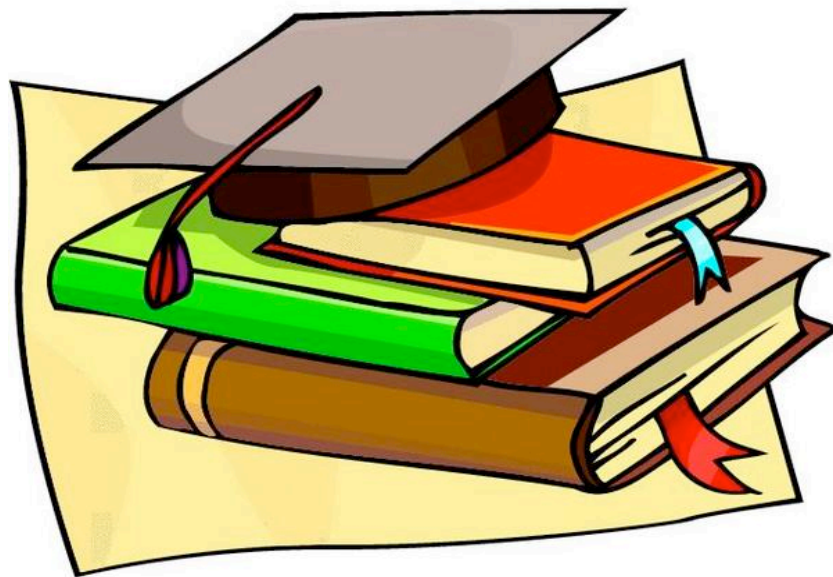


SUMMER & FALL 2009

*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, April 6 – Friday, April 24

To make an advising appointment, go to www.as.miami.edu/English/Advising. That Web site will list all English Department faculty members who are advising this semester, and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up, and it should be available for you to use by **Friday, March 27, 2009**. 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 13 2009

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

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

The following courses offered in Summer & Fall 2009 satisfy the English literature major requirement for a course in literature before 1700:

Extended Summer: 319 GV. **SummerII:** 315Q. **Fall 2009:** 310 Q, 319 P, 342 Q, 384D, 420 R, 430C.

The following courses offered in Summer & Fall 2009 satisfy the English literature major requirement for a course in literature between 1700 and 1900:

Summer I: 323 F, 483 B. **Fall 2009:** 340 E, 388 HI, 450 O, 456 F, 483 Q, 491 D.

The following courses offered in Summer & Fall 2009 satisfy the English literature major requirement for a course in literature since 1900:

Fall 2009: 360 F, 374 R, 375 C, 395 UX, 487 O, 490 P, 497 HI.

HONORS COURSES:

Fall '09: 210 R, 211 C, 490 P

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: 260 P, 360 F, 374 R, 487 O, 490 P

AMERICAN STUDIES: all 213's, all 214's, 210 R, 210 S, 210 T, 260 P, 374 R, 483 Q, 487 O, 490 P

JUDAIC STUDIES: 205 O, 384 D

LATIN AMERICAN STUDIES: 210 R, 374 R

WOMEN'S & GENDER STUDIES: 210 D, 210 HI, 215 P, 374 R, 490 P, 497 HI

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 395 UX (= AMERICAN STUDIES 301 UX) and
(HISTORY 367 UX)

ENG 315 Q (= CLASSICS 315 Q)
Eng 310 Q (=Classics 310Q)

THE ENGLISH MINOR

The student minoring in English completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition. The 15 credits must be distributed as follows:

1. One **literature** course at the 200-level;
2. A second **literature** course, at either the 200-level or the 300-level;
3. A third **literature** course, at the 400-level;
4. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208).

THE MAJOR IN ENGLISH

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

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

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

ENGLISH LITERATURE MAJOR

Requirements for the English Literature Major are as follows:

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
 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 literature since 1900. **15 credits**
 3. Three additional English courses other than freshman composition (i.e., any three courses designated ENG and numbered 200 or above, excluding ENG 208). **9 credits**
- Total: 30 credits**

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

- | | |
|--|-------------------|
| 1. ENG 209 | 3 credits |
| 2. Choose one of the following workshop tracks: | 9 credits |
| 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. | 6 credits |
| 4. Four more <i>literature</i> courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. | 12 credits |
| Total: | 30 credits |

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

- | | | |
|---|--|------------------|
| 1. Admission to the Creative Writing Concentration based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, www.as.miami.edu/English/undergraduate .) | | |
| 2. Completion of one of the following workshop tracks: | | |
| Fiction track: | ENG 290 | 3 credits |
| | ENG 390 | 3 credits |
| | ENG 404 (to be taken twice) <i>or</i>
ENG 404 (taken once) plus ENG 408 | 6 credits |
| Poetry track: | ENG 292 | 3 credits |
| | ENG 392 | 3 credits |
| | ENG 406 (to be taken twice) <i>or</i>
ENG 406 (taken once) plus ENG 408 | 6 credits |

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. **6 credits**
 4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
- Total: 30 credits**

CONCENTRATION IN BRITISH LITERARY HISTORY

Requirements for the Concentration in British Literary History are as follows:

1. English 211 and 212. **6 credits**
 2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:
 - One course on Shakespeare;
 - One course on the history of criticism or literary theory;
 - Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 - Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 - Two electives. **24 credits**
 3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with departmental advisor. **30 credits**
- Total: 30 credits**

WOMEN'S LITERATURE CONCENTRATION

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

1. English 215 and two of the following courses: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261. **9 credits**
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 literature since 1900. **15 credits**

3. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **6 credits**

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 ENG 215) cross-listed with Women's and Gender Studies.

Total: 30 credits

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. 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. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.

4. 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.

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

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

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

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," below.

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 that for university honors an application must also be submitted to the Honors Program Office one semester before graduation. Students writing honors theses register for English 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic which interests you. If you are interested in an author, you should familiarize yourself with that author's life and work. You might start by consulting some very general reference books (e.g., *The Oxford Companion to English Literature*, *The Oxford Companion to American Literature*, *The Dictionary of Literary*

Biography). If you are thinking about a topic (e.g., African-American Autobiography, Women Novelists in the Suffrage Movement), you should do a subject search and key word search on “Ibis” to get some sense of what exists on your topic.

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

THE THESIS

In the second semester of your senior year, you register for English 498. This is the semester in which you write your thesis; therefore you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of at least 35 pages and should contain the appropriate scholarly apparatus; 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 (May 14-Aug 1)

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section GV, TR 6:00-7:50

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 the 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, race, and class; conflicting philosophical and religious belief systems; emerging notions of personal and national identity; and defining the 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.

