joseph Alkana

Section E, MTWRF 2:50–4:15

CROSS-LISTED WITH AMERICAN STUDIES

This course is intended to enhance your understanding of American literature since 1865 by introducing you to major authors and literary genres. To help develop your critical reading skills as well as your enjoyment of different writing styles, we will consider the works listed below as well as literature by such authors as Mark Twain, Henry James, Edith Wharton, W. E. B. Du Bois, Wallace Stevens, William Carlos Williams, Robert Frost, Ernest Hemingway, Zora Neale Hurston, Theodore Roethke, Elizabeth Bishop, Allen Ginsberg, James Baldwin, Leslie Marmon Silko, and Philip Roth. We also will discuss issues that arise in the literature, such as race and ethnicity in American culture, the relationship of the artist to society, and shifting gender roles.

Requirements: There will be short writing assignments that along with midterm and final essay exams will account for your course grade.

Texts (tentative): Willa Cather, *O Pioneers!*; William Faulkner, *Go Down, Moses*; Ken Kesey, *One Flew Over the Cuckoo's Nest*; Cynthia Ozick, *The Shawl*; August Wilson, *Fences*; in addition, there will be readings of short stories, poems, and essays.

Prerequisite: ENG 106 or equivalent.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215

Catherine Judd

Section C, MTWRF 11:40–1:05

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

A survey of women writers from the Middle Ages to the present; explores the female literary tradition and women's relationship to culture and society.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE: 1870–1915

ENG 483

Joseph Alkana

Section C, MTWRF 11:40–1:05

CROSS-LISTED WITH AMERICAN STUDIES

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

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, representations of gendered consciousness, and the relationship between regional, national, and international perspectives. Course grades will be based on three short essays and a final exam.

Texts: *Four Stories by American Women* (ed. Cynthia Wolff); Mark Twain, *Adventures of Huckleberry Finn*; Henry James, *The Europeans*; Stephen Crane, *Maggie: A Girl of the Streets*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Willa Cather, *O Pioneers!*; Anzia Yezierska, *Bread Givers*; Robert Frost, *North of Boston*; additional short readings will be posted on the Blackboard system

Prerequisites: Six credits in literature.

SUMMER II 2008 (JUNE 25–AUGUST 1)

WORLD LITERARY MASTERPIECES I

ENG 201

J.P. Russo

Section T, MTWRF 2:50–4:15

The course introduces major texts in European literature from the early Greeks and Romans through the Renaissance with an emphasis on the individual, the divine, honor and heroic action, the relation between personal and public duties, the family, and the role of art.

We begin with the Greeks. After a lecture on the Mediterranean background, Homer's *Odyssey* commands attention for the first two weeks. Next we take up the poetry of Sappho; the tragedies of Aeschylus, Sophocles, and Euripides (5th century B.C.); Plato's *Apology* from the *Dialogues*; and the Roman masterpiece of Virgil, the *Aeneid* (1st century B.C.). A brief examination of Catullus concludes our study of the classical world. We then turn to medieval literature. This is represented by Dante's *The Divine Comedy*, of which we read the first third, the *Inferno*. Finally, we examine Renaissance literature: beginning with Petrarch's lyric poetry and concluding with Shakespeare's *The Tempest*. Our method combines lectures and class discussion.

Text: *The Literature of the Western World*, ed. Wilkie and Hurt. Fifth Ed.

Papers, Tests, and Examinations: There is a short (3 pp.) paper on Homer, an hour test, a longer paper (5 pp.) on a topic of your choice (suggestions will be made on a handout sheet), and a final examination.

Assignments:

Homer, *The Odyssey*

Sappho, *selections*

Aeschylus, *Agamemnon*, Sophocles, *Oedipus the King*, Euripides, *Medea*

Plato, *The Apology*

Virgil, *The Aeneid*

Catullus, Horace, *selections*

Dante, *The Divine Comedy: The Inferno*

Boccaccio, *The Decameron*, *selections*

Montaigne, "Of Cannibals," from *Essays*

Ronsard, *selections*; Garcilaso de la Vega, *selections*

Shakespeare, *The Tempest*

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Nader Elhefnawy

Section P, MTWRF 8:30–9:55

This is a survey course in Western/world literature, covering the period from roughly 1650 to the twentieth century. (It therefore includes considerable continental—particularly French, German and Russian—literature, as well as British and American.) While it would be helpful to you to have taken the survey course covering the period before the one we are concerned with, this is by no means necessary to succeed in this course.

As those of you who have had a course of this kind before no doubt realize, this is an extremely large area, and depth will be sacrificed for breadth more than it would be in a course with a narrower focus. Nevertheless, you will hopefully come away with at least a broad understanding of the major movements within Western literature during this period, as well as a deeper knowledge of some of its essential authors and works.

Prerequisite: ENG 106 or equivalent.

SUMMER II 2008 (JUNE 25–AUGUST 1)

CREATIVE WRITING

ENG 209

Peter Schmitt

Section Q, MTWRF, 10:05–11:30

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.

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.

ENGLISH LITERATURE I

ENG 211

P. A. McCarthy

Section R, MTWRF 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 edition, volumes A and B

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section S, MTWRF, 1:15–2:40

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.

Requirements: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

SUMMER II 2008 (JUNE 25–AUGUST 1)

LITERATURE AND CULTURE IN CLASSICAL GREECE AND ROME I

ENG 310/CLA 310

J.P. Russo

Section S, MTWRF, 1:15–2:40

**Satisfies the English Literature major requirement for a course in literature before 1700.
Must be taken as ENG 310 to count toward a major or minor in English.**

The ancient Greeks and Romans set forward fundamental ideals, models of ethical conduct, and humanistic goals which subsequent epochs have studied, absorbed, and taken to measure their personal and cultural values as well as social and political goals. The Greeks invented, or played a large role in inventing democracy, scientific investigation, logic and philosophy as disciplined studies, the epic poem, tragedy, comedy, etc. Their greatest invention has been called the concept of the person in relation to freedom: the individual who seeks self-realization and, in and through doing so, contributes to the life of culture and society.

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 judicial system, and excelled in architecture, urban planning, engineering, technology, and military and political administration. Roman literary, artistic, and legal contributions are given special study. The course examines the formation of pre-Classical and Classical Greek culture, from the Trojan War (ca. 1200 B.C.) and Homer (ca. 750 B.C.) to about 400 B.C. Authors include Homer, Sappho, Aeschylus, Heraclitus, Pindar, Thucydides, Sophocles, and Plato. Special attention will be paid to mythology, religion, the afterlife, social structures, and ethical and poetic concepts such as *sophrosyne* (temperance), *hybris* (pride), love, honor, and *aidos* (group spirit, shame). There will be a slide lecture on Greek and Roman art and archeology. The course ends with Livy's history of early Rome, from its foundation in 753 B.C. and the era of the seven kings (753-510 B.C.), to the origins of the Republic (510 B.C.), down to its first constitution, the Twelve Tables published in the Roman Forum in 450 B.C.

Requirements: There are two papers: one short (4 pp.) on Homer; and one longer (6 pp.) on a subject of your choice; there are also a mid-term and a final.

Books and Assignments:

Homer, *Iliad*, trans. R. Lattimore (U of Chicago)
Greek Lyric Poetry (Archilochus, Sappho, Pindar, etc.) (handout)
Aeschylus, *The Oresteian Trilogy*, trans. P. Vellacott (Penguin)
Heraclitus and Other Pre-Socratic Philosophers (handout)
Sophocles, *The Theban Plays*, trans. E.F. Watling (Penguin)
Plato, *The Apology* (any translation)
Livy, *The Early History of Rome*, trans. T.J. Luce (Oxford UP)

Prerequisite: Three credits in literature.

JAMES JOYCE

ENG 466

P.A. McCarthy

Section Q, MTWRF 10:05–11:30

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

This course will focus on three major works by James Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Throughout our readings we will pay close attention to themes, characterization, symbolism, structure, and narrative strategies in the works, as well as biographical, political, and cultural backgrounds to the fiction. There will be a final exam as well as two papers of about 7-10 pages apiece, the first on either *Dubliners* or *Portrait* and the second on *Ulysses*.

Texts: *Dubliners*, ed. Terence Brown (Penguin), *A Portrait of the Artist as a Young Man*, ed. Seamus Deane (Penguin), *Ulysses*, ed. Hans Walter Gabler (Random House)

Prerequisite: Six credits in literature.

SUMMER II 2008 (JUNE 25–AUGUST 1)

Summer II Minimester Course (Aug. 11–15)

SPECIAL TOPICS: PROFESSIONAL WRITING WORKSHOP

ENG 595

Lester Goran

**Section 83, Special Days and Times
August 11–15, MTWRF 9:00–5:00**

A course with emphasis on publication by experienced professional writers of both fiction and non-fiction. An examination 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 undergraduate six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

FALL 2008

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 Western Literature*, Vol. 1, 8th edition.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section E, MWF 12:20–1:10

Section F, MWF 1:25–2:15

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

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Tom Lolis

Section J, MW 5:00–6:15

Section K, MW 6:25–7:40

This course serves as an introduction to classic works of world literature, and focuses on a selection of texts spanning from ancient Greece to seventeenth century Europe. Throughout the semester, we will continuously question the nature of canonicity, and will thus engage in comparative readings of time-honored masterpieces and more recently recovered texts. Additionally, we will focus on texts that exemplify what Lee Irwin has come to call "world-building," that is to say, texts that create new, visionary worlds fashioned out of pre-existing cultural and historical material. In examining the ways in which poets and writers recreate the world, we will call into question the subjective nature of critical interpretation as we also evaluate our ability to reconcile another's vision of the world with our own.

