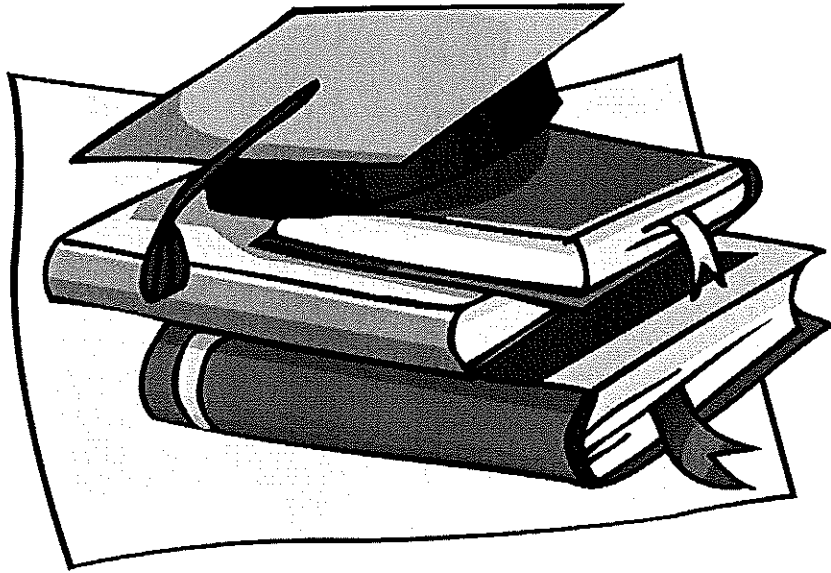


***SUMMER & FALL 2011***

***Undergraduate  
Course Description Booklet***



***English Department  
University of Miami***

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

305-284-2182

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

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



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:  
Monday, APRIL 4–Friday, APRIL 15

To make an advising appointment, go to [www.as.miami.edu/English/Advising](http://www.as.miami.edu/English/Advising). This Web site will list all English Department faculty members who are advising this semester, and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up, and it should be available for you to use by Monday, March 28. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Academic Curriculum Evaluation (ACE) on myUM, and bring 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 new transfer student and receive a letter about advising from your school or college, please follow the instructions in that letter to make your advising appointment.

REGISTRATION BEGINS:  
Monday, April 11

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

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

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The following courses offered in **Summer 2011** satisfy the English literature major requirement for a course in literature before 1700: *Extended session*: 319 GV; *Summer II*: 315 Q, 384 U

The following course offered in **Summer 2011** satisfies the English literature major requirement for a course in literature between 1700 and 1900: *Summer I*: 323 D

The following course offered in **Summer 2011** satisfies the English literature major requirement for a course in literature since 1900: *Summer II*: 466 S

The following courses offered in **Fall 2011** satisfy the English literature major requirement for a course in literature before 1700: 315 A, 319 Q, 373 R, 395 P, 430 B, 495 C.

The following courses offered in **Fall 2011** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 441E, 450 Q, 456 F, 482 O, 491 C.

The following courses offered in **Fall 2011** satisfy the English literature major requirement for a course in literature since 1900: 375 D, 397 O, 465 H, 473 D, 484 R, 485 B, 495 T.

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**HONORS COURSES:**

Fall 2011: 211 R, 214 P, and 482 O

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**ENGLISH COURSES CROSS-LISTED WITH OTHER PROGRAMS**

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

AFRICANA STUDIES: 210 U, 495 T

AMERICAN STUDIES:

210 C, 210 F, 210 Q, all 213s, all 214s, 482 O, 484 R, 485 B

JUDAIC STUDIES: 205 Q, 397 O

LATIN AMERICAN STUDIES: 210 Q

WOMEN'S & GENDER STUDIES: 210 D, 210 E, 373 R

**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 315 A (= CLA 315 A)

ENG 473 D (= PHI 593 D)

ENG 484 R (= AMS 401 R)

## 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: ENG 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 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](http://www.as.miami.edu/English/undergraduate).)
  2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	<b>3 credits</b>
	ENG 390	<b>3 credits</b>
	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	<b>6 credits</b>
Poetry track:	ENG 292	<b>3 credits</b>
	ENG 392	<b>3 credits</b>
	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	<b>6 credits</b>
  3. Two of the following courses: ENG 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**

**\*Students who entered before Fall 2007 should see an advisor regarding their requirements.**

## CONCENTRATION IN BRITISH LITERARY HISTORY

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

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

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

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

**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 departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is 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 ENG 497.



## THE THESIS

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of 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.

**EXTENDED SUMMER SESSION (MAY 18-AUGUST 3)**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Robert Healy**

**Section GV, MW 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 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.

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

**Prerequisite:** ENG 106 or equivalent.

**ENG 319**

**SHAKESPEARE**

**Robert Healy**

**Section GV, TR 6:00-7:50**

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

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

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

**Texts:** *The Riverside Shakespeare*, Second Edition

**Prerequisite:** Three credits in literature.

**SUMMER I (MAY 18-JUNE 24)**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**

**Robert Casillo**

**Section B, MTWRF 10:05-11:30**

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

**Text:** *The Norton Anthology of Western Literature*, Vol. 1, 8th edition.

**Prerequisite:** ENG 106 or equivalent.

**CREATIVE WRITING**

**ENG 209**

**Peter Schmitt**

**Section B, MTWRF 10:05-11:30**

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories, as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting. Because one cannot become a writer before being a reader first, we will consider, in close detail, a number of exemplary works, both contemporary and earlier. Students composing poems can anticipate trying their hand at dramatic monologues, elegies, childhood studies, and forms including syllabics, blank verse, sonnets, sestinas, and villanelles. Fiction writers will take on the development of rounded characters as distinguished from types; focus on dialogue; and build narratives from news sources, family histories, and multiple points of view. Original student compositions will be discussed by the class in workshop format.

**Requirements:** One poem (14-line minimum) or a five-page story each submission period, with revisions.

**Prerequisite:** ENG 105 or equivalent.

## SUMMER I (MAY 18-JUNE 24)

### LITERARY THEMES AND TOPICS: SCIENCE, MAGIC, AND MEDICINE IN EARLY MODERN LITERATURE

ENG 210

Elizabeth Oldman

Section A, MTWRF 8:30-9:55

British historian Herbert Butterfield has argued that the emergence of modern science between 1450 and 1700 “outshines everything since the rise of Christianity and reduces the Renaissance and Reformation to the rank of mere episodes, mere internal displacements within the system of medieval Christendom” (*The Origins of Modern Science*). This course seeks to investigate some of the ways in which this momentous shift informs early modern literature, and looks at some of the ways in which literary and rhetorical practices shape the presentation of science. Our aim is to understand what is frequently called “the Scientific Revolution” in the context of other forms of belief, such as religion and magic, and transformations in Renaissance society at large. What was “revolutionary” about early modern innovations in the sciences? How did the sciences become a central aspect of public life? How can we define the correlation--intellectual, cultural, and social-- between “magical” forms of thinking and “modern science”? How might we gain a more comprehensive understanding of the historical situation that produced witches, witchcraft, and the occult sciences? Studying works by Bacon, Burton, Drayton, Donne, Erasmus, Galileo, Herrick, Milton, Nashe, and Shakespeare, as well as medical illustrations and anatomical drawings by da Vinci, Michelangelo, and Vesalius, we explore literary representations of replacement of Ptolemy’s geocentric cosmology with Copernicus’s heliocentric system; the invention and first use of gunpowder and related technology; the management and treatment of bubonic plague, leprosy, syphilis, and melancholia; revenge and retaliation in the form of poisoning and torture; alchemical solutions and herbal healing, as well as various supernatural manifestations--pacts with demons, accusations and persecutions of witches, hauntings by ghosts and apparitions.