Extended Summer Session (May 14-Aug 1)

SHAKESPEARE

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

ENG 319

Robert Healy

Section GV, MW 6:00-7:50

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: 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.

Extended Summer Session (May14-Aug1)

**LITERARY THEMES AND TOPICS:
21st-CENTURY AMERICAN LITERATURE**

ENG 210

Mark Cantrell

Section GV, MW 6:00-7:50

This course will study very recent works in various genres with the aim of understanding what some of the most prominent American authors of our own time have to say about subjects such as the human drive to maintain hope in the face of trauma, the influence of family and cultural backgrounds on the individual's development, and the status of language as a site of ideological contestation. Though I will lecture occasionally, classes will largely be based on intensive discussion, to which I will expect all students to contribute. We will 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 (subject to change): Regular attendance and active participation; three papers of approximately 4-5 pages each.

Texts (subject to change): Cormac McCarthy, *The Road*; C. D. Wright, *One Big Self*; Edwidge Danticat, *Brother, I'm Dying*; Junot Diaz, *The Brief Wondrous Life of Oscar Wao*; Robert Hass, *Time and Materials*; *The Ecco Anthology of Contemporary American Short Fiction*.

Prerequisite: ENG 106 or equivalent.

Extended Summer Session (May14-Aug1)

**AMERICAN LITERATURE II
INDIVIDUAL AND CULTURAL IDENTITY IN MODERN AMERICAN LITERATURE**

ENG 214

Mark Cantrell

Section GV, TR 6:00-7:50

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. Though I will lecture occasionally, classes will largely be based on intensive discussion, to which I will expect all students to contribute. We will 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 (subject to change): Regular attendance and active participation; three papers of approximately 4-5 pages each.

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*; Adrienne Rich, *Dream of a Common Language*; Don DeLillo, *White Noise*; selected contemporary short stories.

Prerequisite: ENG 106 or equivalent.

SUMMER I 2009 (MAY20-JUNE 26)

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, M-F 8:30-9:55

This course introduces the student to some of the great works of Western literature from the age of Homer to the later Renaissance in England. Among the authors treated will be Homer, Sophocles, Euripides, Virgil, Dante, Shakespeare, Cervantes, and Milton. The approach ranges from textual analysis to historical, sociological, and anthropological criticism. The student will be invited to view each work both as a specifically literary artifact, and thus as an object of purely literary investigation, and also as the product of historical and social forces. Although a good portion of each class will consist of lectures, questions and class discussions are encouraged. Students will be expected to write a long paper in which they will have the option of emphasizing either literary analysis or research or some combination of the two methods.

Text: *The Norton Anthology of World Masterpieces, Vol. I. 7TH Edition*

Prerequisite: ENG 106 or equivalent.

**WORLD LITERARY MASTERPIECES II
WAR AND FANTASY IN WORLD LITERATURE**

ENG 202

Eugene Arva

Section D, M-F 1:15-2:40

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, 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, Second Edition, Vols. D, E, and F.*

Requirements: Regular class attendance and active in-class participation; a five-page essay; and a final examination.

Prerequisite: ENG 106 or equivalent.

SUMMER I 2009 (MAY20-JUNE 26)

**LITERARY THEMES AND TOPICS:
FROM PAGE TO SCREEN**

ENG 210

Anthony Barthelemy

Section A, M-F 8:30-9:55

We will study several popular texts from different genre and then look at their transformation into movies. We will look at how each genre makes its own demands on plot, theme and character.

Works to be studied: *Othello*, *Heart of Darkness*, *Maurice*, *The Color Purple*, *Suddenly Last Summer*, *A Raisin in the Sun*, *The Joy Luck Club*.

Requirements: Each student will write four 3-5 page papers and give a fifteen minute oral report. There will be a midterm and final examination.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
VAMPIRES IN LITERATURE AND FILM**

ENG 210

Deborah Christie

Section E, M-F 2:50-4:15

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 sampling of literary and film theory. In addition to active class participation, each student will be expected to complete two papers of 4-6 pages.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section D, M-F 1:15-2:40

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

Prerequisite: ENG 106 or equivalent.

SUMMER I 2009 (MAY20-JUNE 26)

AMERICAN LITERATURE I

ENG 213

Robert Casillo

Section B, M-F 10:05-11:30

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

Prerequisite: ENG 106 or equivalent.

ENG 214

Joseph Alkana

AMERICAN LITERATURE II

Section C, M-F 11:40 -1:05

This course is intended to enhance your understanding of American literature since 1865 by introducing you to major authors and works. We will read the works listed below as well as short stories and poetry by Henry James, William Faulkner, Wallace Stevens, William Carlos Williams, Robert Frost, and others. 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 exams, will account for your course grade.

Texts (tentative): Cynthia Wolff, ed., *Four Stories by American Women*; Willa Cather, *O Pioneers!*; Ralph Ellison, *Invisible Man*; Leslie Marmon Silko, *Ceremony*; and Philip Roth, *The Human Stain*

Prerequisite: ENG 106 or equivalent.

**AFRICAN-AMERICAN LITERATURE:
FAMILY MATTERS**

ENG 260

Anthony Barthelemy

Section B, M-F 10:05-11:30

Our course will look at literary representations of the African American family in various genre.

Requirements: Each student will write four 3-5 page papers and give a fifteen minute oral report. There will be a midterm and final examination.

Texts: *Go Tell it on the Mountain*, *A Raisin in the Sun*, *The Bluest Eye*, *The Color Purple*, *The House Behind the Cedars*, and *Passing*.

Films: “*The Secret Life of Bees*,” “*Akeelah and the Bee*,” “*Souder*” and “*Baby Boy*.”

Prerequisite: ENG 106 or equivalent.

SUMMER I 2009 (MAY20-JUNE 26)

MAJOR BRITISH NOVELISTS

ENG 323

Catherine Judd

Section F, M-F 11:40-1:05

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

In this course we will focus on the life and works of the Victorian novelist Charles Dickens. 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, quizzes, and approximately 15 pages of formally written work. Feel free to email me with questions you may have about this course (c.judd@miami.edu).

Prerequisite: Three credits in literature.

AMERICAN LITERATURE: 1865-1915

ENG 483

Joseph Alkana

Section B, M-F 10:05-11:30

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.

Requirements: Course grades will be based on three short essays and a final exam.

Texts (tentative): Mark Twain, *Adventures of Huckleberry Finn*; Henry James, *Washington Square*; Stephen Crane, *Maggie: A Girl of the Streets*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Willa Cather, *O Pioneers!*; Robert Frost, *North of Boston*; additional short readings by Louisa May Alcott, Edith Wharton, William James, W. E. B. Du Bois, and others will be posted on the Blackboard system

Prerequisite: Six credits in literature.