Requirements for the course include two essays, two exams, and unannounced quizzes.

Prerequisite: ENG 106 or equivalent.

FALL 2008

WORLD LITERARY MASTERPIECES II

ENG 202

Eugene Arva

Section O, TR 9:30–10:45

Section P, TR 11:00–12:15

This course surveys some of the most prominent literary productions of the past four centuries, starting with Chinese vernacular literature and the age of European Enlightenment, and finishing with twentieth-century postcolonial literature. Selections will cover various literary genres, including the satirical novel (Wu Ch'eng-en, Voltaire), drama (Molière, Ibsen, Pirandello, Soyinka), and short fiction (Joyce, Kafka, Borges, Lessing, Tanizaki Jun'ichirō, El Saadawi). Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. 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.

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Chu He

Section S, TR 3:30–4:45

This is a course in selected masterpieces from many national and ethnic literatures from the eighteenth century to the contemporary period. Through close reading of the various texts (novels, plays, and short stories) with attention to their historical and cultural contexts, we will investigate questions of the individual and society, change and tradition, woman's position, war and memory, personal identity in postcolonial or transnational times, realistic and fantastic representation. Probable authors include García Márquez, Pirandello, Ibsen, Chekhov, Brecht, Kincaid, Gogol, Balzac, Camus, Lu Xun, Maxine Hong Kingston, Ishiguro, and Lahiri.

Texts:

Honoré de Balzac (1799–1850): “Colonel Chabert”
Nikolai Gogol (1809–1852): “The Overcoat” and “The Nose”
Henrik Ibsen (1828–1906): *A Doll's House*
Albert Camus (1913–1960): *The Stranger*
Anton Chekhov (1860–1904): *The Cherry Orchard*
Lu Xun (1881–1936): “The True Story of Ah Q”
Luigi Pirandello (1867–1936): *Six Characters in Search of an Author*
Gabriel García Márquez (1927–): *Of Love and Other Demons*
Bertolt Brecht (1898–1956): *Mother Courage and Her Children*
Maxine Hong Kingston (1940–): *The Woman Warrior*
Jhumpa Lahiri (1967–): *Interpreter of Maladies*
Jamaica Kincaid (1949–): *Lucy*
Kazuo Ishiguro (1954–): *A Pale View of Hills*

Requirements:

Essays: Two essays (4-5 pages, or 1200-1400 words)

Exams: Two closed-book exams

Journal entries: You are required to submit five journal entries during the semester.

Quizzes: There will be five quizzes on the readings throughout the semester.

Attendance and participation: Attendance is mandatory. More than five absences will seriously affect your grade.

Lateness of more than 10 minutes will count as 1/3 absence. A total of ten or more absences will result in a failing grade for this course.

FALL 2008

Evaluation:

Attendance and class participation—10%; journal entries and quizzes—10%; midterm exam—15%; first paper—15%; final exam—25%; second paper—25%.

Prerequisite: ENG 106 or equivalent.

JEWISH LITERATURE

Wrestling with Angels: Tradition and Innovation in Jewish Literature

ENG 205/REL 404

Jeffrey Shoulson

Section C, MWF 10:10–11:00

CROSS-LISTED WITH JUDAIC STUDIES

Must be taken as ENG 205 to count toward a major or minor in English.

This introductory course will explore some of the major themes in Jewish literature. After reading the Hebrew Bible's account of the Creation and Fall, the binding of Isaac, and Jacob's struggle with the angel, we will go on to examine how these powerful—and powerfully troubling—narratives are revised, reshaped, and re-imagined in later periods of Jewish history. We begin with the Bible; we end with readings in the contemporary poetry and prose of Jewish writers from around the world. In between we shall encounter texts ranging from Rabbinic literature of the Fifth Century to Yiddish literature of the Nineteenth and early Twentieth Centuries. Topics to be discussed will include—but not be limited to—authority and originality, tradition and innovation, the condition of exile and the experience of Diaspora, Jewishness as a religious, ethnic and/or political category, the authentic language(s) of Jewish experience, Zionism, and responses to catastrophe.

This course is open to *all* students and requires *no special knowledge of Hebrew or Judaic Studies*. Indeed, our study will be enriched by the presence of a variety of perspectives—devout and irreverent, American and international, Ashkenazic and Sephardic, Jewish and non-Jewish.

Requirements: There will be several brief responses papers and 3 more formal essays of approximately 1000 words each assigned over the course of the semester. There will also be a short-answer midterm and a final examination (essay format).

Tentative Texts:

B. Holtz, *Back to the Sources*

C. Ozick, *The Shawl*

P. Roth, *Operation Shylock*

A significant portion of the semester's reading will be posted on the course's Blackboard site.

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING

ENG 209

Melissa Burley

Section B, MWF 9:05–9:55

This section of 209 will focus on the themes and threads of our obsessions. We will celebrate the art and explore the craft of writing. Looking to multi-cultural prose writers for guidance in craft, to the world within and without for inspiration, and to the community of creative thinkers in the classroom for encouragement and support, we will write short stories, poetry and/or flash fiction. Emphasis will be on activities to stimulate creative minds, collaborative as well as individual projects in class and out, and immediate feedback from writing circles. Expect a heightened awareness of what you see, hear, smell, taste and touch, a greater confidence in sharing what you think, feel, say, sense and write, and a portfolio of new writing to chronicle the experience.

Prerequisite: ENG 105 or equivalent.

FALL 2008

**CREATIVE WRITING
There Is Nothing New Under the Sun**

ENG 209

Jason McCall

Section F, MWF 1:25–2:15

An introduction to creative writing that focuses on archetypal characters and themes. The class will address the basics of creative writing (diction, tone, character, setting, etc.). Students will also be allowed to explore the ways that classic stories and tropes have been transformed and manipulated in different forms of writings and will be encouraged to incorporate some of these elements into their own works.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209

Peter Schmitt

Section G, MWF 2:30–3:20

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.

**CREATIVE WRITING
“From Where You Dream”**

ENG 209

Pankaj Challa

Section H, MW 3:35–4:50

Where does art come from? Robert Olen Butler says that art “does not come from the mind” but from “the place where you dream.”

This class will focus on laying a foundation for beginning writers on some of the essentials of the creative writing process. We will practice what Butler calls “Method Writing,” and learn how to: 1) Get “into the zone” as a writer; 2) Understand the five ways we feel emotions, and the five ways to express them; 3) Quiet your analytical voice to access your creative voice; and 4) Use film techniques in writing.

We will cover three forms: short stories, poetry, and screenwriting. Work will include keeping a writing journal and a short creative project in each of the three forms. Also, a portfolio of work you did throughout the semester will be due on the last day of class. Evaluation will be primarily based on this portfolio, but attendance and student participation are also factors.

Required text: *Imaginative Writing* by Janet Burroway

Prerequisite: ENG 105 or equivalent.

FALL 2008

CREATIVE WRITING
Word Painting—Where Visual Art Meets Writing

ENG 209

Vanessa Garcia

Section J, MW 5:00–6:15 pm

In many a cliché-ridden archive, poets and painters are said to have similar souls. Our enterprise during the semester will be to delve into the truth behind this stereotype. Here, we will read not only poetry, but prose; we will read painters on writing, and writing on painters. And, further, we will delve into some of the famous (and other not-so-famous) collaborations of writers and artists. Finding common threads within the two practices of visual art and literature, we will also pull at the strings of what sets them apart.

Requirements: An average of 40-50 pages of reading a week. One writing assignment per week varying between 2 and 7 pages. Required museum and gallery visits (outside of class). A final organized portfolio to be handed in at the end of the semester (totaling an average of 30 pages of revised material produced throughout the semester).

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209

Mairi Lamont

Section Q, TR 12:30–1:45

This multi-genre course serves as an introduction to creative writing with a focus on poetry, short fiction and the creative non-fiction essay. We will work on developing your individual creative voices as well as the ability to offer constructive criticism to your classmates in the workshop process. Much of the reading for the course will come from our textbook, *Imaginative Writing* by Janet Burroway. In addition you will be assigned readings from writers around the world, so that we may tackle the question of what it means to be a creative writer in the age of globalization.

Evaluation for this course will be based on class participation, weekly reader-response and creative assignments, and a final portfolio of 15-20 pages consisting of revised student work.

Prerequisite: ENG 105 or equivalent.

CREATIVE WRITING

ENG 209

Margaret Cardillo

Section T, TR 5:00–6:15

As a writer, what does it mean to have a voice? If your dentist and your best friend both sit down to tell you a story about love, how would the stories differ?