Prerequisite: ENG 106 or equivalent.

### ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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

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

**Texts:** *The Norton Anthology of English Literature*, 8th Edition; Shakespeare, *Othello*; Machiavelli, *The Prince*

Prerequisite: ENG 106 or equivalent.

**SUMMER I (MAY 18-JUNE 24)**

**ENGLISH LITERATURE II**

**ENG 212**

**Catherine Judd**

**Section E, MTWRF 2:50-4:15**

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](mailto:c.judd@miami.edu)).

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE I**

**ENG 213**

**Robert Casillo**

**Section A, MTWRF 8:30-9:55**

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

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**

**Peter Schmitt**

**Section D, MTWRF 1:15-2:40**

A survey course in the development of American literature from the mid-19th C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O’Connor, Robert Hayden and Tobias Wolff.

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

**Prerequisite:** ENG 106 or equivalent.

**SUMMER I (MAY 18-JUNE 24)**

**MAJOR BRITISH NOVELISTS**

**ENG 323**

**Catherine Judd**

**Section D, MTWRF 1:15-2:40**

**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:** 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](mailto:c.judd@miami.edu)).

**Prerequisite:** Three credits in literature

**ADVANCED SHORT STORY WORKSHOP:  
SUMMER WRITING BOOTCAMP**

**ENG 404**

**M. Evelina Galang**

**Section E, MTWRF 2:50-4:15**

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

**Prerequisite:** Creative writing major, ENG 390 or permission of Creative Writing Director.

## SUMMER II (JUNE 29-AUGUST 5)

### WORLD LITERARY MASTERPIECES I

ENG 201

J.P. Russo

Section P, MTWRF 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.

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.

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

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

#### Assignments

Homer, *The Odyssey*

Sappho, selections

Aeschylus, *Agamemnon*

Sophocles, *Oedipus the King*

Euripides, *Medea*

Plato, *The Apology*

Virgil, *The Aeneid*

Catullus, Horace, selections

Dante, *The Divine Comedy: The Inferno*

Garcilaso de la Vega, selections

Shakespeare, *The Tempest*

**Prerequisite:** ENG 106 or equivalent.

**SUMMER II (JUNE 29-AUGUST 5)**

**WORLD LITERARY MASTERPIECES II**

**ENG 202**

**Patrick A. McCarthy**

**Section R, MTWRF 11:40 -1:05**

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

**Text:** *The Norton Anthology of Western Literature*, volume 2 (8th edition)

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE I**

**ENG 211**

**Jeffrey Shoulson**

**Section T, MTWRF, 2:50-4:15**

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. 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 daily assignments; three brief response papers; one 6 pp. final paper; final examinations.

**Text:** *The Norton Anthology of English Literature*, Vol. I (8th edition).

**Prerequisite:** ENG 106 or equivalent.



## SUMMER II (JUNE 29-AUGUST 5)

### AMERICAN LITERATURE I

ENG 213

Kara Jacobi

Section Q, MTWRF 10:05-11:30

This course will survey a variety of works of American literature of the United States written between the age of European exploration and colonization through the Civil War era. Texts will represent multiple genres including poetry, autobiographical narratives, historical/political documents, novels, short stories, and essays. We will discuss the social and historical context of the literary works in addition to practicing close reading and analysis of each text. Authors may include Benjamin Franklin, Hannah Webster Foster, Charles Brockden Brown, Frederick Douglass, Harriet Jacobs, Nathaniel Hawthorne, Herman Melville, Ralph Waldo Emerson, and Emily Dickinson. In addition to carefully examining each literary text on its own, we will put works into conversation with one another, and we will discuss larger questions that arise from our reading. These questions include but are not limited to the following: What ideas of national and individual American identities arise from these texts? How does American identity change and develop in the United States in the colonial, revolutionary, and antebellum periods? How do gender, race, class, ethnicity, and religion complicate notions of American identity? Is there an "American tradition" in literature, and if so, of what does it consist? In responding to these questions we will confront, among others, the following issues: the motives and ethical implications of exploration and colonization, the role of religion in the formation of the "New World," the process of identity-formation and nation-building during and after the American Revolution, the central role slavery played in the growth of the United States and the subsequent debates over slavery that culminated in the Civil War, the political marginalization of women and minorities and questions about what roles women and minority Americans should play in the new nation, the legacy of the genocide of the Native American population, and the formation and development of American literature as a unique literary tradition.

**Requirements:** Attendance and active participation, Blackboard assignments, two 5-6 page papers, and a midterm exam.

**Text:** *Norton Anthology of American Literature*, 7<sup>th</sup> ed., Volumes A and B

**Prerequisite:** ENG 106 or equivalent.

### AMERICAN LITERATURE II

ENG 214

Kara Jacobi

Section S, MTWRF 1:15-2:40

This course will survey a selection of works of American literature written between 1865 and the early 21<sup>st</sup> century. Texts will represent multiple genres including poetry, prose, drama, and essays. We will discuss the social and historical context of the literary works in addition to practicing close reading and analysis of each text. Authors may include Henry James, Kate Chopin, Ralph Ellison, William Faulkner, Toni Morrison, Tony Kushner, and Julia Alvarez. In addition to carefully examining each literary text on its own, we will put works into conversation with one another, and we will discuss larger questions that arise from our reading. These questions include but are not limited to the following: What ideas of national and individual American identities arise from these texts? How does American identity change and develop in the United States in the postbellum, modern, and postmodern periods? How do gender, race, class, ethnicity, and sexuality complicate notions of American identity? Is there an "American tradition" in literature, and if so, of what does it consist?

**Requirements:** Attendance and active participation, written responses to readings, discussion leadership, two 5-6 page papers, and a midterm exam.

**Text:** *Norton Anthology of American Literature*, 7<sup>th</sup> ed., Volumes C, D, and E

**Prerequisite:** ENG 106 or equivalent.

**SUMMER II (JUNE 29-AUGUST 5)**

**THE CLASSICAL EPIC TRADITION**

**ENG 315/CLA 315**  
**John Paul Russo**

**Section Q, MTWRF 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.

**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.

**SUMMER II (JUNE 29-AUGUST 5)**

**THE BIBLE AS LITERATURE**

**ENG 384**

**Jeffrey Shoulson**

**Section U, MTWRF 4:25-5:50**

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

This course will examine selections from the Hebrew Bible (Old Testament) and the Christian Scriptures (New Testament) as cultural artifacts. 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 daily assignments; three brief response papers; one 6 pp. final paper; final examinations.