SUMMER II 2009 (JULY1-AUGUST 7)

WORLD LITERARY MASTERPIECES I

ENG 201

John Paul Russo

Section P, M-F 8:30-9:55

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*

Dante, *The Divine Comedy: The Inferno*

Petrarch, *selections*

Boccaccio, *The Decameron*, *selections*

Shakespeare, *The Tempest*

Prerequisite: ENG 106 or equivalent.

SUMMER II 2009 (JULY1-AUGUST 7)

CREATIVE WRITING

ENG 209

Peter Schmitt

Section Q, M-F, 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: OR, GODS, SEX, AND MONSTERS.

ENG 211

Deborah Christie

Section Q, M-F 10:05-11:30

Good, now that I have your attention, consider spending some of those lazy summer days reading about brave knights on heroic quests, damsels who may or may not need rescuing, and hideous beasts who lurk about in dark caverns... or possibly the local taverns. This course offers an historical and literary survey of major works of British Literature from the Middle Ages, the Renaissance, and the eighteenth-century Neoclassical period. We will examine the changing literary trends and themes that these works represent along with their historical and political contexts within the Western literary tradition, paying special attention to literary forms and conventions characteristic of the period. If you saw Beowulf the movie and wondered what all the fuss was about—here's your chance to read the original in all its gory excitement. Would you like to know what debt the vampire Angel owes to author John Milton? The answer is in this class. Think you know a thing or two about love and marriage? Well, think again—because selections from Chaucer to the Earl of Rochester will give you a whole new perspective on relationships. So get out of the sun this July and spend some time in air-conditioned comfort reading some of literature's most beloved authors and works.

Requirements: two papers (5-7 pages) , one exam

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section S, M-F, 1:15-2:40

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 2009 (JULY1-AUGUST 7)

THE CLASSICAL EPIC TRADITION

John Paul Russo
ENG 315/CLA 315

Section Q, MWF 10:05-11:30

Satisfies the English literature major requirement for a course in literature before 1700.
Must be taken as ENG 315 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 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)

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

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

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

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

Prerequisite: Three credits in literature.

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 D, MWF 11:15-12:05

Section E, MWF 12:20-1:10

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

ENG 201

Tom Lolis

Section T, TR 5:00-6:15

Section U, TR 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.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202
A. Forero
Y. Huang

Section G, MWF 2:30-3:20
Section S, TR 3:30-4:45

Comparative study of literary masterpieces from the Renaissance to the present.
Satisfies the writing requirement.

Prerequisite: ENG 106 or equivalent.

JEWISH LITERATURE:
BAD JEWS

ENG 205
Ranen Omer-Sherman

Section O, TR 9:30-10:45

CROSS-LISTED WITH JUDAIC STUDIES

An exploration of Jewish characters whose actions seem to strain at the limits of Jewish faith, propriety, or collective identity

Jacob was left alone, and a man wrestled with him until the
Rising of dawn...
And the man said: "Let me go, for dawn has broken," and
Jacob said: "I will not let you go unless you bless me."
And he said to him: "What is your name? and he replied
"Jacob."
And he said: "You will no longer be called Jacob, but Israel,
Because you have wrestled with God and with men."
Genesis 32: 25-29

Jacob's battle with the angel was neither the first nor the last of the struggles of the Jewish conscience. But it poetically captures the constant battle of the Jewish soul. It places the boundaries between obedience and isobedience, between unquestioning obligation and exuberant rebellion into sharp clarity. In this course we will examine an exhilarating variety of "Bad Jews"—heretics, disobedient sons and daughters, freedom-seekers, sexual transgressors, and others whose restless questioning and sometimes deeply flawed characters have enlivened the pages of modern Jewish literature. (Arguably this modern figure began with Jesus), Intriguingly, there is an ancient concept in Judaism that illuminates the maverick nature of these literary figures. The yetser ha'ra, the bad impulse within us, is a source of both immoral passions and an impetus to creativity (it opposes the yetser tov, the good and proper impulse). Paradoxically, this traditional paradigm seems to imply that our worst trait can be the seed of our most positive or redemptive qualities. Indeed, a Talmudic legend tells of men from a great synagogue who wanted to kill the wild yetser hara. They captured it and locked it up for three days. But during that time, not a single new egg hatched anywhere in the land. The men understood that the yetser hara was the source of procreation—without it, there could be no creative life force. The ancient rabbis of the Talmud concluded the yetzer ha'rah is tov me'od—very good. This is even exhibited in Jewish American contributions to popular culture. If you are a diehard Trekkie then you are probably familiar with an episode lesson from the original program, in which the transporter malfunctions and Captain Kirk is accidentally split into two versions of himself—one of them being perfectly good and the other perfectly evil. In the script's resolution of this dilemma, a distinctly Jewish ethos prevails, namely that the individual cannot function without both of these two impulses, and that, when channeled in the right way, it is a creative drive.

So the difficult question seems to rest on the delicate matter of balance—just how does the individual harmonize these two contesting paradigms? In struggling with that challenge, Jewish writers have created some of the most culturally visionary and psychologically insightful narratives of contemporary literature. And finally, we should consider the implications of renowned critic Ilan Stavans' observation that "literature, by definition, is an act of rebellion, and what is the Jew if not the eternal rebel?" Please note: No prior background in Jewish culture or religion is required for this introductory-level course.

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING

ENG 209
Dvorak
Peyser
Santiso
Solomon

Section O, TR 9:30-10:45
Section Q, TR 12:30-1:45
Section R, TR 2:00-3:15
Section J, MW 5:00-6:15

Analysis and writing of short stories and poems

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

CREATIVE WRITING

ENG 209
Kolek

Section P, TR 11:00-12:15

The goal of this introductory workshop is to familiarize students with the craft of writing poetry and fiction. Students will be required to read and critique—published works and the writing of their peers—take active participation in class discussions, and of course, Write! We will explore writing in conjunction with the visual world, making use of the Lowe Museum, graphic novels, and a semester-long graffiti journal to be generated by each student. Each student will develop, revise, and present a final project. There will be opportunities in this class to collaborate and integrate other areas of research or knowledge into one's work.

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

CREATIVE WRITING

ENG 209
Roth

Section G, MWF 2:30-3:20

This workshop-driven course will provide an introduction to the craft of writing prose and poetry. Students will be required to read contemporary works of fiction and poetry, applying effective models of voice, style, and technique to their own written pieces. Students will participate in the critique and discussion of classmates' work in a series of in-class workshops. Each student will produce a final portfolio of polished prose and poetry at the end of the semester.

