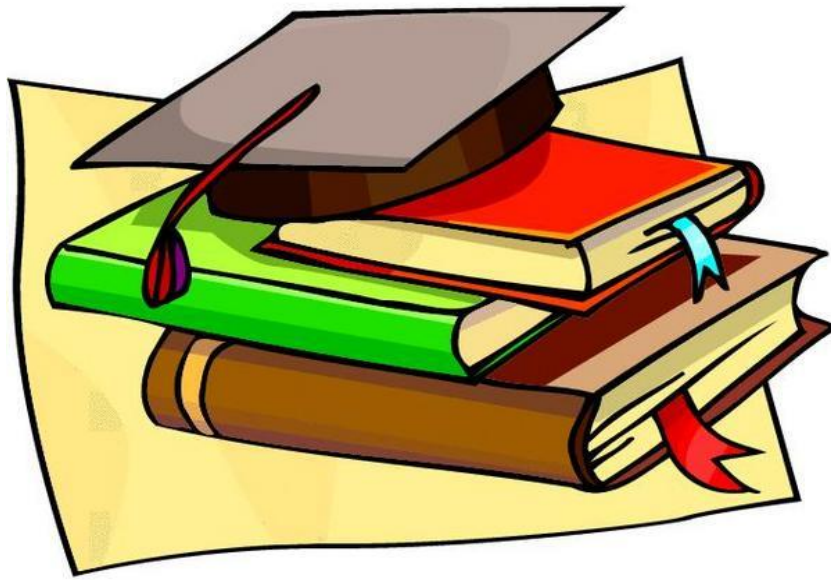


SUMMER and FALL 2013

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

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

305-284-2182

www.as.miami.edu/English/undergraduate

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



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising:
Monday, MARCH 25th, FRIDAY APRIL 19th

To make an advising appointment, go to www.as.miami.edu/English/Advising. This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up and it should be available for you to use by **Monday, MARCH 18th**. 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 8th

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

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

The following courses offered in **Fall 2013** satisfy the English literature major requirement for a course in literature before 1700: 319 P, 430 C,

The following course offered in **Fall 2013** satisfies the English literature major requirement for a course in literature between 1700 and 1900: 456 E, 491 E, 483 P, 495 D

The following course offered in **Fall 2013** satisfies the English literature major requirement for a course in literature since 1900: 383 R, 483 C

HONORS COURSES:

ENG 213 R

ENG 214 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 210 J = (AMS 322)

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. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may not be used toward the fulfillment of this requirement.) **3 credits**
2. Four literature courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700 and two courses in literature between 1700-1900. **12 credits**
3. Five 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

ENGLISH MINOR

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

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

CREATIVE WRITING CONCENTRATION

Requirements for the Creative Writing Concentration are as follows:

1. Admission to the Creative Writing Concentration based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, www.as.miami.edu/English/undergraduate.)
2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits
	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	6 credits
Poetry track:	ENG 292	3 credits
	ENG 392	3 credits
	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	6 credits
3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261.(N.B., ENG 210 may not be used toward the fulfillment of this requirement.) **3 credits**
4. Four more **literature** courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
5. One more **literature** course numbered 200 or higher. **3 credits**

Total: 30 credits

ENGLISH MINOR WITH CREATIVE WRITING CONCENTRATION

Students may declare the minor in English with a Concentration in Creative Writing through their College. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows;

1. Introduction to Creative Writing ENG209;
2. One literature course at 200 level, excluding ENG210
3. Beginning Cross-Genre workshop non-majors ENG219
4. Intermediate Cross-Genre for non-majors ENG391.

5. One literature course at the 300 or above level.

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. **3 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 and, two courses in literature between 1700 and 1900. **12 credits**
3. Five additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**
4. Three of the courses in 2 and 3, above, must be chosen from the following: ENG 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) cross-listed with Women's and Gender Studies.

5.* Recommended: ancillary courses in Women's and Gender Studies, in consultation with a department adviser.

Total: 30 credits

DEPARTMENTAL HONORS IN LITERATURE

Students interested in seeking Departmental Honors in English should consult the Director of Undergraduate Studies in English, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses and a 3.3 average overall. In addition to fulfilling the requirements for the English Literature Major, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. Over the course of this two-semester sequence, students will be expected to participate in 3-4 workshops addressing different aspects of writing process for independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENTAL HONORS IN CREATIVE WRITING

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses (including courses in creative writing) and a 3.3 average overall. In addition to meeting the requirements for the Creative Writing Concentration, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors.