In this Introduction to Creative Writing class students will work on honing the individual voice while closely examining the craft elements in short fiction and poetry. Examples of non-fiction, the memoir, and screenplays will also be reviewed. Each student will workshop her/his stories in a supportive community. A journal will be kept that will include in-class and out-of-class exercises. Emphasis will be placed on the revision of original work. This course will be writing intensive and class participation is imperative. A final portfolio of 30-40 pages of revised, original work will be due the last day of class.

Required text: *Imaginative Writing* by Janet Burroway
Supplemental readings

Prerequisite: Eng 105 or equivalent.

FALL 2008

**CREATIVE WRITING
Mining the Self**

ENG 209

Daniela Diaz

Section U, TR 6:25–7:40pm

Joseph Epstein said, “For me, writing is foremost a mode of thinking and, when it works well, an act of discovery.” This course is designed for inspired readers who are looking to express themselves through innovative forms in language. Students will learn the basic elements of craft in fiction, poetry, and creative non-fiction. In-class exercises and workshop participation will contribute to students’ final grades. Students will also be expected to keep a journal of exercises designed to explore memory and other aspects of identity, read and respond to a variety of published works, and participate in classroom discussion. A final portfolio (roughly 30-50 pages) of revised and original work in all three genres will be due on the last day of class.

Required text: *Imaginative Writing: The Elements of Craft* by Janet Burroway

Prerequisite: ENG 105 or equivalent.

**LITERARY THEMES AND TOPICS
Buddies, Brothers, and Sisters in Literature**

ENG 210

Anthony Barthelemy

Section D, MWF 11:15–12:05

**CROSS-LISTED WITH AFRICANA STUDIES AND WOMEN’S AND GENDER STUDIES
ENG 210 may not be repeated.**

Since it was reported that Cain slew Abel, literature has investigated the affectionate and sometimes troubled relationships between brothers, sisters and buddies. We will study this topos in literature and in movies and television. We will also attempt to understand how racial difference inflects these relationships.

Probable texts include: Shakespeare’s *As You Like It* and *Much Ado about Nothing*, Twain’s *Huckleberry Finn*, Austen’s *Pride and Prejudice*, Larsen’s *Passing*, Faulkner’s *Absalom, Absalom!*, Gaines’ *Of Love and Dust*, Morrison’s *Sula*. Probable films include: *Butch Cassidy and the Sundance Kid*, *Lethal Weapon*, *Some Like It Hot*, *Thelma and Louise*, *The Defiant Ones*. Probable television series: *I Spy*, *Miami Vice*, and *Scrubs*.

Requirements: Midterm and final examinations. Three response papers of 250 words each; one critical paper of 1250 words, and a research paper of 1750-2500 words. One ten-minute oral report.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS
Readings in Caribbean Art and Culture**

ENG 210

Patricia Saunders

Section H, MW 3:35–4:50

**CROSS-LISTED WITH AFRICANA STUDIES AND LATIN AMERICAN STUDIES
ENG 210 may not be repeated.**

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

FALL 2008

culture in the Caribbean? When artists create “art,” to what extent does the “market” influence how they create and what they create? How has the market’s desire for a particular “vision” of the Caribbean influenced the way the Caribbean is produced, packaged and marketed? Texts for the course will include: *The Dragon Can’t Dance*, *Mobilizing India*, *An Eye for the Tropics*, *Born Fi’ Dead*, *The Harder They Come* (film and novel), *Consuming the Caribbean* and *Smile Orange*. Assignments will include film scripts, book and film reviews, photographic essays as well as more traditional research papers.

Prerequisite: ENG 106 or equivalent.

LITERARY THEMES AND TOPICS Studies in Native American Literatures

ENG 210/AMS 301

Lindsey Tucker

Section Q, TR 12:30–1:45

ENG 210 may not be repeated.

Must be taken as ENG 210 to count toward a major or minor in English.

Until the mid-1960s most Americans knew of the native populations of the United States in terms of their negative portrayals in film. It was only during the civil rights movement that included the American Indian Movement that voices from some of the five hundred indigenous cultures of North America began to be heard—in poetry, fiction and, finally, film. In this course we will examine some of these works and their contexts.

Texts: Sherman Alexie, *The Toughest Indian in the World*; Louise Erdrich, *Love Medicine*; Mary Crow Dog, *Lakota Woman*; Scot Momaday, *House Made of Dawn*; Leslie Marmon Silko, *Ceremony*; James Welch, *Winter in the Blood*; and selected poems by Joy Harjo

Films: *Incident at Oglala*
Smoke Signals

Requirements: class participation, in-class writing exercises, and two 4-5 page papers, as well as a midterm and a final.

Prerequisite: ENG 106 or equivalent.

LITERARY THEMES AND TOPICS Writing on the Land: Literature and Environment

ENG 210/AMS 101

Thomas Goodmann

Section T, TR 5:00–6:15

ENG 210 may not be repeated.

Must be taken as ENG 210 to count toward a major or minor in English.

“Hope and the future for me are not in lawns and cultivated fields, not in towns and cities, but in the impervious and quaking swamps.”—Henry David Thoreau

“I am tempted to dwell on the importance of the parking lot. I enjoy it as an austere but beautiful and exciting aspect of the landscape.”—John Brinckerhoff Jackson

The opposition voiced here between wilderness and civilization, between the natural and the built landscape, offers one of the foundational constructions of place and self-understanding that we will investigate in this course. That is,

FALL 2008

in what ways have people throughout American history defined who they are in terms of where they are, and in the ways they have altered environments?

This course will explore fictional and non-fictional sources to investigate how people have “written” on and competed over land surfaces and natural resources, and otherwise engineered nature for various purposes, utilitarian and expressive. As an introduction to American Studies, besides fiction and poetry, we will examine visual, documentary, historical and critical sources. Along with important sources from the past, including Cooper’s *Rural Hours*, Thoreau’s *Walden*, and Carson’s *Silent Spring*, we’ll read selections from contemporary writers such as Gary Snyder, Scott Momaday, and Maxine Kumin.

Anyone with questions and suggestions is welcome to contact the instructor: tgoodman@miami.edu.

Requirements: Two essays of 5 to 6 pages, including a revision, as well as frequent shorter responses; regular vocal participation in presentations and discussions.

Our principal texts: will be Finch and Elder, eds., *The Norton Book of Nature Writing* (College Edition) and Merchant, ed., *Major Problems in American Environmental History*, which we will supplement with other sources, including film clips, poetry and policy documents.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section B, MWF 9:05–9:55

Section C, MWF 10:10–11:00

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.

ENGLISH LITERATURE I

ENG 211

Tom Lolis

Section F, MWF 1:25–2:15

Section G, MWF 2:30–3:20

This course serves as an introduction to classic works of English literature, and focuses on a selection of texts spanning from the middle ages to the early eighteenth century. Throughout the semester, we will seek to place these representative works within their respective historical and cultural contexts, and we will thus engage in comparative readings of time-honored masterpieces and more recently recovered texts. Our readings will include epic poetry, fictional narratives in prose, and drama; we will read widely from authors including Chaucer, Spenser, Shakespeare,

FALL 2008

Marlowe, Aemilia Lanyer, Margaret Cavendish, and Milton. On occasion, we will also read select literary criticism from distinguished scholars (possible authors include Stephen Greenblatt, Roland Greene, and Frances Yates).

Requirements for the course include two essays, two exams, and unannounced quizzes.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section E, MWF 12:20–1:10

This course serves as an introduction to British literature from 1790 to the 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.

ENGLISH LITERATURE II

ENG 212

E. Clasby

Section P, TR 11:00–12:15

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 (8th Edition)

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

1785 to the Present

ENG 212

Deborah Christie

Section R, TR 2:00–3:15

Section S, TR 3:30–4:45

“Class, meet the British authors.” “Authors, meet the class.” So begins your introduction to the major writers and literary movements that have shaped the British literary landscape. Launching from the shores of Romanticism and charting our course through the Victorian and Modern eras, we will come to anchor in the exciting port of Contemporary British fiction. Along the way we will examine a variety of prose, poetry, drama, and essay, and we will investigate the dynamic social and cultural contexts that contributed to the writing and understanding of them.

Requirements: One term paper (7-8 pages), one presentation, four exams, and active class participation and attendance.

Text: *The Norton Anthology of English Literature*, Vols. D, E, and F

Prerequisite: ENG 106 or equivalent.

FALL 2008

AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section D, MWF 11:15–12:05

CROSS-LISTED WITH AMERICAN STUDIES

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, Edward Taylor, Benjamin Franklin, Ralph Waldo Emerson, Henry David Thoreau, Edgar Allan Poe, Rebecca Harding Davis, and Walt Whitman. We also will discuss concepts which arose in the literature that remain important, such as visions of the ideal American society. You will have the opportunity to develop your thoughts about the literature in two five-page essays as well as midterm and final essay exams.