Prerequisite: ENG105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209
Peter Schmitt

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

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories (as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting). 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.

Requirements: 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. Cannot be taken for credit only.

**TERRIFYING DREAMS:
FANTASY NARRATIVES IN WORLD LITERATURE**

ENG 210
Eugene Arva

Section P, TR 11:00 – 12:15
Section Q, TR 12:30 – 1:45

This course surveys some of the most prominent fantasy narratives of the past four centuries, starting with Chinese vernacular literature and finishing with twentieth-century postmodernist fiction. This innocent game of deceit that we call “fantasy” makes deliberate use of untruths not to dissimulate but to enhance reality. Metaphors, symbols, and dreamlike imagery have the power to create new, spellbinding, imaginary worlds, uncannily similar to the one in which we live. Selections will cover fantasy narratives in various literary forms, including the satirical novel (Wu Ch’eng-en, Voltaire), drama (Pirandello, Soyinka), and short fiction (Hoffmann, Maupassant, Rimbaud, Hawthorne, Poe, Kafka, Tolkien, Borges, García Márquez, El Saadawi, Cortázar, Allende). 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.

Tentative text: *The Norton Anthology of World Literature*, Second Edition, Vols. D-E-F, (or Xeroxed course pack).

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.

**LITERARY THEMES AND TOPICS:
QUEER SUBJECTS, QUEER AUTHORS**

ENG 210
Anthony Barthelemy

Section D, MWF 11:15-12:05

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

We will look at different genres that explore queer subjectivity. How does the character define him or herself in a culture hostile to homoerotic desire? How does the author portray that struggle? Can the author demonstrate sympathy for the individual struggle while operating within and challenging the confines of established cultural production? Can there be a male homoeroticism that eschews misogyny? Does lesbianism provide a greater challenge to patriarchy than male homosexuality?

Texts: Marlowe’s *Edward II*, Shakespeare’s *sonnets*, Forster’s *Maurice*, Woolf’s *Orlando*, Baldwin’s *Giovanni’s Room*, Williams’s *Street Car Named Desire*, Hellmans’ *The Children’s Hour*, Walker’s *The Color Purple*. Films will include “*But I’m a Cheerleader*,” “*Bound*,” “*Brokeback Mountain*,” “*Boys in the Band*,” *Philadelphia*,” “*Milk*.”

Requirements: Each student will make a five minute oral report, take final and midterm examinations, submit two papers.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
WOMEN BEHAVING BADLY**

ENG 210

Deborah Christie

Section HI, MW 3:35-4:50

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

This course explores the shifting definitions of what is deemed acceptable or unacceptable behavior for women. The varying authors covered will be examined in detail for the way in which they, and by extension their characters, submit for scrutiny the social standards that define both appropriate and unsanctioned femininity.

Texts: Daniel Defoe's *Moll Flanders*, Hannah W. Foster's *The Coquette*, William Thackeray's *Vanity Fair*, Christina Rossetti's "Goblin Market," Edith Wharton's *The House of Mirth*, Djuna Barnes' *Nightwood*, Jaqueline Susann's *Valley of the Dolls*, and maybe a little tongue-in-cheek satire with Terry Pratchett's *Monstrous Regiment*.

Requirements: Two papers, a midterm and a final.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS
INTRODUCTION TO LATINO/A STUDIES**

ENG 210 (HONORS)

David Luis-Brown

Section R, TR 2:00-3:15

CROSS-LISTED WITH AMERICAN STUDIES AND LATIN AMERICAN STUDIES

Today, as Latinos have just surpassed African Americans as the largest racial minority in the country, it is essential that we understand their longstanding impact on U.S. culture and history. This course examines Latinos' importance through a broad overview of cultural history from the 1840s to the present. Key themes will include the diversity of Latinos, exile, hybrid identities, U.S. imperialism, immigration, and the Latinization of urban America. Course readings will include a broad array of cultural texts, ranging from a cartoon history of Latinos in the U.S., films, popular music (Cuban, Puerto Rican and Tex-Mex), novels, short stories, a graphic or cartoon novel and historical narratives. Artists and writers may include Lalo Alcaraz, Julia Alvarez, Gloria Anzaldúa, Sandra Cisneros, Junot Díaz, Cristina García, Guillermo Gómez-Peña, Rachel Kushner, Los Bros. Hernández, José Martí, Ana Menéndez, Mayra Montero, Américo Paredes, Loida Maritza Pérez, John Rechy, and María Amparo Ruiz de Burton. The written work of this honors section will consist of 1) numerous short responses to readings posted on Blackboard nearly every week, 2) frequent quizzes on readings, 3) a mid-term 5-7 page essay 4) a prospectus for your final essay (3 pages); 5) the final research essay (8-10 pages).

Prerequisite: ENG 106 or equivalent.

LITERARY THEMES AND TOPICS: POSTCOLONIAL FICTION

ENG 210

Tim Watson

Section O, TR 9:30-10:45

Introduction to fiction in English from communities and countries around the world that used to be British colonies, with an emphasis on India, South Africa, Nigeria, and the Caribbean. Topics to be addressed include: using the colonizer's language to create a post-colonial literature; the relationship between fiction and history/loss/trauma; the relationship between fiction and nation-building; the relationship between fiction and social justice.

Texts: Works may include: Chinua Achebe, *No Longer at Ease*, Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, J. M. Coetzee, *Disgrace*, Edwidge Danticat, *The Dew Breaker*, Kiran Desai, *The Inheritance of Loss*, Amitav Ghosh, *The Shadow Lines*, Earl Lovelace, *Salt*, Arundhati Roy, *The God of Small Things*.

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section A, MWF 8:00-8:50

Section B, MWF 9:05-9:55

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon 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.

ENGLISH LITERATURE I

ENG 211

Tom Lolis

Section Q, TR 12:30-1:45

Section R, TR 2:00-3:15

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 engage in comparative readings of time-honored masterpieces and more recently recovered texts. Our readings will include narrative and lyric poetry, essays, and drama; we will read widely from authors including Chaucer, Spenser, Shakespeare, Marlowe, Lanyer, Cavendish, and Milton. On occasion, we will also read select literary criticism from distinguished scholars. Requirements for the course include two essays, two exams, and unannounced quizzes.

Prerequisite: ENG106 or equivalent.