6 credits

4. Receive for the thesis a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

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

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

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

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is 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
SPECIAL DATES May 15-July 31

SHAKESPEARE

ENG 319
Robert Healy

Section G, MW 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: include mandatory attendance and class participation, weekly class discussion questions, two 5-7 page papers, mid-term and final exams.

Text: *The Riverside Shakespeare*, Second Edition

Prerequisite: Three credits in literature

WORLD LITERATURE II

ENG 202

Amanda Thibodeau

Section E, MTWRF 2:50-4:15

This course will read and analyze a survey of literature of the late 18th century to the early 21st century from all over the world. We will read a variety of works, including poetry, short novels, plays, and short stories by authors from non-English speaking countries, by authors who may include Nikolai Gogol, Henrik Ibsen, Natsume Soseki, Gabriel Garcia Marquez, Chinua Achebe, and Marjane Satrapi. We may also read some literature from Great Britain and America that raises issue of immigration, nationality, and belonging, including works by James Joyce, Salman Rushdie and Jhumpa Lahiri. In general, we will explore differing and changing views of race, gender, nationality, and authorship as represented by different cultures in the last few centuries.

Requirements: Attendance, participation, and completion of major assignments. Assignments include midterm and final exams, and one essay, and short writing assignments.

Prerequisite: Prerequisite or corequisite ENG 106

CREATIVE WRITING

ENG 209

Mia Leonin

Section F, MTWRF 4:25-4:50

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

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

LITERARY THEMES AND TOPICS: WAR AND THE FASHIONING OF GENDER

ENG 210

Elizabeth Oldman

Section B, MTWRF 10:05-11:30

This course examines war and retreat from war as gendering activities which serves 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 Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

Prerequisite: Prerequisite or corequisite ENG 106

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

ENG 210

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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

Prerequisite: Prerequisite or corequisite ENG 106

ENGLISH LITERATURE I

ENG 211

Patrick A. McCarthy

Section D, MTWRF 1:15-2:40

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

Texts : *The Norton Anthology of English Literature*, 9th ed., Vol. A: The Middle Ages
The Norton Anthology of English Literature, 9th ed., Vol. B: The Sixteenth Century/ The
Early Seventeenth Century

(Alternately, students may use the 9th edition of the *Norton Anthology of English Literature*, volume 1.)

Prerequisite: Prerequisite or corequisite ENG 106

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section D, MTWRF 1:15-2:40

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

Prerequisite: Prerequisite or corequisite ENG 106

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: Prerequisite or corequisite ENG 106

AMERICAN LITERATURE II

ENG 214

Amanda Thibodeau

Section F, MTWRF 4:25-5:50

This course will survey American Literature from just after the Civil War through the beginning of the twenty-first century. We will read a mix of literary genres, including novellas, short stories, poetry, and a play. We will examine the ways that modernity, progress, and globalization have changed how Americans view themselves—within their country and in the world. As we move from the United States' troubled adolescence into its thriving adulthood, we will hear from a multitude of different voices, representing identities of gender, race, and class, that have shaped and continue to breathe new life into the most unique, visionary, and influential national identity in world history. Since this is a Writing Intensive survey course, you will be asked to read a large array of literature, thinking critically about and responding to the texts in writing and class discussion.

Requirements: Attendance, participation, and completion of major assignments. Assignments include midterm and final exams, one essay, and short writing assignments.

Prerequisite: Prerequisite or corequisite ENG 106

SUMMER I (May 15-June 21)

MAJOR BRITISH NOVELISTS

ENG 323

Catherine Judd

Section D, MTWRF 1:15-2:40

This course will be offering selected works by British novelist.

Requirements: Attendance and participation are crucial to your final grade.

Prerequisite: ENG 106 or equivalent

IRISH LITERATURE

ENG 465

Patrick A. McCarthy

Section B, MTWRF 10:05-11:30

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

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

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

Prerequisite: Six credits in literature

Summer II Intersession Course

Special Days and Times
June 24-28 MTWRF 9:00am-5:00pm

SPECIAL TOPICS: WRITING AND PUBLISHING

ENG 595
Lester Goran

Section 83, Special Days and Times
June 24-28, 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.