Texts: Giles Gunn, ed., *Early American Writing*; Nathaniel Hawthorne, *The Scarlet Letter*; Frederick Douglass, *Narrative of the Life of an American Slave*; Herman Melville, *Billy Budd, Sailor and Selected Tales*; Harriet Beecher Stowe, *Uncle Tom's Cabin*.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213

Nancy Clasby

Section E, MWF 12:20–1:10

Section F, MWF 1:25–2:15

CROSS-LISTED WITH AMERICAN STUDIES

English 213 is an introduction to the work of selected American writers from the nation's colonial beginnings until the Civil War period. In addition, exams and writing assignments are intended to improve the student's skills in composition. Students needing extra help in composition will be referred for tutoring at the Writing Center.

Requirements: Two essay exams, three or more objective tests, and one research paper, 10-12 pages long.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213 (HONORS)

John Funchion

Section Q, TR 12:30–1:45

CROSS-LISTED WITH AMERICAN STUDIES

This course is an introduction to American literature from the colonial era to 1865. In this course, we will consider the relationship of literary works to the social, political, and religious history of the period. In particular, we will discuss how literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. In addition to examining the cultural significance of this body of literature, the course will emphasize the importance of close reading and an understanding of various literary terms and genres. Readings may include work by John Winthrop, Mary Rowlandson, Susanna Rowson, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Edgar Allan Poe, Emily Dickinson, Walt Whitman, and Louisa May Alcott. This course will help you develop your critical thinking and writing skills by requiring that you attend and routinely participate in class, compose several informal response papers, write two formal papers, and sit for a midterm and a final exam.

Prerequisite: ENG 106 or equivalent.

FALL 2008

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section B, MWF 9:05–9:55
Section C2, MWF 10:10–11:00
Section F, MWF 1:25–2:15

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.

Requirements: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

Individual and Cultural Identity in Modern American Literature

ENG 214
Mark Cantrell

Section C1, 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 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, we will come to a better understanding of how the different authors we read have sought to portray modern American life. We will also pay close attention to literary texts’ formal features, which shape the presentation of any themes and ideas 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 response paper of approx. 3 pages; one term paper of approx. 6 pages; midterm exam; final exam.

Texts (subject to change): Henry James, *Daisy Miller*; Ernest Hemingway, *In Our Time*; Zora Neale Hurston, *Their Eyes Were Watching God*; Langston Hughes, *Selected Poems of Langston Hughes*; Eugene O’Neill, *Long Day’s Journey into Night*; Don DeLillo, *White Noise*; Cristina García, *Dreaming in Cuban*; Tony Kushner, *Homebody/Kabul*. Course reader including short works by Charlotte Perkins Gilman, T. S. Eliot, Wallace Stevens, Allen Ginsberg, and Adrienne Rich.

Prerequisite: ENG 106 or equivalent.

FALL 2008

**AMERICAN LITERATURE II
Progress and the American Individual**

**ENG 214
Deborah Christie**

**Section O, TR 9:30–10:45
Section P, TR 11:00–12:15**

CROSS-LISTED WITH AMERICAN STUDIES

In this class we will read a variety of prose, poetry, drama, and essays, beginning with late 19th-century developments in regionalism and naturalism, through the high modernist and post-WWII periods and concluding with contemporary American writers. We will be focusing in particular on the evolving patterns in American literature: experimentation with voice and narrative, demonstration of an ever-growing circle of diverse cultural traditions, and representation of disparate political and social ideologies.

Requirements: One term paper (7-8 pages), one presentation, four exams, and active class participation and attendance.

Text: *The Norton Anthology of American Literature*, Vols. D, E, and F

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

**ENG 214
Eugene Arva**

**Section R, TR 2:00–3:15
Section S, TR 3:30–4:45**

CROSS-LISTED WITH AMERICAN STUDIES

This survey course will include a selection of American poetry, drama, and short fiction from the late-nineteenth century to the present. We will read poems by Whitman, Frost, and Plath; plays by O'Neill, Williams, Miller, and Mamet; and short stories by Bierce, Gilman, London, Fitzgerald, Faulkner, and Hemingway. Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. 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.

Text: *The Norton Anthology of American Literature*, Volumes C, D, and E

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

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

**ENG 214
Kara Jacobi**

Section T, TR 5:00–6:15

CROSS-LISTED WITH AMERICAN STUDIES

This course will survey a variety of works of American literature written between 1865 and the early 21st century. Texts will represent multiple genres including poetry, prose, drama, and essays. We will discuss the social and historical context of the literary works in addition to practicing close reading and analysis of each text. Authors may include Kate Chopin, F. Scott Fitzgerald, Ernest Hemingway, Ralph Ellison, William Faulkner, Sylvia Plath, Toni Morrison, Octavia Butler, Tony Kushner, and Julia Alvarez.

FALL 2008

In addition to carefully examining each literary text on its own, we will put works into conversation with one another, and we will discuss larger questions that arise from our reading. These questions include but are not limited to the following: What ideas of national and individual American identities arise from these texts? How does American identity change and develop in the United States in the postbellum, modern, and postmodern periods? How do gender, race, class, ethnicity, and sexuality complicate notions of American identity? Is there an “American tradition” in literature, and if so, of what does it consist?

Course requirements include attendance and active participation, informal written responses to readings, two 5-6 page papers, a midterm, and a final exam.

Prerequisite: ENG 106 or equivalent.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215 (HONORS)
Kathryn Freeman

Section D, MWF 11:15–12:05

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

This course surveys women writers from the Middle Ages to the present. The selections represent the variety of genres, including poetry, fiction, criticism, autobiography and the journal, that informs the writing of women during each historical period. We will explore the ways these writers define selfhood vis-à-vis the changing expectations for women in their historical contexts, including such influences as the developing relationship of women’s writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; family and community.

Requirements: Three short papers, participation in discussions, midterm and final exam.

Texts: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd Edition.
Supplementary packet on reserve in Richter Library

Prerequisite: ENG 106 or equivalent.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215
Terra Caputo

Section P, TR 11:00–12:15

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

This course will survey women’s writings in English from the Medieval period through the present, with careful attention to the historical and cultural contexts from which these writings have emerged. We will treat a variety of genres (poetry, drama, essays, speeches, short stories, and novels) in our exploration of women’s literary history, with careful attention to the ways in which issues of gender, sexuality, race, class, and culture contribute to, and at times complicate, female identity. Course requirements include attendance and active participation, a variety of short writing assignments, two papers (5-6 pages each), and a final exam.

Prerequisite: ENG 106 or equivalent.

FALL 2008

**INTRODUCTION TO POETRY
The Stuff of Poetry**

**ENG 220
Mark Cantrell**

Section S, TR 3:30–4:45

Did you enjoy the poetry selections that you read in high school or college literature courses? Are you an aspiring writer who wants to learn more about the fundamental features of poems? Or would you simply like to gain a better understanding of a form of literature that has been around in one way or another for almost as long as writing itself? If so, then this is the course 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 poetry from various times and places in our study of what makes poems tick. Students should leave the course with an understanding of basic poetic concepts like voice and meter, traditional poetic rules and why poets often break them, and the effects of context on poetry writing and reception. The poems we read will likely range from formal Renaissance sonnets and Romantic lyric meditations to Surrealist dreamscapes and contemporary Internet hypermedia.

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

Prerequisite: ENG 106 or equivalent.

AFRICAN AMERICAN LITERATURE

**ENG 260
Marlene Daut**

Section Q, TR 12:30–1:45

CROSS-LISTED WITH AFRICANA STUDIES AND AMERICAN STUDIES

In this course we will survey a wide range of literature from the African American literary tradition. Starting with the colonial era and extending to the end of the nineteenth century, we will study slave narratives, poetry, fiction and essays, by such authors as Phillis Wheatley, Harriet Jacobs, and Frederick Douglass. An important feature of our study will be a historical grounding of this literature; the literature that we will read in this course emerges from a rich African American historical and social experience, and properly understanding this literature requires an understanding of the historical and social conditions out of which it arose. Throughout this course, then, we will look at African American literature both as a literary tradition in its own right and as a lens through which we can better examine African American history and American history as a whole. These literary texts will allow us to see the ways in which African Americans have contributed to, been influenced by, have appropriated and/or transformed the United States. Particular attention will be given to the interrelationship of themes associated with race, religion, citizenship, and gender.

Requirements: weekly response papers, a longer essay, a mid-term and a final exam

Prerequisites: ENG 106 or equivalent.

LITERATURE OF THE AMERICAS

**ENG 261
Sandra Paquet**

Section Q, TR 12:30–1:45

**CROSS-LISTED WITH AFRICANA STUDIES, AMERICAN STUDIES,
AND LATIN AMERICAN STUDIES**

In this course, we will study the works of writers from North and South America and the Caribbean who make distinctive use of the fantastic, the uncanny, and the marvelous in their representations of the American experience. Texts will include fiction, poetry and drama written by men and women of the Americas. Some are written in

FALL 2008

English and others are translated into English from French and Spanish. Supplementary essays on the subject will be made available to you during the course of the term.

Requirements: Regular attendance, punctuality, sustained class participation, three short papers, and on-line quizzes are all required for successful completion of this course.