ENGLISH LITERATURE I

ENG 211 (HONORS)
Jeffrey Shoulson

Section C, MWF 10:10-11:00

A survey of English literature from the fourteenth century to the beginning of the eighteenth century. This course is designed to familiarize students with a variety of literary forms and conventions as they evolve throughout the early centuries of the English literary tradition. We will read several of the so-called “classics” of English literature; but we will also interrogate the ongoing importance of these writings to a 21st-century, multi-ethnic, multi-national readership. In addition to considering the specific historical (social, political, religious) circumstances in which these texts were produced, we will devote significant attention to the improvement of critical reading and writing skills.

Requirements: Devout class attendance and participation; assiduous reading of weekly assignments; three 4-5 page papers; midterm and final examinations.

Text: *The Norton Anthology of English Literature*, Vol. I (**8th** edition), to be supplemented as needed.

Prerequisite: ENG106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Robert Casillo

Section B, MWF 9:05 – 9:55

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

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212
Catherine Judd

Section G, MWF 2:30-3:20

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.

FALL 2009

AMERICAN LITERATURE I

ENG 213
Deborah Christie

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

CROSS-LISTED WITH AMERICAN STUDIES

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

Requirements: active class participation, two short papers of 3- 5 pages, and two exams.

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

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213
John Funchion

Section R, TR 2:00-3:15

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. Paying particular attention to the literary structure and significance of the captivity narrative, we will discuss how this literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. In addition to examining the cultural significance of this body of literature, this course will emphasize 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, and Walt Whitman. 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.

AMERICAN LITERATURE II
ALIEN NATION: TRAUMA NARRATIVES IN AMERICAN LITERATURE

ENG 214
Eugene Arva

Section S, TR 3:30 – 4:45
Section T, TR 5:00 – 6:15

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, with particular emphasis on the connections between trauma, imagination, and fiction. Traumatic events usually trigger a chain reaction that runs from a psychological condition, through narrative memorization, to an artistic image. Historically, trauma has compelled writers and readers to rethink their identities

and to reshape their lives by writing and rewriting their experiences. Ultimately, working through historical and individual trauma may enable us to envision a future that, in the absence of an understanding and coming to terms with our past, would remain disconcertingly meaningless. We will read poems by Claude McKay, W.S. Merwin, Anne Sexton, Adrienne Rich, and Sylvia Plath; plays by Eugene O'Neill, Tennessee Williams, and Arthur Miller; stories by Zitkala Sa, Ambrose Bierce, Charlotte Perkins Gilman, Jack London, William Faulkner, and Ernest Hemingway; and excerpts from Art Spiegelman's graphic novels. 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*, Seventh Edition, Vols. 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

Nancy Clasby

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

CROSS-LISTED WITH AMERICAN STUDIES

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

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

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section HI, MW 3:35-4:50
Section J, MW 5:00-6:15

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.

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ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215

Kathryn Freeman

Section P, TR 11:00-12:15

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.
The Wide Sargasso Sea. Jean Rhys (Norton; "bundled" with the anthology)
Supplementary packet (electronic reserve through Richter Library)

Prerequisite: ENG 106 or equivalent.

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

ENG 260

Lindsey Tucker

Section P, TR 11:00-12:15

CROSS-LISTED WITH AFRICANA STUDIES AND AMERICAN STUDIES

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

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

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

Prerequisite: ENG 106 or equivalent.

**BEGINNING FICTION WORKSHOP
INTRODUCTION TO WRITING FICTION**

ENG 290

Mia Leonin

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

This is an introductory course in writing fiction. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. We will pay special attention to class readings which will serve as a model and springboard for our own work. The in-class writing workshop is also a key component to English 290, as it will help us better understand the art of revision and the skill of giving others constructive feedback.

Prerequisites: ENG 106 or equivalent. Permission of instructor or admission to the Creative Writing track based on Creative Writing sample.

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**BEGINNING POETRY WORKSHOP
INTRODUCTION TO WRITING POETRY**

ENG 292

Walter K. Lew

Section T, TR 5:00-6:15

This is the first course in the sequence of writing workshops designed for creative writing majors specializing in poetry. Students will study and write in many forms, media, and genres in order to develop their skills and perception and be introduced to a fascinating range of poetical practices from around the world and the traditions and philosophies that underlie them. Weekly exercises, readings, and discussions will be supplemented by lectures and films on poetics and occasional group projects. Students will also write brief weekly comments on each other's works-in-progress. Coursework will culminate in individual final projects presented in class.

Prerequisites: ENG 106 or equivalent. Admission to the Department of English's Creative Writing major in poetry or written permission from the instructor.

**LITERATURE & CULTURE IN CLASSICAL GREECE & ROME I
SURVEY OF GREEK LITERATURE IN TRANSLATION**

ENG 310/CLA 310

John T. 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

Eugene Clasby

Section P, TR 11:00-12:15

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

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

Requirements: There will be two essay examinations and three short papers.

Text: Blakemore Evans, ed., *The Riverside Shakespeare*

Prerequisite: Three credits in literature.

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FORMS OF FICTION: NOVEL + THEATER IN THE 18TH CENTURY

ENG 340

Tassie Gwilliam

Section E, MWF 12:20-1:10

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

The theater runs through the blood of many novelists in Restoration and eighteenth-century Britain; theatrical thoughts and theatrical plots are common in the fiction of the period. In this course we will examine various ways the novel and the theater are intertwined in Restoration and eighteenth-century Britain, using the comparative approach to sharpen and deepen our understanding of each work we examine: we will read a seventeenth-century novella of transgressive female behavior by Aphra Behn alongside the much more conventional adaptation by an eminent male playwright; we will look at a novella by Eliza Haywood whose heroine is a shape-changing (non-professional) actress; we will read two works by Frances Burney, one a novel and one a play, in which the novelistic and the theatrical cross-fertilize one another; we will read a wild, Oedipal Gothic political novel along with its (unauthorized) adaptation; and finally, we will read *Pride and Prejudice* through the lens of the kind of theatrical comedy that Jane Austen was brought up on: our example will be *She Stoops to Conquer* (play and film).

Aphra Behn, *The History of the Nun* (novella)

Thomas Southerne, *The Fatal Marriage* (play)

Eliza Haywood, *Fantomina* (novella)

Frances Burney, *Evelina* (novel)

Frances Burney, *A Busy Day* (play)

William Godwin, *Caleb Williams* (novel)

George Colman, *The Iron Chest* (play)

Oliver Goldsmith, *She Stoops to Conquer* (play and film)

Jane Austen, *Pride and Prejudice* (novel)

Requirements: Attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with a required revision for the first; a midterm and a final (cumulative) essay exam.

Prerequisite: Three credits in literature.