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.

Requirements: 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*; Petrarch, *selections*; Boccaccio, *The Decameron*, *selections*; Castiglione, *The Courtier*, *selections*; Montaigne, "Of Cannibals," from *Essays*; Ronsard, *selections*; Garcilaso de la Vega, *selections*; Shakespeare, *The Tempest*

Prerequisite: Prerequisite or corequisite ENG 106

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section S, MTWRF 1:15-2:40

A survey course in poetry and fiction through the Romantic, Victorian, and later (20th – 21st C.) periods. Writers to be considered include Blake, Wordsworth, Coleridge, Keats, Robert Browning, Mary Shelley, Hardy, Eliot, Joyce, Yeats, Auden, Larkin, Trevor, Heaney, and Walcott.

Requirements: Three essays, equally weighted.

Prerequisite: ENG 106 or equivalent. Must be taken prior to this course or simultaneously with it.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section Q, MTWRF 10:05-11:30

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. Must be taken prior to this course or simultaneously with it.

ENGLISH AND AMERICAN LITERATURE BY WOMEN
Transatlantic Women Modernists

ENG 215

Lara Cahill-Booth

Section S, MTWRF 1:15-2:40

In this course, we will explore the contributions that women writers from both sides of the Atlantic made to modernism. We will read essays, poems, short stories, and novels by authors such as Virginia Woolf, Katherine Mansfield, Mina Loy, Gertrude Stein, HD, Jean Rhys, and Zora Neale Hurston. Among the topics we will consider are women writers' relationship to language and form; to masculine and transnational literary culture; to history, political engagement, structures of power, and art; to the body and sexuality; to models of selfhood, the psyche, and voice; and to one another.

Requirements: Attendance and active participation; discussion leadership; and three essays.

Prerequisite:

AFRICAN AMERICAN LITERATURE

ENG 260

Lara Cahill-Booth

Section R, MTWRF 11:40-1:05

This course will survey the oral and written traditions of African American literature. We will read broadly across form, including songs, speeches, manifestos, poetry, drama, short fiction, and novels. We will look at African American literature as a literary tradition in its own right and as a lens through which we can better examine African American history and American history as a whole. Readings will include: *The Interesting Narrative of the Life of Olaudah Equiano*, W.E.B. DuBois' *The Souls of Black Folk* (selections), Zora Neale Hurston's *Mules and Men*, Ralph Ellison's *Invisible Man*, Octavia Butler's *Wild Seed*, Amiri Baracka's *The Dutchman*, Danzy Senna's *You Are Free* (selections), poetry by Gwendolyn Brooks, Rita Dove, and Carl Phillips, as well as other short works. These texts will allow us to see the ways in which African Americans have contributed to, been influenced by, and have transformed the United States. Particular attention will be given to the interrelationship of themes associated with race, class, gender, and citizenship.

Requirements: Attendance and active participation; discussion leadership; and three essays.

Prerequisite: ENG 106 or equivalent

THE CLASSICAL EPIC TRADITION

ENG 315/CLA 315

John Paul Russo

Section Q, MTWRF 12:30-1:45

CO-LISTED WITH CLASSICS

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

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.

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, *Odyssey*, trans. Cook (Norton)

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, MWF 8:00-8:50

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

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

Prerequisite: Prerequisite or corequisite ENG 106.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section B, MWF 9:05-9:55

Section F, MWF 1:25-2:15

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

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

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

Prerequisite: Prerequisite or corequisite ENG 106.

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

Section S, TR 3:30-4:45

In this class, we will read classic works of world literature from antiquity to the later Renaissance in England in the context of the literary, social and political realms in which the works were produced. Texts include epics by Homer and Virgil, ancient Greek drama by Euripides, classical literary criticism by Plato and Aristotle, poetry by Ovid, various examples of Old English verse, Shakespeare's tragedies, and a selection of poetry by Marvell. This course encourages students to become careful, critical readers of the literary past, and to consider to what extent, and in what ways, works of various origin and genre can be seen to be in conversation with each other across centuries and across cultures. Topics include the development of modern concepts of subjectivity and authority, strivings for individual glory and everlasting fame, just versus tyrannical kingship, representations of family and romantic love, and most significantly perhaps, attempts to gain and maintain control in an increasingly complex world. Requirements: Class attendance and participation; informal take-home writing assignments; two five-page essays; a midterm and a final examination.