**Texts:** All students will be required to own a copy of the King James Version of the Bible. To avoid fixating on one interpretation of any passage, however, students will also be expected to consult at least one of the following additional translations in preparing all written work: the New Jerusalem Bible; the New International Version; the New Revised Standard Version; the New English Bible; the Jewish Publication Society translation. These are all available electronically and the instructor will provide guidance for accessing alternative translations online.

**Prerequisite:** Three credits in literature.

**JAMES JOYCE**

**ENG 466**

**Patrick A. McCarthy**

**Section S, MTWRF 1:15-2:40**

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

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

**Texts:** James Joyce, *Dubliners* (Norton Critical Edition, ed. Norris); *A Portrait of the Artist as a Young Man* (Norton Critical Edition, ed. Riquelme); *Ulysses* (Vintage, ed. Gabler)

**Recommended:** Don Gifford, *"Ulysses" Annotated*

**Prerequisite:** Six credits in literature.

**SUMMER II MINIMESTER COURSE (AUG. 8-12)**

**SPECIAL TOPICS: WRITING AND PUBLISHING**

**ENG 595**  
**Lester Goran**

**Section 83, Special Days and Times**  
**August 8-12, MTWRF 9:00–5:00**

A course with emphasis on publication by experienced professional writers of both fiction and non-fiction. An examination involving manuscript preparation, finding an agent and publisher, and developing habits of thought ensuring good material will find an audience.

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

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

**FALL 2011**

**WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Robert Healy**

**Section A, MWF 8:00-8:50**  
**Section B, MWF 9:05-9:55**

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

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

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

**Prerequisite:** ENG 106 or equivalent

**WORLD LITERARY MASTERPIECES I**

**ENG 201**  
**Robert Casillo**

**Section N, TR 8:00-9:15**

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

**Text:** *The Norton Anthology of Western Literature*, Vol. 1, 8th edition.

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**WORLD LITERATURE II**

**ENG 202**  
**Lucas Harriman**

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

This is a survey course in world literature from the early 1700s to our present moment. We will read selections from various genres, including poetry, plays, short fiction, and novels. In all, we will read literature from fifteen countries written originally in eleven different languages. The goal of class discussions will be to forge connections between individual works and writers, continually returning to a core set of issues throughout the semester: the role of the artist/storyteller, the representation of self and other, the process of canonization, what is lost/gained in translation, and the relationship between literature and its social context. Class sessions will consist mostly of discussion and group analysis of individual works.

**Requirements:** Class attendance and participation; two five-page essays; a midterm and final exam.

**Prerequisite:** ENG 106 or equivalent

**JEWISH LITERATURE:  
CHILDHOOD, ADOLESCENCE, & COMING-OF-AGE IN JEWISH LITERATURE**

**ENG 205**  
**Ranen Omer-Sherman**

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

**CROSS-LISTED WITH JUDAIC STUDIES**

Jewish writers in Israel and North America have created many exciting and inventive narratives addressing issues and themes such as the experience of immigration and the ordeal of transition, the struggle between individuality and collective loyalty, as well as Holocaust trauma, often memorably told about, or from, the child's or adolescent's perspective. This course is not concerned with children's stories (i.e., stories meant for juvenile reading), but rather with stories about the experience of childhood written by adults for adult readers (though at times such narratives may also be accessible to young adult readers). Through the perceptions of the young protagonist, the struggle to reconcile tradition and the present is often an essential and deeply moving ordeal on the path toward adult identity. In Israel, the writer often seems to link the adolescence of the young state to the child's own journey into individuality and adulthood. Confronting a variety of upheavals, transitions, adjustments, as well as the nostalgic impulse of looking back (and sometimes the intoxicating dream of imagining a future), the young protagonists created by writers are among the most memorable characters of the modern Jewish literary canon. In the end, the adolescent or coming-of-age narrative may well provide the most enabling, creative source for Jewish writers. Our narratives will also include occasional films from the U.S. and Israel. Assignments will include midterm and final essay exams as well as brief response papers.

**Prerequisite:** ENG 106 or equivalent

**FALL 2011**

**CREATIVE WRITING**

**ENG 209**

**Engles**

**Nodarse**

**Joyner**

**Section G, MWF 2:30-3:20**

**Section G, MWF 2:30-3:20**

**Section T, TR 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**

**Mia Leonin**

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

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

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 ENG 290, as it will help us better understand the art of revision and the skill of giving others constructive feedback.

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

**CREATIVE WRITING:  
WRITING ACROSS THE HYPHEN**

**ENG 209**

**Mia Leonin**

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

Hablas español o spanglish? Is your life culturally and linguistically hyphenated? Untie your tongue in this unique section of ENG 209. We will read literature from Latin America, Spain, and the U.S. Writing exercises, games, and experiments will inspire students to create poems and stories that cross linguistic and cultural boundaries.

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

**CREATIVE WRITING**

**ENG 209**  
**Peter Schmitt**

**Section H, MW 3:45-4:50**  
**Section J, MW 5:00-6:15**

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories, as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting. Because one cannot become a writer before being a reader first, we will consider, in close detail, a number of exemplary works, both contemporary and earlier. Students composing poems can anticipate trying their hand at dramatic monologues, elegies, childhood studies, and forms including syllabics, blank verse, sonnets, sestinas, and villanelles. Fiction writers will take on the development of rounded characters as distinguished from types; focus on dialogue; and build narratives from news sources, family histories, and multiple points of view. Original student compositions will be discussed by the class in workshop format.

**Requirements:** One poem (14-line minimum) or a five-page story each submission period, with revisions.

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

**LITERARY THEMES AND TOPICS:  
LITERATURE AND MEDICINE**

**ENG 210**  
**Tassie Gwilliam**

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

Even in eras when doctors were more likely to kill than cure, physicians' knowledge of the secrets of life and death made them appealing heroes—and villains—for writers. Patients, too, and even disease itself have offered writers an avenue to explore ultimate questions. In this course we will examine medicine as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, at patients facing death, at a dystopian future for women and reproductive medicine, and the conflict between different forms of medicine. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

**Texts (tentative):**

Leo Tolstoy, *The Death of Ivan Ilyich*

Henrik Ibsen, *An Enemy of the People*

Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan)

Margaret Atwood, *A Handmaid's Tale*

Pat Barker, *Regeneration*

Jean-Dominique Bauby, *The Diving Bell and the Butterfly*

Atul Gawande, *Complications: A Surgeon's Notes on an Imperfect Science*

Poetry by Emily Dickinson, William Carlos Williams, Wilfred Owen, and others

**Requirements:** Regular attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with one required revision; mid-term and final essay exams.

**Prerequisite:** ENG 106 or equivalent.



**FALL 2011**

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

**ENG 210**  
**David Luis-Brown**

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

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

Today, as Latinos/as 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/as, exile, hybrid identities, U.S. imperialism, immigration, and the Latinization of urban America. Course readings may include a broad array of cultural texts, ranging from films, popular music, novels, poetry, 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.

**Requirements:** The written work will consist of: 1) several short responses to readings posted on Blackboard, 2) occasional quizzes on readings, 3) three 4-5 page essays.