Primary Texts: These will include Octavia Butler's *Kindred*; Maryse Conde's *I, Tituba, Black Witch of Salem*; Gabriel García Márquez, *Collected Stories*; Rosario Ferre's *The Youngest Doll*; Derek Walcott's *Dream on Monkey Mountain and Other Plays*.

Prerequisites: ENG 106 or equivalent.

BEGINNING FICTION WORKSHOP

ENG 290

Martha Otis

Section C, MWF 10:10–11:00

This is an introductory course in writing literary fiction. Together we will read classic and contemporary short fiction masters and discuss what makes their work successful. We will work on short exercises that familiarize us with specific elements of craft, and more free-form activities designed to stretch our imaginations until we surprise ourselves – and find our own most fiction-worthy material. In writing workshops, we will read each other's stories and offer constructive suggestions for revision.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on a creative writing sample.

BEGINNING FICTION WORKSHOP

ENG 290

Mia Leonin

Section O, TR 9:30–10:45

Section S, TR 3:30–4:45

This is an introductory course in writing fiction. 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. English 290 will offer students the opportunity to engage in the five activities most fundamental to writing fiction: reading, reflection, writing, workshop, and revision.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on a creative writing sample.

BEGINNING POETRY WORKSHOP

ENG 292

Mia Leonin

Section Q, TR 12:30–1:45

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

FALL 2008

opportunity to engage in the five activities most fundamental to writing poetry: Reading, Reflection, Writing, Workshop, Revision.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on a creative writing sample.

BEGINNING POETRY WORKSHOP

ENG 292

Rita Wong

Section S, TR 3:30–4:45

An introduction to writing poetry, this workshop-format course will involve regular peer critiques, writing exercises, readings, and class discussions. In addition to writing regularly, students are also expected to read a wide range of poetry and to explore what different forms and approaches can offer them. By the end of the course, students will produce a final portfolio of poetry, which may be in the form of a chapbook or the equivalent thereof.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on a creative writing sample.

LITERATURE AND CULTURE IN CLASSICAL GREECE AND ROME I

ENG 310/CLA 310

John Kirby

Section Q, TR 12:30–1:45

**Satisfies the English Literature major requirement for a course in literature before 1700.
Must be taken as ENG 310 to count toward a major or minor in English.**

We often speak about “The Glory that was Greece” and “The Heritage of the Ancient World,” but just what are these things? What is it that we owe so deeply to the ancient Greeks? Why are the works they wrote, thousands of years ago, still read and treasured today?

This course is an introduction to classical Greek culture, paying special attention to Greek literature from Homer to Aristotle, choosing along the way from authors such as Hesiod, Sappho, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, and Plato. The course is intended to lay a foundation for understanding how Hellenic thought and art influenced the development of all subsequent Western culture. All texts will be read in English; no reading knowledge of ancient Greek is required.

Prerequisite: Three credits in literature.

SHAKESPEARE

ENG 319

Jeffrey Shoulson

Section D, MWF 11:15–12:05

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

This introduction to the plays of Shakespeare will cover representative comedies, histories, tragedies and romances. Although each play will be introduced with a brief lecture, the bulk of our class time will be devoted to fully participatory discussions. Our challenge in this survey will be to read the plays as literary texts, dramatic

FALL 2008

productions, *and* embodiments of the cultural, social and political realities of Shakespeare's time.

Requirements: There will be two brief essays (approximately 1000 words each) and one longer paper (approximately 2000 words) assigned over the course of the semester. Students will be expected to participate actively; there will also be a short-answer midterm and a final examination (essay format).

Tentative Plays:

The Taming of the Shrew
A Midsummer Night's Dream
Henry IV, Part I
Henry V
Troilus and Cressida
Othello
Macbeth
The Winter's Tale
The Tempest

Prerequisites: Three credits in literature. This course is *not* open to students who have taken (or are also enrolled in) ENG 430 or ENG 431.

CARIBBEAN LITERATURE

ENG 361

Sandra Paquet

Section R, TR 2:00–3:15

CROSS-LISTED WITH AFRICANA STUDIES AND LATIN AMERICAN STUDIES
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 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 at the same time to provide you with Caribbean contexts for reading this literature. Through a combination of lectures, discussion, and writing assignments, we will explore issues of ethnicity, language, race, class, gender, migration, and national identity in the texts selected.

Texts:

Edwidge Danticat, *The Farming of Bones*
Julia Alvarez, *In the Time of the Butterflies*
Lorna Goodison, *Controlling the Silver*
George Lamming, *In the Castle of My Skin*
Lelawattee Manoo-Rahming, *Curry Flavour*
V.S. Naipaul, *Reading and Writing*
Lakshmi Persaud, *A Butterfly in the Wind*
Derek Walcott, *Collected Poems* (Selections)

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 2008

**WOMEN WRITING: THEORY AND PRACTICE
Women and Autobiographical Writing**

ENG 372

Rita Deutsch

Section Q, TR 12:30–1:45

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

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

“What could be simpler to understand than the act of people writing about what they know best, their own lives?”
(from *Reading Autobiography: A Guide for Interpreting Life Narratives*, Sidonie Smith and Julia Watson)

Autobiographical writing, whether in shaped, formal autobiography or in the more loosely structured, flexible form of journals, diaries, and reminiscences, has a long history of critical examination as a literary genre. Yet, to study autobiographical writing as “only” a literary form—to see how description and metaphor may be used to remodel the past into narrative form and give it a shape—would be to erase the “fact” of autobiography. That is, autobiography is both a literary and an historical activity.

Because women’s experiences have not fit the traditional economic or political focus of conventional history, we will examine these autobiographical writings not only as literary narratives but as social history. Our approach, emphasizing a diverse group of women writers, will conflate identity (who am I?) with historical self as to be inseparable from it. In discovering this “I,” we will also uncover the silenced history of these writers.

Tentative Texts:

Writing Women’s Lives: An Anthology of Autobiographical Narratives by 20th Century American Women Writers
Susan Cahill, ed.

Sleeping Arrangements

Laura Shane Cunningham

American Chica

Maria Arana

Bring Me a Unicorn

Anne Morrow Lindbergh

The Woman Warrior

Maxine Hong Kingston

When I was Puerto Rican

Esmeralda Santiago

Stealing Buddha’s Dinner

Bich Minh Nguyen

Bone Black: Memories of Girlhood

Bell Hooks

Brother, I’m Dying

Edwidge Danticat

Requirements: Class attendance and participation; 5 autobiographical journal entries based on specific texts; final critical essay; quizzes.

Prerequisite: Three credits in literature.

LITERARY REPRESENTATIONS OF WOMEN

Imagining Elizabeth I

ENG 373

Pamela Hammons

Section O, TR 9:30–10:45

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

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

Elizabeth Tudor (1533-1603) reigned over England as Queen Elizabeth I for over forty years during a period of great cultural, religious, and political change. Because Renaissance England participated in a gender ideology that theoretically limited women’s behavior and that asserted a strict hierarchy in which men were considered superior to women in many ways, the notion of a female monarch was paradoxical and unsettling to many of Elizabeth’s contemporaries. Elizabeth’s success depended upon her ability to navigate the gulf between early modern English notions of properly feminine behavior and contemporary theories of kingship: her strategic, prolific self-representations were central to this project.

FALL 2008

In this course, we will examine a wide variety of representations of Elizabeth I. We will analyze Elizabeth's self-representations in her speeches, letters, and poetry, and we will explore how others have represented her, during (and a few decades after) her day and our own. Thus, in addition to treating Elizabeth's own writings, we will consider sixteenth- and seventeenth-century works by writers such as Walter Raleigh, Edmund Spenser, Anne Bradstreet, and Margaret Cavendish, and we will study a sample of twentieth- and twenty-first century novels and films depicting her.

We will consider questions such as these: What rhetorical strategies does Elizabeth use in representing herself? What self-images does she create, and how do those self-images relate to early modern English gender ideology? How do her Renaissance contemporaries portray her? What anxieties or criticisms do male-authored texts focused on her reveal? How does an analysis of female-authored seventeenth-century texts suggest that Elizabeth I served as a female literary predecessor from whom other women could borrow? How do Elizabeth's self-representations differ from how her contemporaries depict her? How do they differ from how she is represented in the twentieth- and twenty-first centuries? Why do people remain fascinated with Elizabeth I today? What can one learn about female leadership from her example?

Course requirements will include the timely completion of reading assignments; the screening of three films outside class; active participation in class discussion; and the completion of analytical folder assignments, in-class writing exercises (including small group work), a class presentation, two essays, and a final exam.

Prerequisite: Three credits in literature.

THE BIBLE AS LITERATURE

ENG 384

Nancy Clasby

Section B, MWF 9:05–9:55

CROSS-LISTED WITH JUDAIC STUDIES

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

English 384 is a study of the poetics, the literary genres and symbols informing the Hebrew scriptures and the New Testament. Students will be asked to take a series of short, objective tests, compose two extended essays (2,000 words each), and keep a journal containing research and personal commentary.