Texts: *The Norton Anthology of World Literature*, 2nd Edition Shakespeare, *Titus Andronicus*

Prerequisite: Prerequisite or corequisite ENG 106.

WORLD LITERARY MASTERPIECES II

ENG 202

Lara Cahill-Booth

Section E, MWF 12:20-1:10

Section F, MWF 1:25-2:15

This is a survey course of world literatures from the 1700s to the present. In reading a variety of genres, including poetry, drama, short fiction, and novel, we will examine texts in their own cultural and historical contexts and consider the thematic and formal resonances between various traditions. Our course materials will be organized around five primary conversations: The Enlightenment; Realism and Short Fiction; After Empire: Post-Independence Writing from Africa and the Caribbean; The Amazon; and Women in the Arab World.

Requirements: Attendance and active participation; discussion leadership; and three essays.

Texts: Voltaire, *Candide*; *The Interesting Narrative of the Life of Olaudah Equiano*; Franz Kafka, *The Metamorphosis*; Anton Chekhov, "The Lady with a Dog"; Natsume Soseki, *Kokoro*; Julio Cortazar, *Blow-Up* (selections); Wole Soyinka, *Death and the King's Horseman*; Pauline Melville, *The Ventriloquist's Tale*; Mario de Andrade, *Macunaíma*; Murakami Haruki, *Blind Willow, Sleeping Woman* (selections); Marjane Satrapi, *The Complete Persepolis*; Assia Djebar, *A Sister to Scheherazade* (excerpts); and poetry by Derek Walcott, Kamau Brathwaite, and Natalie Handal.

Prerequisite: Prerequisite or corequisite ENG 106.

WORLD LITERATURE II
Masterpieces & Autobiographies

ENG 202

Ng'ang'a Muchiri

Section S, TR 3 :30-4 :45

This course engages representative texts to better explore the human phenomenon of storytelling, specifically, telling stories about oneself. **Some of the questions we will answer** as we attempt to “define” autobiographies include: how does gender influence the way one speaks about oneself? What about family, religion, or class status? Why do authors decide to write their histories; is it to remember the past, to store it for future generations, or to re-write it? How do writers navigate traumatic pasts? What selections do writers make about representing their history; what do they leave out; what do they embellish, and why? How does choice of genre influence the outcome of an autobiographical project? In addition to a great deal of emphasis on **your writing process**, other goals for the class include building your own intuitive and immediate reactions to a wide variety of texts, as well as learning to write more confidently and persuasively.

Prerequisite: Prerequisite or corequisite ENG 106.

JEWISH LITERATURE
Childhood, Adolescence, & Coming-of-Age in Jewish Literature

ENG 205

Ranen Omer-Sherman

Section B, 9:05-9:55

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 (which includes military service). 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: Prerequisite or corequisite ENG 106.

CREATIVE WRITING

ENG 209

Cyd Apellido

Section U, TR 6:25-7:40

This workshop class is an introduction to the craft of fiction, poetry, and non-fiction. On designated workshop days, students will read and critique each other's work. Students are expected to revise their written work based on peer and instructor feedback. In addition to the weekly reading and writing assignments, students will also keep a writing journal to encourage the daily practice of writing. A writing portfolio of completed work and revisions will be due at the end of the semester.

Requirements: Regular class attendance and class participation.

Texts: (tentative) *A Book of Luminous Things*, Czeslaw Milosz, ed. *The Umbrella Country*, Bino A. Realuyo
How to Escape from a Leper Colony, Tiphonie Yanique

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

CREATIVE WRITING

Themes, Threads, and Obsessions

ENG 209

Melissa Burley

Section H, MW 3:35-4:50

Looking to multi-cultural, contemporary poets and prose writers for guidance in craft, to the world within and without for inspiration, and to the community of creative thinkers in the classroom for encouragement and support, we will write and workshop poems and 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 heightened awareness of what you see, hear, smell, taste, and touch, a greater confidence in sharing what you think, feel, say, sense, and write, and a portfolio of new writing to chronicle the experience.