**Prerequisite:** ENG 106 or equivalent.

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

**ENG 210**  
**Elizabeth Oldman**

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

**CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES**

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

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**LITERARY THEMES AND TOPICS:  
FICTIONS OF AMERICAN CITIZENSHIP**

**ENG 210**  
**Patricia Saunders**

**Section U, TR 6:25-7:40**

**CROSS-LISTED WITH AFRICANA STUDIES**

This course will examine an array of texts that represent different experiences of arrival in the United States of America in order to consider the role and importance of myth in shaping notions of Americanness, belonging and citizenship. We will read an array of accounts from several cultural, class, gender and generational perspectives in order to appreciate the extent to which the very idea of America means very different things from one historical period to another and one community to another. We will begin with the works of Native American writer, N. Scott Momaday and consider how mythology framed the relationship between native peoples and the landscape they called America. We will also read texts by enslaved Africans in the Americas, newly settled immigrants from the Caribbean, Canada, Asia and Europe, all of whom are invested in the idea of America, if only as a myth they hope to make into their version of reality.

**Prerequisite:** ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:  
STUDIES IN NATIVE AMERICAN LITERATURE**

**ENG 210**  
**Lindsey Tucker**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

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

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

**Films:** *Incident at Oglala*, *Smoke Signals*

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

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**LITERARY THEMES AND TOPICS:  
TRANSATLANTIC FICTION**

**ENG 210  
Tim Watson**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

Think of this class as an alternative 200-level historical survey class: instead of British or American literature, we'll be studying British and American literature. That seems straightforward enough, but there is a very strong tradition of studying literature from within the boundaries of one nation. In contrast, in this course we will read and analyze novels and some shorter fiction that deal with Atlantic crossings: of people, of things, of ideas, of cultures. Themes to be tackled include: renewal and alienation, travel and home, freedom and enslavement.

**Texts:**

Graham Greene, *Our Man in Havana*  
Ernest Hemingway, *The Sun Also Rises*  
Nella Larsen, *Quicksand*  
Vladimir Nabokov, *Invitation to a Beheading*  
Jean Rhys, *Jacob Faithful*  
Susanna Rowson, *Charlotte Temple*  
Zadie Smith, *On Beauty*  
James Weldon Johnson, *Autobiography of an Ex-Coloured Man*  
Edith Wharton, *Age of Innocence*

**Requirements:** 150-200 pages of reading per week; three papers (5 pp., 5-7 pp., and 6-8 pp.); frequent Blackboard postings. Class participation counts for 25% of your final grade.

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE I**

**ENG 211  
Eugene Clasby**

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

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

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

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**ENGLISH LITERATURE I:  
BRITISH LITERATURE TO 1800**

“Ye knowe eek, that in forme of speche is change/ Withinne a thousand yeer . . . .”

--Chaucer, *Troilus & Criseyde*

**ENG 211 (Honors)**  
**Thomas Goodmann**

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

This course will offer a concise introduction primarily to English-language literary history from 1000 to 1800, as well as practice in writing literary analyses. We will study aspects of the language and of literary form, gender, genre, and mode, as well as patterns of influence and dissonance as we construct this literary history. Using the *Broadview Anthology of British Literature*—not English literature only, you will note—we will give some attention as well to the variety and influence of non-English languages and cultures in the British Isles, as well as regional dialects of English during this long period. Part literary survey, part literary history, including an introduction to the history of the English language, the course will give you a good sense of some important literary and historical currents before the modern period, including narrative and lyric genres in verse and prose, and some of their identifying formal and stylistic elements. Key sources include *Beowulf*, the *Lais* of Marie de France, *The Canterbury Tales*, *The Book of Margery Kempe*; sonnets and several other lyric forms; Spenser's *The Faerie Queene*, Shakespeare's *Twelfth Night*, poems by Elizabeth I, Aemilia Lanyer, and Lady Mary Wroth, as well as Donne, Sidney and Marvell; Milton's *Paradise Lost*, and selections from Dryden, Defoe and Olaudah Equiano to complete the course.

**Requirements:** Regular attendance and active participation, including some collaborative work and short presentations. Two or three essays, as well as revision and reflective writing, and frequent short responses, as well as examinations based on passage identification and analysis, and literary terminology.

**Text:** *The Broadview Anthology of British Literature*, Concise Edition, Volume A

Questions and suggestions are welcome: [tgoodmann@miami.edu](mailto:tgoodmann@miami.edu).

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE I**

**Robert Healy**  
**ENG 211**

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

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**  
**Elizabeth Oldman**

**Section A, MWF 8:00-8:50**  
**Section B, MWF 9:05-9:55**

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

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

**Texts:** *The Norton Anthology of English Literature*, 8<sup>th</sup> Edition; Shakespeare, *Othello*; Machiavelli, *The Prince*

**Prerequisite:** ENG 106 or equivalent.

**ENGLISH LITERATURE II**

**ENG 212**  
**Robert Casillo**

**Section O, TR 9:30 – 10:45**

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

**Prerequisite:** ENG 106 or equivalent.

## FALL 2011

### ENGLISH LITERATURE II

ENG 212

Lucas Harriman

Section R, TR 2:00–3:15

Section S, TR 3:30–4:45

This is a survey course in English literature from 1800 to our present moment written from a locale that has gone by several names over the passing centuries. For the majority of the period we will be considering, it was referred to as the United Kingdom of Britain and Ireland, and the lands within the scope of its rule made up the British Empire. We will read selections from various genres, including poetry, plays, short fiction, and novels. The goal of class discussions will be to forge connections between individual works and writers, continually returning to a core set of issues throughout the semester: the role of the artist/storyteller, the representation of self and the other, the interplay between the rational world and the supernatural, and the relationship between literature and its social and historical contexts. Class sessions will consist mostly of discussion and group analysis of individual works.

**Requirements:** Class attendance and participation; two five-page essays; a midterm and final exam.

**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](mailto:c.judd@miami.edu)).

**Prerequisite:** ENG 106 or equivalent.

### AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section P, TR 11:00-12:15

Section Q, TR 12:30-1:45

### CROSS-LISTED WITH AMERICAN STUDIES

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

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

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**AMERICAN LITERATURE I**

**ENG 213**  
**E. Thomas Finan**

**Section R, TR 2:00-3:15**  
**Section U, TR 6:25-7:40**

**CROSS-LISTED WITH AMERICAN STUDIES**

This course surveys the development of American literature from the colonial times until the end of the Civil War in 1865. This era witnesses a series of radical changes, dramatic revolutions, and contentious debates. In addition to its analysis of literature, this course will also examine the ways in which literature intersects with other fields, including religion, politics, and philosophy. Starting from the literature of the colonial period, this course will move on to the Great Awakening and the Enlightenment. The development of American Romanticism and Transcendentalism will follow. The course will conclude with the literature of the Civil War.

Authors read may include Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, Herman Melville, Frederick Douglass, Harriet Beecher Stowe, Walt Whitman, and Emily Dickinson.