LYRIC VOICES AND TRADITIONS

ENG 342

Eugene Clasby

Section Q, TR 12:30-1:45

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

In this course we will study lyric poetry and song from medieval England, France, Germany, and Italy. The emphasis will be on developing and understanding of the major forms and themes represented in these works.

Requirements: class attendance is essential to success in this course. There will be three short papers, a mid-term exam, and a final exam.

Prerequisites: Three credits in literature.

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**COMPARATIVE LITERATURE OF THE BLACK WORLD
WRITING, CULTURE & POLITICS IN SOUTH AFRICA**

ENG 360

Brenna Munro

Section F, MWF 1:25-2:15

CROSS-LISTED WITH AFRICANA STUDIES

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

This class will look at South African texts from the years of resistance to apartheid to today's complicated, lively, multiracial democracy. We will be examining a range of literature in the context of history, politics, and other cultural forms—from music to performance poetry. This class is a chance to read some amazingly varied texts, learn about a country that transformed itself, and think about the relationship between art and politics. Writers we will be examining include Phaswane Mpe, Zakes Mda, J.M. Coetzee, Marlene van Niekerk, Mongane Wally Serote, and the Workshop 71 Theatre Company.

Prerequisite: Three credits in literature.

CARIBBEAN WOMEN WRITERS

ENG 374

Sandra Paquet

Section R, TR 2:00-3:15

CROSSLISTED WITH AFRICANA STUDIES, AMERICAN STUDIES, WOMEN & GENDER STUDIES

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

This course is a comparative study of women writers from the Caribbean and the Caribbean Diaspora. We will read a selection of poetry, fiction, and non-fiction written in English, and also translated into English from French and Spanish. Through a combination of lectures, discussion, and writing assignments, we will explore issues of race, class, gender, migration, ethnicity and national identity in the texts selected.

Texts: These will include Julia Alvarez' *In the Time of the Butterflies*, Edwidge Danticat's *The Farming of Bones*, Maryse Condé's *Tales from the Heart*, Cristina Garcia's *Dreaming in Cuban*, Olive Senior's *Gardening in the Tropics*, Lorna Goodison's *Harvey River*, Lelawatee Manoo-Rahming's *Curry Flavour*, and Jamaica Kincaid's *Annie John*

Requirements: These include regular attendance, class participation, online quizzes, two papers, and a final exam.

Prerequisite: Three credits in literature.

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MODERN DRAMA

ENG 375

Frank Stringfellow

Section C, MWF 10:10-11:00

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

This course will focus on major dramatists of the modern theatre from Ibsen to Brecht and will also serve as an introduction to the drama, with the aim of improving your ability to read a play and to imagine it in performance. We will examine the ways in which Ibsen and his successors attempted to expand the scope and possibilities of the drama, both through a more courageous and unflinching realism (putting things on the stage that had never been seen there before), and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on the two great founders of the modern drama, Ibsen and Chekhov, beginning with Ibsen's attempt to create a critical, liberationist drama centered on the social and ethical problems of middle-class life such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the truth-teller and the tyrannical majority (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*; Brecht's *Mother Courage*; and O'Neill's *Long Day's Journey into Night*.

Requirements: Class attendance and participation; frequent short writing assignments, including in-class writing; two essays, 1250–1750 words each; a midterm and a final exam.

Prerequisite: Three credits in literature.

THE BIBLE AS LITERATURE

ENG 384

Jeffrey Shoulson

Section D, MWF 11:15 -12:05

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

CROSS-LISTED WITH JUDAIC STUDIES

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

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

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

Prerequisite: Three credits in literature.

LITERATURE AND POPULAR CULTURE:
RESTORATION & 18TH-CENTURY BRITAIN

ENG 388

Tassie Gwilliam

Section HI, MW 3:35-4:50

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 from the period and from the twenty-first century, 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 examine a variety of works that look at two careers for women: marriage and prostitution. We will read a Restoration novel about a prostitute and an early eighteenth-century play that deals with marriage, watch the costume drama *The Duchess* (about a real unhappy marriage), and examine selections from the autobiography of a trickster bigamist/ named Con Phillips. 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)

Anonymous, *The London Jilt*

Saul Dibb (dir.), *The Duchess* (film) (selections)

George Farquhar, *The Beaux' Stratagem*

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; two 5-7 page papers with a required revision for the first; a midterm and a final (cumulative) essay exam.

Prerequisite: Three credits in literature.

INTERMEDIATE FICTION WORKSHOP

ENG 390

Manette Ansay

Section R, TR 2:00-3:15

This is an intermediate fiction workshop for fiction track students who have a) been admitted to the creative writing track and b) completed ENG 290. Our particular focus this semester will be on point of view as we read and write our way into augmented definitions of first person, second person, third limited and omniscient. Students will write and revise one full-length story (12-20 pages) in a point of view modeled on something we've read, in addition to playing with flash, micro and linked fictions, and peeking at the graphic novel. A craft/process paper and corresponding presentation are also required. We will hit the ground running with a substantial writing assignment; do not miss the first class. Texts (TBA) will include one short story anthology, two short novels, a graphic novel, and articles and interviews on process and point of view.

Prerequisite: ENG 290 or permission of instructor.

INTERMEDIATE POETRY WORKSHOP

ENG 392

Maureen Seaton

Section P, TR 11:00-12:15

Students in this intermediate workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—and opportunities for research and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions while enjoying the work of Oliver de la Paz, Robert Hass, Pablo Nerudo, Yoko Ono, Stephanie Strickland, and others. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop the skills necessary to advance in the craft. A final portfolio of both creative and critical work is due at the semester's end.

Prerequisite: ENG 292 or permission of instructor.

SPECIAL TOPICS: "THE SIXTIES"

ENG 395 / HIS 367 / AMS 301

Donald Spivey, Tim Watson, David Wilson

Section UX, T 6:25-8:55 p.m.

**Satisfies the English literature major requirement for a course in literature since 1900.
Must be taken as ENG 395 to count toward a major or minor in English.**

This course is an attempt to capture and convey to students the rich flavor of the dynamic social, cultural, and political events known as "The Sixties." The course title appears in quotation marks because the time frame is only approximate. The idea is to present an historical/popular cultural picture of the United States in the era synonymous with the Vietnam War, the Civil Rights Movement, widespread college and university campus activism, and urban unrest. We will also address international events during this same period: the 1960s was a decade of profound social, cultural, and political ferment around the world, and we will look at events in Mexico, the Caribbean, France and Britain, and Africa alongside the American course materials. Besides drawing on primary documents, fiction, poetry, and music of the period, we will draw on the personal experiences of faculty and staff who "were there," many of whom participated in, or were eyewitnesses to, the dramatic challenges that occurred at that time of war, tumultuous political, gender and racial upheavals, and the momentous changes in the academy and intellectual discourse. We will

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endeavor to make connections between the ideas and events of the 1960s and more recent academic interest in women's and gender studies, racial equality and diversity, post-colonial studies, revisionist history, and ethnography. Special attention will be given to period literature, film, television, advertising, fine art, and popular music such as folk, jazz, blues, and rock.