This course is conducted in accordance with the policies and procedures of the UM honor code. In addition, class attendance is important and excessive absences will result in lowered grades.

Text: *The New Oxford Annotated Bible, with the Apocrypha* (RSV), N.Y.: Oxford University Press. 1991 edition.

Prerequisite: Three credits in literature.

LITERATURE AND IMPERIALISM

ENG 387

Tim Watson

Section D, MWF 11:15-12:05

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

If “imperialism” means conquest, violence, and power, then we like to think of “literature” as its antithesis: the peaceful pursuit of culture and taste. But when the British wanted to consolidate their power in India in the nineteenth century, they did so through literature: teaching literary classics to a small elite group of Indians who would thereby learn to help the British govern their millions of imperial subjects in South Asia. In this course, we will read a range of literary works that suggest that the relationship between literature and imperialism has been long and intimate, but never straightforward. There are adventure stories that celebrate British power; there are novels that question the whole basis of the imperial enterprise; there are tales that seem to do both at the same time

FALL 2008

(Conrad's *Nostramo*, for example). We will ask: how did British writers imagine and respond to the global spread of British power in the nineteenth century, and to its decline in the twentieth century?

Texts may include Maria Edgeworth, "The Grateful Negro" (1804), Walter Scott, *Waverley* (1814), Mary Wollstonecraft Shelley, *Frankenstein* (1818), John Howison, "The Florida Pirate" (1821), Charlotte Brontë, *Jane Eyre* (1846), George Eliot, *Felix Holt, the Radical* (1866), H. Rider Haggard, *King Solomon's Mines* (1885), Joseph Conrad, *Nostramo* (1904), E. M. Forster, *A Passage to India* (1924), Virginia Woolf, *Mrs. Dalloway* (1925), Ian Fleming, *Dr. No* (1957).

Requirements: Regular class participation (30% of final grade), including frequent Blackboard posting; three essays, two short (4-6 pp.), one longer (6-8 pp.).

Prerequisite: Three credits in literature.

LITERATURE AND POPULAR CULTURE Restoration and Eighteenth-Century Britain

ENG 388

Tassie Gwilliam

Section C, MWF 10:10-11:00

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

In this course we will examine four intersections between Restoration and eighteenth-century literature, on the one hand, and popular culture, on the other. We will read important poetry, drama, and novels from the Restoration and eighteenth century, as well as reports of trials, ghosted autobiographies, and other non-literary sources. Alongside those works, we will consider films and other media from our own time. Our first node will center on the scandalous court poet, the Earl of Rochester: we will consider his own work and the representation of his world in the comedy *The Man of Mode*, and we will watch two films, one about Rochester's life and another about gender bending in the theater of the Restoration. We will then move to the eighteenth century to examine dubious marriages in a variety of works, including a novella, a play, the autobiography of a trickster bigamist named Con Phillips, and some excerpts from divorce trials, which offered glimpses of sexual misdeeds among the aristocrats. Our final two nodes will investigate the surprising state of the novel in the later eighteenth century; we will first read selections from the experimental (and notoriously unfilmable) novel, *Tristram Shandy*, along with the recent film that fails to film it, and lastly, we will experience the Gothic novel of the genre's most famous eighteenth-century practitioner, Ann Radcliffe. We will end the course with Jane Austen's exuberant parody of the Gothic, *Northanger Abbey*, and some thoughts about the later manifestations of Gothic literature and Goth culture.

John Wilmot, Earl of Rochester, *Selected Poems*

George Etherege, *The Man of Mode*

Laurence Dunmore, *The Libertine* (film biography of Rochester) (clips)

Richard Eyre, *Stage Beauty* (film)

Eliza Haywood, *The Double Marriage*

George Colman and David Garrick, *The Clandestine Marriage*

Christopher Miles, *The Clandestine Marriage* (film)

Laurence Sterne, *Tristram Shandy* (extensive selections)

Michael Winterbottom, *Tristram Shandy: A Cock and Bull Story* (film)

Ann Radcliffe, *The Romance of the Forest* (Oxford)

Jane Austen, *Northanger Abbey*

Requirements: Attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; one 5-7 page paper with required revision and a 7-9 page paper involving research; final essay exam.

Prerequisite: Three credits in literature.

FALL 2008

INTERMEDIATE FICTION WORKSHOP

ENG 390

Jane Alison

Section R, TR 2:00–3:15

An intermediate class for ambitious and imaginative students who want to expand their skills in writing and reading literary fiction. Through intensive exercises, reading, and discussion, you'll further explore techniques and elements of fiction introduced in ENG290—developing voice; creating a layered fictional world; manipulating reader expectations; allowing theme to rise from the page—as you compose stories in different forms. The class will revolve around your work, essays on writing, and published texts that range from classic realist stories to metafictional and fabulist tales.

Each week you will read and respond to a selection of stories; write several pages of original fiction; and critique the work of your classmates. Several times in the semester, your own writing will be workshopped. By the end of the term, you should have a 35-page portfolio that includes exercises, at least two short stories, and a set of brief response papers.

Prerequisite: ENG 290 or permission of the instructor.

INTERMEDIATE POETRY WORKSHOP

ENG 392

Paolo Javier

Section Q, TR 12:30–1:45

Review of craft issues presented in ENG 292, integrating formal strategies with research topics.

Prerequisite: ENG 292 or permission of the instructor.

**SPECIAL TOPICS
Language and Gender**

ENG 395

Margaret Marshall

Section H, MW 3:35–4:50

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, ed. Jennifer Coates. Blackwell, 1998.

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

Prerequisite: Three credits in literature.

FALL 2008

SPECIAL TOPICS

Animals and Humans in Western Thought, Literature, and Art

ENG 395

Frank Palmeri

Section T, TR 5:00–6:15

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

This course will investigate the representation of animals and relations between humans and animals in works of literature, philosophy, and visual art (mostly in the West). We will be concerned throughout the semester with questions such as : what is the moral status of animals, i.e., how should humans treat animals, as a matter of justice? But also: to what extent are (some) animals capable of self-consciousness, of language, and perhaps of acting morally or proto-morally? To what extent do traits and capacities of other animals overlap and intersect with those of humans?

Readings: Douglas, *Purity and Danger*; Ovid, *Metamorphoses*, Bks. 1-6, 15; Montaigne, “Apology for Raymond Sebond” (sel.); Descartes, Letter to More (on animals as automata); Swift, *Gulliver’s Travels*, Bk. 4; La Mettrie, *Man a Machine*; Darwin, *Origin of Species* and *Descent of Man* (sels.); Wells, *Island of Dr. Moreau*; Kafka, “Report to an Academy”; Barnes, *Nightwood*; Carter, *Nights at the Circus*; Singer, *Practical Ethics*; de Waal, *Good Natured: The Origins of Right and Wrong in Humans and Other Animals*; Coetzee, *Lives of Animals*. We will also view representations of animals and humans in Egyptian deities, in paintings of horses by Stubbs and others, and in caricatural drawings by Grandville and others, and we will view two films: Nichols, *Day of the Dolphin*, and White, *Year of the Dog*.

Requirements: One paper of about 1250 words; a second of 1500-2000 words; essay-format midterm and final examinations; regular journal entries or 1-page papers on the readings; attendance and informed, thoughtful participation in class discussions.

Prerequisite: Three credits in literature.

SPECIAL TOPICS

The Classical Epic Tradition

ENG 396/CLA 320

John Paul Russo

Section A, MWF 8:00–8:50

**Satisfies the English Literature major requirement for a course in literature before 1700.
Must be taken as ENG 396 to count toward a major or minor in English.**

The course treats the rise and development of the Western epic tradition from Homer, Lucretius, 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 and political foundations of the poems will not be neglected.

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But two passages could light our way: the Renaissance political philosopher Machiavelli wrote from exile in 1513: “In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For

FALL 2008

four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me.” Machiavelli is reading for the “humanity” of books, that is, to enlarge one's mental and moral nature. The second passage is from *Modern Painters I* (1843) by the nineteenth-century art and social critic John Ruskin: “He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas.” Our reading list contains a great many of the greatest ideas in Western civilization.

Evaluation. Students in the course will be evaluated 40% for two papers—one short paper (3pp. on Homer) and a term paper (9-10 pp.) on a topic of their choice with the approval of the instructor; 50% for two examinations, an hour test and a final; and 10% for class participation.

Readings: some epics will be read in selection, owing to time constraints. This is, however, an opportunity to gauge the entire sweep of the epic canon.

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

Apollinius of Rhodes, *The Voyage of Argo* (Penguin)

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

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

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

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

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

Prerequisite: Three credits in literature.

CREATIVE WRITING: PROSE FICTION

ENG 404

Lester Goran

Section C, MWF 10:10–11:00

Two short stories and another work, either a short story or a work non-specific in form, are to be submitted for credit in the course. All fiction is to be submitted to the class one week in advance of discussion, a copy for each member of the class and the instructor. Part of class responsibility is to critique individually each story and give a copy of the critique to the student author. Student participation in workshop sessions of course is mandatory. Works submitted out of order are to be considered at the earliest convenient time but not before the work of students meeting the assigned time. Works not submitted to the class before the end of semester will be evaluated and discussed with the student by the instructor before the time of final grades. No works considered after final grades are turned in. **Objectives:** The student will be encouraged to watch the evolution of an idea or conception in one's own work or that of another student take shape from an amorphous ideal to a coherent form comprehensible to the author and reader.