**Requirements:** Attendance and participation, two response papers, a long essay, a midterm exam, and a final exam.

**Text:** *The Norton Anthology of American Literature*, 7th edition, Volumes A and B

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**  
**Briana Casali**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

This course will explore the major works of American literature produced between 1865 and the present day. By paying close attention to both the form and content of these texts, we will analyze the ways in which they responded to life-changing cultural phenomena like the Industrial Revolution, suffrage, immigration, the world wars, technological advancements, the Civil Rights Movement, and globalism. We will also examine the various literary movements in the United States that corresponded with these particular social and historical circumstances.

**Requirements:** Four essays and a final exam.

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**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**  
**E. Thomas Finan**

**Section S, TR 3:30-4:45**  
**Section V, TR 7:50-9:05**

**CROSS-LISTED WITH AMERICAN STUDIES**

This course explores the evolution of American literature from the end of the Civil War to the present day. The United States transforms during this period from a nation that has just survived a crippling internal conflict to a global superpower, and the literature of these years undergoes its own various transformations. This course will trace the development from Realism to Modernism to Postmodernism in poetry and in prose. Particular attention will be paid to the details of literary form and the way in which literature responds to the concerns of other fields (such as philosophy, psychology, and the physical sciences).

Authors read may include Henry James, William Dean Howells, Mark Twain, Paul Laurence Dunbar, Edith Wharton, Stephen Crane, William Carlos Williams, Hart Crane, T. S. Eliot, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Elizabeth Bishop, and Saul Bellow.

**Requirements:** Attendance and participation, two response papers, a long essay, a midterm exam, and a final exam.

**Text:** *The Norton Anthology of American Literature*, 7th edition, Volumes C, D, and E

**Prerequisite:** ENG 106 or equivalent.



**FALL 2011**

**AMERICAN LITERATURE II**

**ENG 214 (Honors)**

**Joel Nickels**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

ENG 214 is a survey course of American Literature from 1865 to the present. In this class you will learn how the stylistic and thematic features of American literary works relate to social and political developments of the time period under consideration. You will also learn close reading strategies that will allow you to develop your own ideas about how specific literary strategies relate to social, psychological and philosophical problems. Works we may consider include Walt Whitman's *Leaves of Grass*, Charlotte Perkins Gilman's *The Yellow Wallpaper*, Ralph Ellison's *Invisible Man*, Thomas Pynchon's *The Crying of Lot 49*, Ursula K. Le Guin's *The Dispossessed*, and poems by William Carlos Williams, T. S. Eliot, Langston Hughes, Gwendolyn Brooks, Adrienne Rich, and Allen Ginsberg.

**Prerequisite:** ENG 106 or equivalent.

**AMERICAN LITERATURE II**

**ENG 214**

**Peter Schmitt**

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

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

**CROSS-LISTED WITH AMERICAN STUDIES**

A survey course in the development of American literature from the mid-19th C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, Robert Hayden and Tobias Wolff.

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

**Prerequisite:** ENG 106 or equivalent.

**FALL 2011**

**INTRODUCTION TO POETRY:  
SURVEY OF EAST ASIAN POETRY FROM ANCIENT TIMES TO THE WORLD WIDE WEB**

**ENG 220**

**Walter K. Lew**

**Section K, MW 6:25-7:40**

Throughout most of East Asian history, poetry has been the most respected form of literature, whether in terms of the aesthetic delights and consolation it offers, its philosophical range and subtlety, or its moral influence on the reader. In this course, we will study a wide variety of Chinese, Korean, and Japanese works, all translated into English, that show how poetry earned such esteem. We will also read and discuss various hybrid forms that seamlessly combine poetry with prose and the visual arts.

To help us do so, students will be given a basic introduction to the traditions of philosophy and religion, such as Buddhism, Confucianism, shamanism, and Taoism, that form much of the intellectual and affective grid underlying East Asian poetry, whether the poem is a gentle love lyric, ecstatic invocation of local gods, or learned allegory of a kingdom's political condition.

Once we turn to the 20th century, a time during which poetry's preeminence was challenged by other genres like the modern realist novel, we will also relate poetry to major international literary, aesthetic, ideological, and social movements, such as surrealism, experimental film, and Marxism. Finally, we will turn to the Asian diaspora and the internet, focusing both on the innovations and continuities of the poetry written in these relatively displaced or decentered realms.

**Requirements:** The course's format will include both lectures and detailed in-class discussion of the assigned texts. There will also be short written assignments, a final exam, and a final longer paper.

**Prerequisite:** ENG 106 or equivalent.

**BEGINNING FICTION WORKSHOP**

**ENG 290**

**Melissa Burley**

**Section G, MWF 2:30-3:20**

Looking to multi-cultural writers for guidance in craft, to the world within and without for inspiration, and to the community of creative thinkers in the classroom for encouragement and support, we will write short stories. Emphasis will be on activities to stimulate creative minds, collaborative as well as individual projects in class and out, and immediate feedback from writing circles. Expect a heightened awareness of what you see, hear, smell, taste and touch, a greater confidence in sharing what you think, feel, say, sense and write, and a portfolio of new writing to chronicle the experience.

**Prerequisite:** ENG 106 or equivalent and admission to the Creative Writing track based on creative writing sample.

**BEGINNING FICTION WORKSHOP**

**ENG 290**

**Cristina Garcia**

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

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

**Prerequisite:** ENG 106 or equivalent and admission to the Creative Writing track based on creative writing sample.

**BEGINNING POETRY WORKSHOP**

**ENG 292**  
**John Murillo**

**Section T, TR 5:00-6:15**

Emphasis of creation and critique of new student poetry in workshop setting; continued reading in genre. Variety of styles and techniques presented, including line, image and metaphor. 12-15 new poems, plus revisions, required.

**Prerequisites:** ENG 106 or equivalent and admission to the Creative Writing track based on creative writing sample.

**THE CLASSICAL EPIC TRADITION**

**ENG 315/CLA 315**  
**John Paul Russo**

**Section A, MWF 8:00-8:50**

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

**Texts:** 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, *Iliad*; 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.

**FALL 2011**

**SHAKESPEARE**

**ENG 319**  
**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 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.

**LITERARY REPRESENTATIONS OF WOMEN:  
IMAGINING ELIZABETH I**

**ENG 373**  
**Pamela Hammons**

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

**CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES**

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

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

In this course, we will examine a wide variety of representations of Elizabeth I. We will analyze Elizabeth's self-representations in her speeches, letters, and poetry, and we will explore how others have represented her, during (and a few decades after) her day and our own. Thus, in addition to treating Elizabeth's own writings, we will consider sixteenth- and seventeenth-century works by Walter Raleigh, Edmund Spenser, Anne Bradstreet, Margaret Cavendish, and others, and we will study a sample of twentieth-century novels and films depicting her. We will consider questions such as these: What rhetorical strategies does Elizabeth use in representing herself? What self-images does she create, and how do those self-images relate to early modern English gender ideology? How do her Renaissance contemporaries portray her? What anxieties or criticisms do male-authored texts focused upon her reveal? How does an analysis of female-authored seventeenth-century texts suggest that Elizabeth I served as a female literary predecessor from whom other women could borrow? How do Elizabeth's self-representations differ from how her contemporaries depict her? How do they differ from how she is represented in the twentieth century? Why do people remain fascinated with Elizabeth I today? What can one learn about female leadership from her example?