The course will mix first-hand personal accounts from university faculty and staff with lectures, discussions, and film screenings. There will be no effort to exclude anyone of any political persuasion either past or present. Indeed, opposing points of view are encouraged. We think that anything that is as involved, convoluted, and multifaceted as the period we call "The Sixties" requires many personal perspectives of what we as students, faculty members, and a nation in flux felt so passionately about, and the meanings that we collectively and individually drew from living through it.

Texts: (Subject to change):

Alexander Bloom and Wini Breines, editors, *"Taking it to the Streets": A Sixties Reader*

William H. Chafe, *The Unfinished Journey: America Since World War II*

John Updike, *Rabbit Redux*

James Baldwin, *The Fire Next Time*

Patricia Stephens Due and Tananarive Due, *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*

Daniel Ellsberg, *Secrets: A Memoir of Vietnam and the Pentagon Papers*

Requirements: Two 5-8-page papers (25% of final grade each), take-home midterm exam (25%), final exam (25%)

Prerequisite: Three credits in literature.

ADVANCED SHORT STORY WORKSHOP

ENG 404

Evelina Galang

Section HI, MW 3:35-4:50

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

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

ADVANCED POETRY WORKSHOP

ENG 406

Mia Leonin

Section Q, TR 12:30-1:45

This is an advanced poetry workshop where students will have a chance to build on previous experience with the craft of poetry. We will place particular emphasis on voice, style, and form and students will have the opportunity to write and submit works they consider increasingly challenging and risky. We will read, discuss, and respond critically to a selection of poets who come from a diverse set of cultures, historical periods, and aesthetic tendencies. Student poems will be discussed in a workshop setting with rigor and camaraderie. The act and art of revision will be emphasized.

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

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WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section C, MWF 10:10-11:00

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 three short essays and one extended final paper of twelve pages in length. No tests. No oral reports.

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

CHAUCEUR: LIFE & WRITINGS

ENG 420

Tom Goodmann

Section R, TR 2:00-3:15

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

*Ye knowe ek that in forme of speche is change
Withinne a thousand yeer
Troilus & Criseyde, Book II.22-23*

In this course we will read the major poems of Geoffrey Chaucer (c.1340-1400) in Middle English, studying his affiliations with European literary forms and sources in his earlier poems, including the *Legend of Good Women* and *Troilus and Criseyde*; some comparisons with contemporary English writings in the linked story cycle of *The Canterbury Tales*; and his engagements with some of the intellectual, religious, and political questions of his time. We'll explore too some of the many critical approaches to Chaucer and read a reliable biography to get a broad sense of the poet and of his age.

No prior knowledge of Middle English is required; we will study the major features of Chaucer's language and London dialect using glossed texts, and practice with translations and paraphrases to gain facility. Students will develop a portfolio of three essays, including revision, making use of at least two different critical approaches among those we study. Use of the required texts, regular attendance and active participation are expected; all those interested are welcome to contact the instructor: tgoodman@miami.edu

Texts: Kathryn L. Lynch, ed. *Dream Visions and Other Poems*. Norton Critical Editions.
Stephen A. Barney, ed. *Troilus and Criseyde*. Norton Critical Editions.
V.A. Kolve and Glending Olson, eds. *The Canterbury Tales*. Norton Critical Editions.
Derek Pearsall, *The Life of Geoffrey Chaucer*

Prerequisite: Six credits in literature.

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 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 O, TR 9:30-10:45

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.

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NINETEENTH-CENTURY ENGLISH 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 theme of "Victorian Poverty." Requirements include mandatory attendance at all class meetings, timely completion of all writing assignments, two 7-10 page papers, a take-home final, tri-weekly questions and an on-going reading journal.

Topics of Victorian Poverty 456 Fall 09 may include:

1. Women and Poverty
2. The London Poor
3. The Irish Famine
4. Poverty and the Law
5. The Hungry Pastoral
6. Poverty and Empire

Course Structure and Goals: This course will be divided between group discussion and lecture. To facilitate discussion, I will bring open-ended questions to class and expect students to bring their own questions as well. My goals include:

Impart to the students of 456 some sense of 1) nineteenth-century British history, 2) the nineteenth-century British novel, 3) the individual author, and 4) the text at hand

Introduce the students to recent critical discussions of the nineteenth-century British novel in general and/or the individual novels that we will be reading.

Help students to improve or refine their ability to concentrate on lengthy texts through occasional discussions of reading techniques and through weekly writing assignments

Help students to improve or refine their logical, analytical, and/or argumentative skills and their overall writing skills through discussion of and commentary on their longer papers

Texts: (tentative)

Jane Austen, *Sense and Sensibility* (Dover) ;Charlotte Bronte, *Jane Eyre* (Penguin);Charles Dickens, *Bleak House* (Norton Critical);Thomas Hardy, *Tess of the D'Urbervilles* (Norton Critical);Joseph Conrad , *Heart of Darkness* (Dover);James Joyce, *Dubliners* (Dover)

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1865 – 1915

Don't Panic!: Narratives of Financial and Political Upheaval in US Literature

ENG 483

John Funchion

Section Q, TR 12:30-1:45

CROSS-LISTED WITH AMERICAN STUDIES

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

As in our own time, the late nineteenth and early twentieth centuries were plagued by economic turmoil. With each succeeding financial "panic," national unrest intensified and the gap between wealthy Robber Barons and laborers widened. Racial unrest also broke out in the southern states in response to Jim Crow laws and other forms of racial oppression. During this same period of time, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionary passions of the period. In this course, we will examine the various ways that late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and

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consider whether literary movements like “realism” and “naturalism” challenged or merely reinforced the economic and social inequities of this era. In addition to reading some short sociological, legal, and political documents, we will read literary works by authors that may include Bellamy, Chesnut, Crane, Dreiser, Gilman, Harper, Howells, James, London, or Wharton.

Prerequisite: Six credits in literature.

**AFRICAN AMERICAN LITERATURE:
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 requirements for a course in literature since 1900.**

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.

Prerequisites: Six credits in literature.