Texts (suggested reading): Stories or collections by Maupassant, Chekhov, James, Babel, Joyce, Welty, Frank O'Connor, Flannery O'Connor, Cheever, Updike, Virginia Woolf, Bellow, Singer, William Trevor, García Márquez or Joyce Carol Oates.

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

CREATIVE WRITING: PROSE FICTION

ENG 404

Lois Wolfe

Section UY, Thursday 6:25–8:55pm

The course is an advanced workshop providing intensive study and practice in the writing of fiction. Students focus on producing original, insightful work in the prose form that best suits student goals: short story, novella or novel. The course is designed for students with writing experience and will be conducted seminar-style with reliance on collegial exchange and constructive critique. Active participation is required in literary discussion and workshop critique. Students read critically as well as write creatively, analyzing work by established writers as well as the

FALL 2008

work of peers. Discussion of issues in narrative theory, language, aesthetics and craft are integrated in the flow. Primary focus of the course is on regular production of fiction manuscripts, weekly workshop critique and revision of work for portfolio submission. Students are expected to generate 30 to 50 pages of new work. A portfolio of completed work is due at the end of the term.

Texts: Four novels: *Waiting for the Barbarians* by J.M. Coetzee; *Things Fall Apart* by Chinua Achebe; *Paper Fish* by Tina DeRosa; *Everything is Illuminated* by Jonathan Safran Foer.

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

CREATIVE WRITING: POETRY Advanced Poetry Workshop

ENG 406

Walter K. Lew

Section H, MW 3:35–4:50

The aim of the 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 each other's 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 several books of modern and contemporary poetry and assorted excerpts. We will also view and analyze several poetry-related films and videos.

Basis of Grading:

Consistency and preparedness of workshop discussion: 35%

Final project: 30%

Richness and punctuality of exercises: 25%

Regular, on-time attendance: 10%.

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

WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section EX, Monday 12:30-3:00

The goal of this course in writing autobiography is to aid the student in expressing with honesty, accuracy, and fluency the often ambiguous and contradictory elements that comprise a sense of one's own life and times.

Requirements: There will be four short essays and one extended final paper of twelve pages in length. No tests. No oral reports.

Text: *Autobiography*, Lyons

Prerequisite: ENG 290 or 292 or permission of the instructor and six credits in literature.

FALL 2008

OLD ENGLISH LANGUAGE & LITERATURE

ENG 410

Thomas Goodmann

Section R, TR 2:00–3:15

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

This course will introduce you to the language and literature of Anglo-Saxon England (500-1100 CE) through a study of grammar, morphology, phonology and readings in prose, followed by selections in poetry drawn from the anthology in our principal textbook. Although reading the poetry can be challenging, you will be able to read Old English prose before the semester is half over, and you will develop your skills to read verse over the last six weeks of the course.

Along with a reading knowledge of Old English (whose grammar is fairly simple), class members may expect to gain a broad introduction to Old English literature and to Anglo-Saxon culture, and to the history of a foundational discipline in the modern development of language and of literary studies. And we'll consider, as one recent scholar has put it, "the persistence of medievalism," the fairly constant and various ways in which we revisit the Middle Ages in fiction and in film.

To the latter end, we'll give some attention to the contributions, both scholarly and creative, of J. R. R. Tolkien, including his influential essay, "Beowulf: The Monsters and the Critics," as well as some critical responses to it. According to the interests of course members, we may review his lectures on the Finnsburg episode in *Beowulf*, and his creative responses to Old English literature via "The Homecoming of Beorhtnoth, Beorhthelm's Son." And we'll discuss the ways in which *The Hobbit* and the central chapters of *The Two Towers* draw upon *Beowulf* and other sources of Anglo-Saxon culture, including his deployments of Old English among the languages and cultures, concocted and co-opted, of Middle Earth.

You are welcome to contact the instructor with questions and suggestions at: tgoodman@miami.edu.

Writing: frequent short written translations and quizzes; two literary-cultural analyses, one fairly short (4-5 pp.) and one longer, engaging cultural and critical questions (6-8 pp.); midterm and final examinations.

Probable texts:

Peter S. Baker, *Introduction to Old English*, 2nd ed. (Blackwell, 2003)

Stephen Pollington, *An Introduction to the Anglo-Saxon Language and Its Literature* (Anglo-Saxon Books, 1994; 1996)

Prerequisites: 6 hours of credit in literature; no prior knowledge of Old English—or fanatical devotion to LOTR—is necessary or expected, although familiarity with any translation of *Beowulf* will be helpful.

Please note: If there is sufficient interest, I will offer ENG 411, devoted to reading *Beowulf* in Old English along with relevant criticism, in Spring 2009.

CHAUCER

ENG 420

Eugene Clasby

Section Q, TR 12:30–1:45

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.

FALL 2008

SHAKESPEARE: THE EARLY PLAYS

ENG 430

Anthony Barthelemy

Section C, MWF 10:10–11:00

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

How should we read the works of William Shakespeare some four hundred years after they were written? That is the question we will address as we read ten plays written prior to 1600. We will examine the plays as aesthetic treatises, dramatic milestones, poetic exempla, cultural and historical artifacts, and political disquisitions. We will discuss some of the political themes (feminist, queer, religious, capitalist, colonial, racial) that have shadowed the plays for the last four hundred years and, in the minds of some, seem to overshadow the plays now. Our emphasis, however, does not mean that we will eschew close readings or serious discussions of prosody in class. Nor should students inexperienced in reading poetry or Early Modern English eschew the course.

Requirements: There will be a mid-term and final examination. Each student will write two five page (1250 words) papers and a 7-10 page (1750-2500) research paper. Each student will also give a seven minute oral presentation. Students will also keep a research journal for submission.

Plays: *The Taming of the Shrew, Titus Andronicus, Richard III, A Midsummer Nights Dream, Richard II, The Merchant of Venice, Romeo and Juliet, Henry IV, As You Like It, and Twelfth Night.*

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

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section E, MWF 12:20–1:10

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

Requirements: 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.

FALL 2008

NINETEENTH-CENTURY ENGLISH NOVEL
Crime and Punishment in the Nineteenth-Century British Novel

ENG 456

Catherine Judd

Section F, MWF 1:25–2:15

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

In this course, we will read key novels by innovative British novelists of the nineteenth century. We will be concerned particularly with the historical forces shaping the vision of the novelist. Requirements include mandatory attendance at all class meetings, a brief presentation on a historical topic, occasional in-class writing assignments, a final, and two 7-10-page papers.

Texts: Walter Scott, *The Heart of Mid-Lothian*, 1818 (infanticide, treason, capital punishment, smuggling)
Jane Austen, *Sense and Sensibility*, 1811 (unwritten laws)
Charles Dickens, *Great Expectations*, 1860-61 (attempted murder, murder, forgery, transportation, domestic violence, capital punishment)
George Eliot, *Adam Bede*, 1859 (infanticide, capital punishment, transportation)
Charlotte Brontë, *Jane Eyre*, 1848 (bigamy, false imprisonment, attempted murder)
Thomas Hardy, *Tess of the D'Urbervilles*, 1891 (rape, murder, capital punishment)
Henry James, *The Turn of the Screw* (murder, pederasty)

Course Reader: selected chapters from:
Michel Foucault, *Discipline and Punish*
D. A. Miller, *The Novel and the Police*
B. Laurie, ed., *The Newgate Calendar*
Leo Bersani, *A Future for Astyanax*

Requirements: Be prepared to keep up with the reading assignments according to the class schedule. Be sure to bring your books to each class meeting. Students are expected to attend ALL classes. This is a discussion class and attendance is crucial. Please arrive promptly and be prepared to stay until the class ends. If you have special problems with arrival and departure times, please discuss this with me. More than three absences will adversely affect your final grade. You will fail this course if you have 8 or more absences. There will be an in-class mid-term exam as well as an in-class final. Please check the syllabus for exam times.

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1915 TO 1945
Psyche and Society after the Great War

ENG 484

Joel Nickels

Section P, TR 11:00–12:15

CROSS-LISTED WITH AMERICAN STUDIES

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

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

FALL 2008

Works may include: Jean Toomer, *Cane*; Ernest Hemingway, *The Sun Also Rises*; William Faulkner, *As I Lay Dying*; Djuna Barnes, *Nightwood*; Zora Neale Hurston, *Their Eyes Were Watching God*; and selected poems by T. S. Eliot, Ezra Pound, Mina Loy, Langston Hughes, William Carlos Williams and Gwendolyn Brooks

Prerequisite: Six credits of literature.