**Requirements:** Keeping up with a fairly heavy reading load; viewing two or three assigned films on your own (i.e., not during class meetings); participating actively in class and small group discussions; and completing several short analytical writing assignments, a collaborative oral presentation, and two essays.

**Prerequisite:** Three credits in literature.

**FALL 2011**

## **MODERN DRAMA**

**ENG 375**  
**Frank Stringfellow**

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

**Satisfies the English literature major requirement for a course in literature since 1990.**

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.

## **INTERMEDIATE FICTION WORKSHOP**

**ENG 390**  
**Jane Alison**

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

An intermediate class for ambitious and imaginative students who want to expand their skills in writing and reading literary fiction. Through intensive exercises, reading, and discussion, you'll further explore techniques and elements of fiction introduced in ENG 290—developing voice; creating a layered fictional world; manipulating reader expectations; allowing theme to rise from the page—as you compose stories in different forms. The class will revolve around your work, essays on writing, and published texts that range from classic realist stories to metafictional and fabulist tales.

**Requirements:** Each week you will read and respond to a selection of stories; write several pages of original fiction and craft analysis; and critique the work of your classmates. Several times in the semester, your own writing will be workshopped. By the end of the term, you should have a 30-page portfolio that includes exercises, at least two short stories, and a set of brief response papers.

**Prerequisite:** ENG 290.

## **INTERMEDIATE POETRY WORKSHOP**

**ENG 392**  
**Walter Lew**

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

This workshop will focus on developing skills in a wide variety of forms, subgenres, and media formats, with an emphasis on their integration with individual research topics chosen by the student. Exercises will range from traditional verse to such modern forms as live film narration ("movietelling"), digital multimedia works, documentary textual collage, and collaborative pack observation. Subject matter related to cinema, music, virtual realities, the natural environment, Asian literature and philosophy, ethnic history, and the design and phenomenology of our daily habitats will be especially encouraged.

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**Requirements:** Students are expected to generate the equivalent of 15 pages of new poetry during the semester, constructively critique other students' poems, and create brief responses—whether an imitative poem or expository prose—to the required readings and video screenings. In addition, each student will submit a final essay (7-10 pages) on a poetry or poetics-related topic relevant to his or her individual writing interests. A bibliography is required. The course grade will be based on: level of participation in class discussions; punctuality and quality of exercises; depth and quality of the final essay and poetry collection. ENG 392 students must receive a grade of B or higher to progress to ENG 406 (Advanced Poetry Workshop).

**Prerequisite:** ENG 292 or written permission of the creative writing program's director.

### **SPECIAL TOPICS: J.R.R. TOLKIEN: SOURCES AND INFLUENCES**

**ENG 395**  
Thomas Goodmann

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 interrogate Tolkien's uses of the medieval in his creative medievalism by examining some of the many sources he drew upon in shaping Middle Earth and its deep fictional histories, evident in *The Hobbit* (1937), *The Lord of the Rings* (1954-55), and *The Silmarillion* (1977). We will read the latter work as a gateway to the sources, making reference to his other novels for our discussions of his aesthetic, formal and fictive commitments. Our reading will draw principally from the European medieval sources that shaped his work, including *Beowulf* and other Old English poems; *Sir Orfeo* and *Sir Gawain the Green Knight*; sources from Old Norse including *Völsunga saga* and the *Poetic Edda*; the Finnish *Kalevala*; the Old Irish *Voyage of Bran* and *The Sons of Tuireann*; the Anglo-Norman *Lais* of Marie de France and various (if fragmentary) sources in Germanic literature including the *Hildabrandslid* and the *Walter saga*. Among modern sources, we will examine excerpts from Grimm's folktales, and the fiction of George MacDonald and of William Morris, who was, like Tolkien, deeply interested in medieval literatures, and we'll read some of the many letters Tolkien wrote to friends and fans, communicating some of his own intentions and interpretations regarding his work. Selections from various ballads, folktale collections, and critical essays on Tolkien's work will round out our sources, and we'll draw on the film productions as well. Lastly, we will read some recent critical work on medievalism, the production of works that imitate, celebrate, reference and otherwise revisit the Middle Ages with various agenda.

Our critical projects will include analyses of sources and influences, of romance, novel and film narrative strategies, and some engagements with what is now a very large critical literature on Tolkien addressing matters of gender, ethnicity and environmental ethics. Course members will write and revise at least two medium-length essays, and deliver short collaborative studies of influence; there will be a final course assessment as well.

**Requirements:** Prior reading of *The Hobbit* and *The Lord of the Rings*; willingness to use on-line sources. All interested are welcome to contact the instructor: tgoodmann@miami.edu.

#### **List of Sources:**

J. R.R. Tolkien, *The Silmarillion*; Winny, ed. & trans., *Sir Gawain & the Green Knight*; Howell D. Chickering, ed. & trans. *Beowulf: A Dual Language Edition*; Keith Bosley, trans. *Kalevala*; Carolynne Larrington, trans. *The Poetic Edda*; William Morris, *The Roots of the Mountains*; George MacDonald, *Phantastes*

**Ancillary Texts:** (ordered for your convenience and reference) Tolkien, *The Hobbit*; *The Lord of the Rings*

**Prerequisite:** Three credits in literature.

**FALL 2011**

**SPECIAL TOPICS:  
REPRESENTATIONS OF ARABS AND JEWS IN ISRAELI & PALESTINIAN  
LITERATURE & FILM**

**ENG 397**  
**Ranen Omer-Sherman**

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

**CROSS-LISTED WITH JUDAIC STUDIES**

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

This class draws on a range of exciting literary narratives and film documentaries (as well as a few exemplars of fictional Israeli cinema) to discuss the relationship between the Zionist dream of Homeland and the marginal figure of the Arab, both as perceived external threat and as the “Other” within Israeli society. We will also consider works written by Palestinians and Arab citizens of Israel. The core question we will address concerns the writer’s empathic response to the plight of Palestinians and the Arab minority within Israel itself. Though all views will be respected, this course focuses on the artist’s response to Israeli politics and culture and hence frequently brings a leftist perspective to bear on issues such as human rights, Israel’s historical relations with its Arab neighbors, as well as its current struggle to accommodate a nascent Palestinian nation. Other issues to be examined will include: the influence of the literary imagination on Israeli society; the role of dissent and protest in Israeli society; the Jewish state’s ambivalence regarding Jews of Arab origin. We will see how the narrative forms of literature and cinema often challenge the rigid lines formed in ideological narratives to distinguish the “West” from the “East” and expose the contradictions in the dominant narrative. Many of the writers we address are among the most acclaimed voices in contemporary world literature. The instructor will also create opportunities for students to participate in a lively dialogue about current news headlines and important cultural and political trends in Israel, Palestine, and the Middle East, as they develop. Assignments will include midterm and final essay exams as well as brief response papers.