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

CREATIVE WRITING

ENG 209

Karen Culver

Section S, TR 1:15-2:40

Through reading contemporary poets and writers, fiendishly engaging in the practice of writing, and developing a community of supportive and authentic writers, you will work to understand and develop your creative abilities as well as broadening the resources available to you to improve your craft. Together, we will work to overcome some of the common patterns of experience, perception, and language usage that tend to dull both the senses and our ability for genuine self-expression. Throughout the course, we will also work to get in closer touch with the experiential, perceptual, emotional, and intuitive resources we each have available for use in our writing. Through reading and writing poems and short stories, we will discuss form, craft, language, meaning, and the writer's place in the world.

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

CREATIVE WRITING
Landscapes, Mindscapes, Escapes

ENG 209
Judy Hood

Section Q, TR 12:30-1:45

You can say anything you want, yessir, but it's the words that sing... They are so beautiful...that I want to fit them all into my poem...catch them, trap them, clean them, peel them, stir them, shake them, gulp them down...let them go...
(Pablo Neruda)

We look to poets and story tellers, known and new, for inspiration, to worlds within and without for direction, to our circle of writers, attentive and inventive, for nurture. For expression of everything we feel, sense, wonder, doubt, and dream, we trust the words.

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

CREATIVE WRITING

ENG 209
Hallie Johnston
Amy Richerson

Section B, MWF 10:05-11:30
Section E, MWF 2:50-4:15

Analysis and writing of Short stories and poems. Cannot be taken for credit only.

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

CREATIVE WRITING

ENG 209
Peter Schmitt

Section F, MWF 1:25-2:15

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories (as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer's choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

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

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

**LITERARY THEMES AND TOPICS:
“Reel History: “History, the Movies, and Storytelling”**

ENG 210

Anthony Barthelemy

Section D, MWF 11:15-12:05

This year three of the top movies nominated for the Academy Award for Best Motion Picture were based on important historical events. But once the movies were released critics and historians were quick to point out factual errors in each of the movies. Humans love historical narratives. For many the Bible is a factual historical narrative. Some consumers of artistic representations of historical events cannot distinguish between the representation of the events and the facts of the events. This semester we will take a look at “Argo,” “Lincoln,” and “Zero Dark Thirty.” We will look at some of the acknowledged misrepresentation in each of the movies and how those misrepresentations demonstrated artistic and political choices made by the directors. We will examine several other movies which I will select from this list: “Birth of a Nation,” “The Pianist,” “Amistad,” “A Night to Remember,” “Bloody Sunday,” “Schindler’s List,” and “Thirteen Days.” I also want to take a look at the history of entertainment by looking at several plays that were based on historical events. We will read Shakespeare’s *Richard III*, Bolt’s *A Man for All Seasons*, and Miller’s *The Crucible*.

Requirements: Each student will write three short papers (750 words) and a longer research paper (1250) that will examine the historical accuracy of a film, play or novel. All students will also make an in class oral report of 5-7 minutes.

Prerequisite: Prerequisite or corequisite ENG 106

**LITERARY THEMES AND TOPICS:
American Tropics**

ENG 210

Lara Cahill-Booth

**Section B, MWF 9:05-9:55
Section C, MWF 10:10-11:00**

While literary study is most often determined by national or linguistic tradition, this course will spatially reconceptualize the breadth of “American” literature by approaching literary history through literary geography. The American Tropics is a space that extends from North America through the Caribbean and Latin America and links communities that have common cultures, histories, economies, and environments. Our course materials will be organized around specific places within this region. Some of these sites of encounter are real, such as the Guianas, the Mississippi River, and Haiti, while others are more abstract, such as the Cold Tropics and the Two Cubas. In creating a dialogue between novels, short fiction, poetry, drama, and films that have in common their attention to the same place, we will traverse different linguistic, literary, and cultural backgrounds. Among the questions we will consider: What are the thematic and formal continuities that are common across American literatures? What elements are reflective of distinctive national and cultural character? How does environment influence aesthetic sensibilities? How does a hemispheric approach shape the understanding of American literary production?