MODERN AFRICAN AMERICAN LITERATURE History, Trauma, and the Contemporary Slave Narrative

ENG 487

Lindsey Tucker

Section O, TR 9:30–10:45

CROSS-LISTED WITH AMERICAN STUDIES AND AFRICANA STUDIES

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

The 1967 publication of William Styron's *The Confessions of Nat Turner* caused resentment among African American artists and intellectuals who regarded this white-authored narrative as a theft of both the black voice and the slave experience. In response to this work, African American writers sought to reclaim both the form of the original slave narratives and their own right to tell the story of slavery. In this course we will explore the reasons for the continuing interest in this troubling subject. We will read a selection of novels and short stories that focus on the captive life in the New World and its effects on later generations, as well as some works that deal with the Middle Passage itself. We will attempt to understand why writers insist that such stories be told, and why the feelings persist that the past is both irrecoverable and "unspeakable," even as it needs to be evoked, witnessed and entered into history.

Texts:

Butler, *Kindred* (1997)

D'Aguiar, *Feeding the Ghosts* (1997)

Jones, *Corregidora* (1975)

Johnson, *Middle Passage* (1990)

Kenan, "Let the Dead Bury Their Dead" (1992)

Morrison, *Beloved* (1988)

Reed, *Flight to Canada* (1976)

Requirements: Class attendance and participation; two papers—one 5-7 pages, one 6-8 pages, occasional writing exercises, a midterm and a final.

Prerequisite: Six credits in literature.

SPECIAL TOPICS Philosophy and Literary Forms

ENG 495/PHI 591

Frank Palmeri and Simon Evnine

Section P, TR 11:00–12:15

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

Must be taken as ENG 495 to count toward a major or minor in English.

This course will consider philosophical thought as it has appeared in a number of literary forms in order to examine how philosophical arguments are related to their mode of expression. To what extent, if any, does the form affect or help constitute the argument? Among the literary forms, philosophers, and works we will read are: dialogues (Plato's *Meno* and Hume's *Dialogues Concerning Natural Religion*); essays (Montaigne and Bacon); meditations (Descartes's *Meditations* and Pascal's *Pensées*); aphorisms (La Rochefoucauld's *Maxims* and Nietzsche's *Beyond Good and Evil*, pt. 4); footnotes (Bayle's *Historical and Critical Dictionary* and Rousseau's *Discourse on the Origin of Inequality*); geometric exposition (Spinoza, *Ethics*); fragments (the pre-Socratic philosophers) and possibly others. We will also read some theorists of form such as Fredric Jameson on the ideology of form and Theodor Adorno on the essay.

FALL 2008

Requirements: Two papers, the first of approx. 6 pages (1500 words), the second of 8-10 pages (2000 words), and a final examination. Journals or 1-page writing assignments will be required on all or most of the readings.

Prerequisite: Six credits in literature

SPECIAL TOPICS
Theories of Modernism and Modernity

ENG 495 (HONORS)
Joel Nickels

Section R, TR 2:00–3:15

Satisfies the English Literature major requirement for a course in 20th century literature. This Honors course is open to all English majors, even if you are not in the Honors program. English majors who are not in the Honors Program should see Dr. Nickels or Dr. Stringfellow for the necessary permission form.

We use the word “modern” quite a bit in casual conversation. We refer to modern art, modern technology and modern hairstyles. But what exactly do we mean when we describe something as modern? How do we locate the historical divide that separates the modern from the traditional or the passé?

Writers have been puzzling this out for several hundred years, but in this class we will primarily be considering authors who concern themselves with the period of time stretching from the late nineteenth century to the mid-twentieth century. During this period, the literary and artistic movement known as “modernism” was born, and ever since then, theorists have investigated its highly ambivalent relationship to the historical category of “modernity.” In this class, we will move back and forth between modernist literature and philosophies of modernity, often examining thinkers who analyze modernist literature as an expression of modernity’s contradictions and possibilities. Students will be introduced to an international collection of modernists and philosophers of modernism, and they will be given the tools to develop their own ideas about the relationship of artworks to society in the modern age. Readings may include works by Franz Kafka, Fyodor Dostoyevsky, Bertolt Brecht, Charles Baudelaire, Samuel Beckett, André Breton, Hannah Arendt, Walter Benjamin, Franz Kafka, Herbert Marcuse and Georg Lukács.

Prerequisite: Six credits in literature.

SPECIAL TOPICS
Colonialism, Contact, and the Atlantic World

ENG 496
Marlene Daut

Section P, TR 11:00–12:15

CROSS-LISTED WITH AFRICANA STUDIES

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

This course explores the transnational, regional, or global historical formations that coalesce around the circum-Atlantic. Taking as its starting point two global phenomena—the Atlantic slave trade and colonialism—this course interrogates subaltern consciousness and modes of resistance, as well as the broader literary imagination of the Atlantic World with respect to the fact of slavery. Using contemporary theoretical understandings of colonial contact, creolization, hybridity, and alterity, students will probe both the meaning and the consequences of the discovery and subsequent colonization of the Americas.

Because this contact was wholly transatlantic and thus necessarily transnational, we will read texts from a variety of literary traditions, including the traditions of early modern and eighteenth-century England, early America, the West Indies, and eighteenth-century France. Texts may include: Shakespeare’s *The Tempest*, Defoe’s *Robinson Crusoe*, Equiano and Mary Prince’s slave narratives, and Voltaire’s *Candide*, as we probe the effects of colonialism and slavery on writings from or about the so-called “New World.”

Requirements: Class presentation, one short essay, one longer essay, a mid-term and a final exam.

FALL 2008

Prerequisite: Six credits in literature.

INDEPENDENT STUDY

ENG 496/497

Faculty

Students who have received permission to register for *Independent Study* should enroll in either English 496 or English 497. They should enroll in the specific numbered section (e.g., section 01, 02, etc.) that is assigned to the faculty member who will be directing their work. Students who have received permission to undertake a *six-credit* Senior Thesis or Senior Creative Writing Project should enroll in the appropriate numbered section (see above) of English 497 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 a numbered section of English 496 or English 497 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

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. Students may also use their Senior Thesis to meet the requirements for *magna cum laude* or *summa cum laude* if they have the requisite overall GPA. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under “Graduation Honors” at the Honors Program website (www.miami.edu/honors). Students do not need to be in the Honors Program to graduate with Departmental Honors or to receive *magna* or *summa cum laude*.

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 one of the numbered sections of English 497 for the first semester of their senior year (see under English 496/497, 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 one of the Honors sections 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.

SENIOR CREATIVE WRITING PROJECT

ENG 499

Faculty

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. Students may also use their Senior Creative Writing Project to meet the requirements for *magna cum laude* or *summa cum laude* if they have the requisite overall GPA. Requirements for Departmental Honors in English are given at the front of this booklet. Requirements for *magna cum laude* and *summa cum laude* can be found under “Graduation Honors” at the Honors Program website (www.miami.edu/honors). Students do not need to be in the Honors Program to graduate with Departmental Honors or to receive *magna* or *summa cum laude*.

FALL 2008

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 one of the numbered sections of English 497 for the first semester of their senior year (see under English 496/497, 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 one of 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

FORM IN POETRY

ENG 504

Paolo Javier

Section GX, Monday 3:15–5:45

Poetic works as literary objects, with attention to poetic trends and the creative process.

Note: Select undergraduate Creative Writing majors who have completed two advanced poetry writing workshops may be admitted to this course *by invitation only* on the basis of a writing sample and the recommendation of another creative writing instructor. If interested, please make an appointment to see Prof. Manette Ansay, the Director of Creative Writing, *prior* to the first day of class.

Prerequisite: Six credits in literature and permission of the Director of Creative Writing.

FORM IN FICTION Landscape and Character

ENG 505

Manette Ansay

Section QX, Tuesday 12:30–3:00

This course will focus on the relationship between landscape and character in the stories and novels of writers including Louise Erdrich, Edward P. Jones, Cormac McCarthy, Alice Munro, Michael Ondaatje, Marilynne Robinson and others, with class time divided between craft lecture, discussion, and workshop of new writing generated by springboards and assignments. This course is intended for graduate-level fiction writers admitted to the Master of Fine Arts program, and it is assumed that everyone is already hard at work on a larger creative writing project, such as a novel, a novella or a story collection. The collective challenges, concerns and interests of these projects will shape both the ways in which we approach published texts and the writing exercises I'll assign. Students will write one 5-7 page craft paper and, at the end of the semester, submit a revised story or novel chapter (18-40 pages) that has not been submitted to another class. In addition, each student will also give one in-class presentation introducing, in collaboration with the instructor, one of the assigned texts.

In preparation for our first class meeting, please read Margaret Atwood's story "Death by Landscape" and bring a copy to class. I would also like you to bring to class an opening page or paragraph of a story or novel in which landscape significantly influences (reliably or unreliably) your expectations for a prominent character or group of characters.

Note: Select undergraduate Creative Writing majors who have completed two advanced prose writing workshops (any combination of ENG 404, ENG 405 and ENG 408) may be admitted to this course *by invitation only* on the basis of a writing sample and the recommendation of another creative writing instructor. If interested, please make an appointment to see Prof. Manette Ansay *prior* to the first day of class.

Prerequisite: Six credits in literature and permission of the instructor.