**Prerequisite:** Three credits in literature.

**CREATIVE WRITING (PROSE FICTION)  
WRITING THE SHORT NOVEL**

**ENG 404**  
**Jane Allison**

**Section J, MW 5:00-6:15**

An advanced TWO-SEMESTER class for exceptionally ambitious students who want to write novels. We’ll examine how authors have worked within the wide scope of the novel—developing multiple characters and spaces, controlling time and tensions, organizing structure, shifting among points of view, developing connections among disparate narrative strands—so that you can develop your skills and craft your own novel. Throughout the two semesters (but especially during the fall), you will read closely and respond, in discussion and writing, to a selection of novels that might include works of Nicholson Baker, Sandra Cisneros, Marguerite Duras, Kaye Gibbons, Graham Greene, Jamaica Kincaid, Gabriel Garcia Marquez, Joyce Carol Oates, Philip Roth, and others. You will be writing intensively throughout the two terms and taking energetic part in regular workshops of your classmates’ work, as well as having your own fiction workshopped. By the end of the fall semester, you should have a portfolio of critical responses to the novels you’ve studied and 50 pages drafted of your own; by the end of the spring semester, you should have a 150-page draft of a novel.

**Prerequisite:** Creative writing major, ENG 390 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

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**CREATIVE WRITING (PROSE FICTION):  
ADVANCED SHORT STORY WORKSHOP**

**ENG 404**

**M. Evelina Galang**

**Section 1U, T 6:25-8:55 pm**

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:** Creative writing major, ENG 390 or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.

**CREATIVE WRITING (POETRY):  
ADVANCED POETRY WORKSHOP**

**ENG 406**

**Maureen Seaton**

**Section T, TR 5:00-6:15**

New student work will be closely read and discussed in this advanced poetry workshop. Informing our discussions throughout will be our study of contemporary poetry in a variety of exciting manifestations. Writers to inspire us will include Yoko Ono, Oliver de la Paz, John Murillo, and Patricia Smith. Through lively discussions of both contemporary texts and student work, as well as in-class exercises and fruitful assignments, students will create work of increasing risk and quality and develop the critical skills necessary to advance in the craft. A portfolio of poems and annotations is due at semester's end.

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

**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 390 or 392, or permission of Creative Writing Director. May not be taken concurrently with another Creative Writing workshop.



**SHAKESPEARE: THE EARLY PLAYS**

**ENG 430**

**Anthony Barthelemy**

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

**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 one five page (1250 words) paper 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:** *Titus Andronicus*, *The Taming of the Shrew*, *Richard III*, *A Midsummer Night's Dream*, *Richard II*, *The Merchant of Venice*, *Romeo and Juliet*, *As You Like It*, and *Twelfth Night*.

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

**THE EIGHTEENTH-CENTURY BRITISH NOVEL: CLARISSA LIVES!**

**ENG 441**

**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 center of this course is what many call the greatest novel in English, Samuel Richardson's *Clarissa*, a work that exerts a powerful spell over many of its readers. It is also the longest novel in English (at a million words or 1500 pages), but a new abridgement, which gives us almost half the original text and comes in at 722 pages, has made this monumental text more readily available. The story of *Clarissa* is deceptively simple: an extraordinarily attractive and virtuous young woman comes under conflicting pressure from her wealthy social-climbing family on the one hand and a vibrant, manipulative, aristocratic libertine on the other. From this story, told in letters, Richardson develops a wide-ranging investigation of the psychology both of virtue and vice. In this course we will give an attentive reading to the novel, developing our understanding both of its cultural contexts and literary effects through secondary readings of all kinds. After we have read *Clarissa*, we will read backwards and forwards from it, looking at some precursor fictions (*Fantomina* and *Moll Flanders*) and at a novel from the early nineteenth century that demonstrates its influence, Jane Austen's *Sense and Sensibility*.

**Requirements:** The first and most important requirement for the course is a commitment to reading a very long but extraordinarily rewarding novel. We will spend sufficient time on the novel, but you will need to keep up. Consistent attendance and a willingness to engage in discussion are also necessary. There will be a number of short, fairly informal assignments as we progress through the novels, and you will write a 4 to 5 page essay on *Clarissa*, with required revision. A research paper of 10 to 12 pages will be the culmination of the course. No midterm exam, but there will be a final, cumulative essay exam.

**Texts:** Samuel Richardson, *Clarissa: An Abridged Edition*, edited by Toni Bowers and John Richetti. (Broadview); Eliza Haywood, *Fantomina* (e-text); Daniel Defoe, *Moll Flanders* (Penguin); Jane Austen, *Sense and Sensibility* (Oxford); Various secondary readings, mostly short

**Prerequisite:** Six credits in literature.

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**THE EARLY ROMANTIC PERIOD**

**ENG 450**

**Kathryn Freeman**

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

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

Far from establishing 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. This course focuses on the various ways early nineteenth-century British texts engage with the upheavals characterizing the revolutionary era. 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, S.T. Coleridge, and Mary Robinson.

**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); 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); *Romantic Women Poets* (Blackboard); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, and Helen Maria Williams (Blackboard).

**Prerequisite:** Six credits in literature.

**NINETEENTH-CENTURY ENGLISH NOVEL:  
VICTORIAN POVERTY**

**ENG 456**

**C. 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 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

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- 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.

## IRISH LITERATURE

**ENG 465**

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

**Professor TBA**

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

Twentieth-century Irish writers such as Yeats, Synge, Joyce, Stephens, O'Casey, Beckett, and Lavin. Consideration of Irish history, mythology, politics, and culture.

**Prerequisite:** Six credits in literature.

## TWENTIETH-CENTURY LITERARY THEORY: WHAT IS LITERATURE? WHAT DOES IT DO?

**ENG 473 / PHI 593**

**Tim Watson (English)**

**Simon Evnine (Philosophy)**

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

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

Must be taken as ENG 473 to count toward a major or minor in English.

What is literature? Is it writing that creates an imaginary world? (Then what about literary non-fiction?) Is a *Star Wars* comic-book literature? Is literature imaginative writing that uses language in especially interesting and/or beautiful ways? Then how do we decide which forms of writing are interesting and/or beautiful, and which are not? Is literary language different from ordinary language, and if so, in what ways exactly? Is literature the vehicle for the transmission of timeless human values, or the vehicle for the transmission of hegemonic, ruling-class values?

What does literature do? Does it teach its readers how to see from another's point of view? Does it make us better citizens or just better readers? Does it produce particular emotional and affective responses in its readers, and if so, what is the status of those responses? If I am sad when Hamlet dies, am I sad in the same way as I am when my uncle Harry dies? What kind of a thing is "Hamlet" anyway: not a real person, and yet not not a real person either?

In this course, we will read and analyze some of the key texts of philosophy and literary criticism that seek answers to these basic questions, as well as reading selected literary texts in a variety of genres to test our theories and assumptions.