Texts: may include: Mark Twain, *Life on the Mississippi*; Nilo Cruz, *Anna in the Tropics*; William Faulkner’s *Absalom, Absalom!*; *Black Hawk: An Autobiography*; Nalo Hopkinson, *Brown Girl in the Ring*; Mario de Andrade’s *Macunaima*; short fiction by Edwidge Danticat; poetry by Jose Marti, Langston Hughes, Jacques Roumain, and Wilson Harris; and the films *Soy Cuba* and *Beasts of the Southern Wild*.

Requirements: Attendance and active participation; discussion leadership; and three essays.

Prerequisite: Prerequisite or corequisite ENG 106.

**LITERARY THEMES AND TOPICS:
Literature and Medicine**

**English 210
Tassie Gwilliam**

Section F, 1:25-2:15

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

Texts (tentative): Lisa Sanders, *Every Patient Tells a Story*; Leo Tolstoy, *The Death of Ivan Ilyich*; Henrik Ibsen, *An Enemy of the People*; Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan); Pat Barker, *Regeneration*; Perri Klass, *Love and Modern Medicine*; 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: Prerequisite or corequisite ENG 106.

**LITERARY THEMES AND TOPICS:
American Migrations**

**ENG 210
Donette Francis**

Section J, MW 5:00-6:15

What does it mean to say "America is a nation of immigrants?" As a literary form, the American immigrant narrative describes the process of migration, Americanization and (un)settlement. How do authors portray immigrant experiences? Which stories are privileged and which silenced? Reading and watching narratives of twentieth-century American immigration, in this course we will pay particular attention to how race, gender, class and sexuality as well as the changing character of America's urban cities has shaped immigrant experiences. In addition, we will explore the following questions: Is ethnicity in opposition to Americanness? How is identity transformed by migration? How and why is home remembered? Finally, what are the constitutive tropes of American immigrant fiction, and what narrative strategies are deployed to tell these stories?

Texts: may include, Angie Cruz *Soledad*; Junot Diaz *Drown*; Achy Obejas *Memory Mambo*
Mei Ng *Eating Chinese Food Naked*; G.S. Sharat Chandra *Sari of the Gods: Stories*
Edwidge Danticat *Breath, Eyes, Memory*; Cristina Garcia *Dreaming in Cuban*
Film Texts: David Riker, *La Ciudad* and Aaron Matthews *My American Girls*

Prerequisite: Prerequisite or corequisite ENG 106.

**LITERARY THEMES AND TOPICS:
Science, Magic, and Medicine In Early Modern Literature**

ENG 210
Elizabeth Oldman

Section R, TR 2:00-3:15

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, 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 the 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: Prerequisite or corequisite ENG 106.

ENGLISH LITERATURE I

ENG 211
Robert Healy

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

Requirement: 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 (Ninth Edition)*

Prerequisite: Prerequisite or corequisite ENG 106.

ENGLISH LITERATURE II

ENG 212

Barry Devine

SECTION H, MW 3:35-4:50

This course is broad survey British Literature from the early Romantic period to the present day. We will pay particular attention to four literary movements: the Romantics and Victorians from the nineteenth century, and the Modernists and Postmodernists from the twentieth century. Students in this course will read a selection of both canonical and peripheral authors placed into the context of British history in order to explore the ways in which historical and social events shaped the literature of each new generation of writers. We will read texts from a variety of genres— poetry, plays, prose, novels, etc.—and engage in close readings of the texts. This course qualifies for UM Writing Credit.

Prerequisite: Prerequisite or corequisite ENG 106.

ENGLISH LITERATURE II

ENG 212

E. Clasby

Section Q, TR 12:30-1:45

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

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

Text: *The Norton Anthology of British Literature*, Volume Two (8th Edition)

Prerequisite: Prerequisite or corequisite ENG 106.

BRITISH LITERATURE II

ENG 212

Kathryn Freeman

SECTION O, TR 9:30-10:45

SECTION P, TR 11:00-12:15

This survey extends from the late eighteenth century to the present. We will study the significant movements in British literature in their historical contexts, including the influence of the French Revolution and domestic turbulence on Romantic writers; the reaction against Romanticism and literary representations of imperialism in the Victorian period; and the influence of the world wars and their relationship to literary innovations among modern and post-modern writers.

Requirements: regular attendance and participation; three short papers; midterm; final exam.

Texts: *The Norton Anthology of English Literature*, Volume 2. Seventh Edition. Charlotte Bronte, *Jane Eyre*.