**STUDIES IN WOMENS LITERATURE
BLACK WOMEN, WRITING AND IDENTITY: GENDER AND HEMISPHERIC SHIFTS**

ENG 490 (HONORS)

Sandra Paquet

Section P, TR 11:00-12:15

**CROSS- LISTED WITH AFRICANA STUDIES, AMERICAN STUDIES, WOMEN’S AND GENDER
STUDIES**

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

African American and Caribbean American identities are interconnected yet distinct ethnic categories in Black women’s writing. We will explore their diverse yet overlapping representations of race and ethnicity, cultural difference, and the prerogatives of minority discourse as they are represented in the select works of fiction, autobiography, travel and ethnography.

Texts: Erna Brodber, *Louisiana* Edwidge Danticat, *Brother, I’m Dying* Katherine Dunham, *Island Possessed* Zora Neale Hurston, *Tell My Horse* Audre Lorde, Zami Paule Marshall, *Browngirl*, Brownstones Nancy Prince, Narrative of the Life and Travels of Mrs. Prince Wonderful Adventures of Mrs. Seacole in Many Lands

Requirements: Regular attendance, class participation, several short position papers, and one 10-page research paper

Prerequisites: Six credits in literature.

**RUSSIAN AND SOVIET CLASSICS IN ENGLISH:
TOLSTOY AND DOSTOEVSKY**

ENG 491

Frank Stringfellow

Section D, MWF 11:15-12:05

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

Anna Karenina (1875–77), the last work of Tolstoy’s realist period, and *The Brothers Karamazov* (1879–80), Dostoevsky’s final novel, appeared at almost the same time and stand today as two of the most important works in world literature. *Anna Karenina*, a double helix of a novel, focuses on stories of family happiness and unhappiness, and raises, as always with Tolstoy, the philosophical and practical question of how to live. *The Brothers Karamazov* concerns a murder, criminal investigation, and trial in a Russian backwater town, but its realism includes a possible saint and a long conversation with the devil. Indeed, it seems to portray a different plane of reality, especially of psychological reality, than we see in the brilliantly familiar world of *Anna Karenina*.

These two novels, each about 800 pages long, will take us most of the semester, and the contrast between them will help us define and critique crucial differences between Tolstoy and Dostoevsky as novelists. Any time left over at the end of the semester will be devoted to preparation of the research essay and to short works by the two authors and/or critical selections. The class will be conducted as a discussion, so it is particularly important that you keep up with the reading. To encourage both discussion and reading, there will be numerous short writing assignments, many of them done in class.

Texts: For each novel, we will be using the translation by Richard Pevear and Larissa Volokhonsky. For *The Brothers Karamazov*, the current edition of this translation is published by Farrar, Straus and Giroux (ISBN: 0374528373); the older Vintage Classics edition (ISBN: 0679729259) is virtually identical and can also be used. For *Anna Karenina*, the Pevear translation is published by Penguin Classics (ISBN for the U.S. edition: 0143035002).

Requirements: Class attendance and participation; frequent short writing assignments, including in-class writing; a 12-15 page research essay; a midterm and a final exam.

Prerequisite: Six credits in literature.

**SPECIAL TOPICS:
QUEER SEXUALITIES**

ENG 497

Brenna Munro

Section HI, MW 3:35-4:50

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

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

In this class we will read novels (including a graphic novel), poetry, short stories, online fan fiction, and theoretical essays, in order to think about how sexuality has been represented in different historical periods, cultural locations, and literary genres. We will start with the contemporary coming-out narrative of modern Western lesbian and gay identity, and then look at a series of alternatives that imagine sexuality, and ask their readers to identify, in ways that will hopefully challenge us to think about love, desire, gender, bodies, friendship, and perhaps words, in new ways.

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*.

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

Walter K. Lew

Section KY, W 6:25-8:55

This semester we shall explore some of the many ways in which poetry and light-projected imagery have been inter-related by poets, storytellers, visual artists (especially filmmakers), theoreticians, curators, and stage directors at vastly different historical, cultural, and political junctures. There will be a special emphasis on sites of such cross-modal coordination’s that occurred outside of the contemporary United States and often long before the current prevalence of digital formats. For philosophical background, we shall read from classical Chinese metaphysics of the luminous patterning (*wen*) immanent in poetry, the heavens, and the world, Plato’s allegory of the Cave and subsequent writings it has influenced, and various French imaginings of *cinépoésie*. Literary examples we will consider include magic lantern shows, the “movie novel” genre of Korean and Japanese modern literature, and the worldwide emergence of live narration and versification of film (what I call “movietelling”).

Requirements: Our investigations will involve weekly readings, discussion, and creative writing exercises, and culminate in individual projects in which students refocus light and language in their own new, yet *unheimlich* ways.

Prerequisite: Permission of instructor. Six credits in literature or graduate standing.

FORM IN FICTION: WRITER'S WRITERS

ENG 505

Lester Goran

Section EX, M 12:30-3:00

The term 'writer's writer' is often applied at times as an endorsement, at other times somewhat apologetically, to writers of prose fiction who have influenced other writers but have or had not a particular commercial audience or a name recognition to a general reading public. But in many instances the authors under consideration in this course have outlasted very well known name brand writers of their period. It is easy to marvel at the sales of all but forgotten Lydia Sigourney, the author of sixty-seven books of poetry in the nineteenth century, as runaway as any pop writer today, and marvel that Clyde Fitch also wrote plays, more popular than anyone else, at the same time as Anton Chekhov who was rendered into English by Constance Garnett in 1911 (when Virginia Woolf said that modern society began with the Russian master's translation). Other writers in Writer's Writers have been important, if not vital, to fiction writers learning their art and craft, keys, pilots, inspirations in either literary philosophies, skills in style, language, character or methods of narration. This list of writers in the course is obviously selective. Another fifty or more over the past hundred years could have been added, equally important in this regard. But all of the included artists are first-rate in their gifts or the qualities to which writers aspire.

The course will concentrate on selections from Chekhov, Cather, Woolf, Ellison, Faulkner, Marquez and Nabokov. The major emphasis will be to examine what merits these writers have that invests them with reputations for serving as guides to other writers as well as artists seeking their own unique directions.

For reasons of time other writers can not be included who have traditionally been recognized as inspirational to people interested in prose fiction writing, but where appropriate, without digressing too widely in areas beyond the contributions of the course's writers, the work of others will be considered as important references to the discussion: Joyce, Henry James, Naipal, Morrison, Moravia, Welty, Pynchon, Allende, I.B. Singer, Isaac Babel, Dostoevsky, Tolstoi, Turgenev, Proust, Graham Greene, Evelyn Waugh, Hurston, Bellow, Cheever, O'Hara, Flannery O'Connor and William Trevor among others valuable in skill, craft and art to contemporary writers.

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