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**Philosophical and critical texts may include:** J. L. Austin, *How to Do Things with Words*; Roland Barthes, "What is Criticism?"; Donald Davidson, "What Metaphors Mean"; Terry Eagleton, *Literary Theory: An Introduction* (excerpts); Michel Foucault, "What is an Author?"; Paul Grice, *Studies in the Way of Words* (excerpts); F. R. Leavis, *The Great Tradition* (excerpts); Martha Nussbaum, *Poetic Justice* (excerpts); I. A. Richards, *Practical Criticism* (excerpts); Amie Thomasson, *Fiction and Metaphysics* (excerpts); Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India* (excerpts); W. K. Wimsatt and Monroe Beardsley, "The Intentional Fallacy" and "The Affective Fallacy"

**Literary texts may include:** Alison Bechdel, *Fun Home: A Family Tragicomic*; Edgar Rice Burroughs, *Tarzan of the Apes*; Angela Carter, "The Company of Wolves"; Henry James, "The Jolly Corner"; John Keats, "Ode on a Grecian Urn"; Doris Lessing, *The Fifth Child*

**Requirements:** Two 6-8 page papers; weekly short response papers on Blackboard.

**Prerequisite:** Six credits in literature.

### AMERICAN LITERATURE: 1800-1865 NOVEL REVOLTS

ENG 482 (HONORS: but see note\*)

John Funchion

Section O, TR 9:30-10:45

#### CROSS-LISTED WITH AMERICAN STUDIES

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

This course considers the relationship between the U.S. Revolution and the development of the early American novel. Reading works by both philosophers and literary critics, we will discuss American writers' preoccupation with violence, despotism, and seduction. We will also examine how novels formally grappled with political unrest, westward expansion, slavery, and the outbreak of the Civil War. While assessing the cultural significance of the early American novel, we will attend to the formal complexities and generic characteristics of adventure narratives, sentimental novels, romances, and gothic thrillers.

**Texts:** Readings may include work by Louisa May Alcott, Edmund Burke, Charles Brockden Brown, Martin Delaney, Hannah Foster, Nathaniel Hawthorne, Toussaint L'Ouverture, Thomas Paine, Herman Melville, Leonora Sansay, and Harriet Beecher Stowe.

**Requirements:** 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 responses, take routine quizzes, and write two short formal papers and one long final paper (approximately 15 pages).

**\*IMPORTANT NOTE:** This class is open to ALL ENGLISH MAJORS as well as students in the Honors program. English majors and others who are not in Honors must get the signature of the instructor or of the Director of Undergraduate Studies for English before registering.

**Prerequisite:** Six credits in literature.

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**AMERICAN LITERATURE 1915 TO 1945**

**ENG 484/AMS401**

**Joel Nickels**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

**Must be taken as ENG 484 to count toward major or minor in English.**

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

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

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

**Prerequisite:** Six credits in literature.

**AMERICAN LITERATURE:  
AMERICAN LITERATURE & CULTURE IN THE LATE 20<sup>TH</sup> CENTURY**

**ENG 485**

**Lindsey Tucker**

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

**CROSS-LISTED WITH AMERICAN STUDIES**

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

This course examines the works of contemporary authors who have turned to the fictional re-casting of historical events of the late twentieth century. We will be paying special attention to the ways in which these writers address historical, political, and social issues important to this era, the ways in which they challenge myths of national identity and expose the more disturbing realities of American global politics.

Some of these works have focused on particular moments that came to constitute states of emergency—the Kennedy assassination, the Vietnam War, the civil rights movements, and the AIDS crisis of the Reagan era. We will also examine some more "local" settings of cultural conflict and their consequences, concluding with the events of 9/11.

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

**Texts:** (Tentative)

DeLillo, *Libra*; Hagedorn, *Dog eaters*; Herr, *Dispatches*; Kushner, *Angels in America*; Pynchon, *Vineland*; Spiegleman, *In the Shadow of No Towers*; Wideman, *Philadelphia Fire*; selections from Native American authors

**Films:** *The Fog of War*, *Incident at Oglala*

**Prerequisite:** Six credits in literature.

**FALL 2011**

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

**ENG 491**

**Frank Stringfellow**

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

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

*Anna Karenina* (1875–77), the second of Tolstoy's two great realist novels, and *The Brothers Karamazov* (1879–80), Dostoevsky's final novel, appeared at almost the same time, serialized in the same literary journal, 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, a criminal investigation, and a 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. After we have finished the novels, the last two weeks of the semester will be devoted entirely to researching, planning, and drafting your term paper. 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, some of them done in class.

**Texts:** By early summer, information will be posted on the course Web site (on Blackboard) about which editions/translations of the two novels we will be using.

**Requirements:** Class attendance and participation; frequent short writing assignments, including in-class writing; a research essay (minimum of 3,000 words); a midterm and a final exam.

**Prerequisite:** Six credits in literature.

**SPECIAL TOPICS:  
STAGING TERROR**

**ENG 495**

**Anthony Barthelmy**

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

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

One of the issues we deal with everyday is terrorism. The powerful and powerless have inflicted pain on others to exercise their political wills over individuals and society probably forever. I am interested in how earlier in English popular culture playwrights produced terror on the stage as entertainment. We will look at victims and perpetrators, at moral revulsion and moral ambivalence, successes and failures at exerting one's will through inflicting pain on other humans. Does the character find pleasure in inflicting either or both physical and mental pain on his/her victims? Do characters find strength and resilience during and after being victims? What produces the pleasure for the audience? Can the audience as witnesses escape moral condemnation for enjoying the suffering of others? Plays will include Kyd's *Spanish Tragedy*; Marlowe's *Edward II* and *The Jew of Malta*; Shakespeare's *Titus Andronicus*, *The Taming of the Shrew* and *King Lear*; Tourneur's *The Revenger's Tragedy*; Webster's *The Dutchess of Malfi* and *The White Devil*.

**Requirements:** There will be a midterm and final examination. Each student will make a 10 minute oral report. There will be a critical paper of 1250 words and a final research paper of 1750-2500 words. I do not allow open laptops in class.

**Prerequisite:** Six credits in literature.

**FALL 2011**

**SPECIAL TOPICS:  
RE-IMAGINING HAITI: FROM REVOLUTION TO RECONSTRUCTION:**

**ENG 495  
Patricia Saunders**

**Section T, TR 5:00-6:15**

**CROSS-LISTED WITH AFRICANA STUDIES**  
**Satisfies the English literature major requirement for a course in literature since 1900.**

This course will ask students to consider the myriad of ways Haiti has been represented in the literary and cultural imaginations of writers, visual artists, politicians, doctors, tourists and visitors alike. Beginning with literary representations of the Haitian Revolution by Latin and African American writers, we will consider the extent to which this historical event transformed debates about democracy and freedom in the 19th and 20th centuries. We will also consider how political unrest in Haiti been reproduced in popular American horror films and French films as well. Finally, we will also examine the works of contemporary Haitian writers who are constructing their versions/visions of Haiti from Miami, Montreal and other parts of diaspora, particularly in the face of the devastating earthquake that struck Haiti in 2010. Some of the questions we will consider include: What do we know about Haiti, and where/how is this knowledge produced and disseminated? How are Haiti and Haitians imagined differently from its closest neighbors; what do these imaginations tell us about the power of the gaze in shaping not only how we see, but how we respond to countries like Haiti? Do readers have a role to play in knowledge production and consumption of Haitian history and culture? If so, what is this role, and how can we perform these roles in critically and socially responsible 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](http://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](http://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**  
**John Murillo**

**Section 4G, W 3:15-5:45**

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

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

**FORM IN FICTION: WRITER'S WRITERS**

**ENG 505**  
**Lester Goran**

**Section 1E, 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