Prerequisite: Prerequisite or corequisite ENG 106.

FALL 2013

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section F, MWF 1:25-2:15

This course serves as an introduction to British literature from 1790 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 10- 15 pages of formally written work. Feel free to email me with questions you may have about this course (c.judd@miami.edu).

Prerequisite: Prerequisite or corequisite ENG 106.

AMERICAN LITERATURE I

English 213

Joseph Alkana

Section D, MWF 11:15-12:05

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, Ralph Waldo Emerson, Edgar Allan Poe, Nathaniel Hawthorne, Frederick Douglass, Harriet Beecher Stowe, 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 examinations.

Texts: Norton Anthology of American Literature: *Beginnings to 1865* (Vol. 1, shorter 8th edition); Hannah Foster, *The Coquette*; Herman Melville, *Moby-Dick*

Prerequisite: Prerequisite or corequisite ENG 106.

AMERICAN LITERATURE I

ENG 213 (HONORS)

John Funchion

Section R, TR 2:00-3:15

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

Prerequisite: Prerequisite or corequisite ENG 106.

AMERICAN LITERATURE I

ENG 213

Nancy Clasby

Section C, MWF 10:10-11:00

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

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

Prerequisite: Prerequisite or corequisite ENG 106.

AMERICAN LITERATURE II
American Literature, 1865-Present

ENG 214

Devi Gautam

Section H, MW 3:35-4:50

This course will survey works of American literature written between 1860s and the present in a variety of forms: poetry, prose, short stories and novels. We will pay particular attention to the historical and socio-political contexts of each work as well as its formal literary and artistic characteristics. This course will trace the development from Realism to Modernism to Postmodernism in American literature. In addition, we will discuss the texts as American cultural products: How do the works create or challenge notions of American identity? How are these authors participating in a broader conversation about what and who is American? How do gender, race, class, ethnicity, and sexuality complicate notions of American identity? How has the definition of American undergone change with the passage of time?

Prerequisite: Prerequisite or corequisite ENG 106.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section C, MWF 10:10-11:00
Section D, MWF 11:15-12:05
Section G, MWF 2:30-3:20

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—the choices each writer has made, how the stories and poems “work” on their own, how they speak to us today. Writers studied include Whitman, Dickinson, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O'Connor and Bishop. Lectures, with student input strongly encouraged.

Requirement: Three take-home papers, equally weighed.

Prerequisite: Prerequisite or corequisite ENG 106.

FALL 2013

AMERICAN LITERATURE II

ENG 214
TBA

Section F, MWF 4:25-5:50

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

Prerequisite: Prerequisite or corequisite ENG 106

AMERICAN LITERATURE II

ENG 214 (HONORS)
Tim Watson

Section R, TR 2:00-3:15

In this course you will read fiction, poetry, and drama that represents the relationship between the United States and the rest of the world since the Civil War. Topics include: immigration, emigration, war, exile, travel, race, and sexuality. Authors may include: Herman Melville, Emily Dickinson, Henry James, Anzia Yezierska, Claude McKay, James Baldwin, Nella Larsen, Gary Snyder, David Henry Hwang, Edwidge Danticat, Junot Díaz.

Requirements: Two 5-6 page papers; one 7-8 page paper. Frequent posts on class blog. Participation in classroom discussion.

Prerequisite: Prerequisite or corequisite ENG 106.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219
Mia Leonin

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

This is a multi-genre creative writing course that will expose students to contemporary fiction, poetry, and drama. Students will write extensively in each of these genres, exploring elements of craft and engaging in a rigorous revision process. The writing workshop is a key component to the course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop.

Prerequisite: ENG 106 or equivalent and ENG 209.

INTRODUCTION TO FICTION WORKSHOP

ENG 290
A. Manette Ansay

Section R, TR 2:00-3:15

This course is open to students admitted (by portfolio) to the creative writing major as well as to students minoring in creative writing who have completed ENG 209. The focus of this writing-intensive course will be on development of technical skills, with special attention to voice and point of view as a means of building original “round” characters. Students will complete two draft stories for workshop in addition to submitting springboard exercises and preparing assigned readings. A final portfolio consisting of one revised workshop story (12-20 pages) plus a three page self-evaluation is required. Please note: I do not accept ANY genre fiction (vampires, space aliens, detective stories, etc.) in 290.

Texts: *The Making of a Story* by Alice LaPlante. Students will also be asked to read, consider and present to the class a mutually agreed-upon novel or collection of stories by a contemporary author.

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

INTRODUCTION TO POETRY WRITING

ENG 292

Mia Leonin

Section Q, TR 12:30-1:45

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop. This course will offer students the opportunity to engage in the five activities most fundamental to writing poetry: close reading, active writing, self-assessment, revision, and reflection.

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

EARLY CELTIC LITERATURE

ENG 316

Thomas Goodmann

Section K, M 6:25-8:55

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

Writing reached the Celtic cultures of Britain and Ireland with the coming of Christianity in the early centuries of the Common Era. In this course, we will study in translation from Irish, Welsh, and Latin a representative variety of hero tales, saints' lives, lyric poetry, and historiography, dating from 800 to 1800. Course members will gain a good sense of what has survived from what the Christian Celtic world inherited, recorded, and produced.

We'll focus primarily on the regions of Ireland, Scotland and Wales, studying in broad outline the much-debated history of the Celts in Western Europe, including a basic introduction to Old Irish and to Old and Middle Welsh, along with ogham script. We'll also study the far-ranging influence of Celtic storytelling on the romance literature of medieval and post-medieval Europe, including its formative influence especially on Chrétien de Troyes and Marie de France, and on Middle English works such *Sir Gawain and the Green Knight* and *Sir Orfeo*. Near the end of the course, we'll look forward to the Celtic Revival, or Celtic Twilight, especially represented in the 19th and 20th centuries by Lady Gregory, W. B. Yeats, J. B. Synge, and others.

Course members will offer a series of written responses and collaborative presentations to frame questions for inquiry, including at least two formal essays, a revision of one of them, and an electronic portfolio to represent your learning. All interested are welcome to contact me: tgoodmann@miami.edu. My office is in Ashe 413.

Texts: (please contact me for the final text order) *The Celts: A Very Short Introduction*, Barry Cunliffe (Oxford 2003); *A Celtic Miscellany*, ed. K. H. Jackson (Penguin 1972); *Early Irish Myths and Sagas*, trans. Jeffrey Gantz (Penguin 1981); *The Tain*, trans. Kinsella (Oxford 2002); *Tales of the Elders of Ireland*, trans. Dooley and Roe (Oxford 1999); *The Mabinogion*, trans. Sioned Davies (Oxford 2008); *Sir Gawain and the Green Knight* (edition TBD, likely Burrow, ed.; Penguin 1972); *Sir Orfeo* (free online text)

We'll also read selections (provided in class and online) from the great Welsh poet Dafydd ap Gwilym, the *Voyage of Saint Brendan*, the "Letter" of Saint Patrick, the life of Saint Brigid, Adomnan's *Life of Saint Columba*, and Gerald of Wales' travels in Wales and Ireland.

Prerequisite: ENG 106 or equivalent.

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SHAKESPEARE

ENG 319

Eugene Clasby

Section P, TR 11:00-12:15

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

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

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

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

Prerequisite: Eng 106 or equivalent. Not for students who have taken 430 or 431, may not be taken concurrently with ENG 430 or 431

COMPARATIVE LITERATURE OF THE BLACK WORLD

Panama Silver, Punjabi Gold: Migration and the Birth of Modern Caribbean Literature

ENG 360

Donette Francis

Section H, MW 3:35-4:50

Two often overlooked labor migrations profoundly influenced the shape and timing of the emergence of modern Caribbean literary culture: The immigration of East and South Asian indentured laborers into the French, Dutch, and British West Indies between 1838 and 1917 and the emigration and return of the Afro-Caribbean workers who went to Panama to build the canal in 1881-9 and again in 1904-1914. Both groups worked under difficult conditions for exploitative wages yet both managed to accumulate savings that bankrolled their entry into the educated middle class. Moreover, the new cultural forms and political aspirations they introduced to the region profoundly shaped Caribbean literary and cultural production as well as the scope and tenor of anti-colonial political movements. In this course, students will learn how to use archival material related to these migrations, including legal documents, newspaper reports and first person accounts of the migrants' experiences to enrich their understanding of Caribbean literature. The course will be taught in collaboration with scholars, librarians, and students at two other universities with significant digital or manuscript holdings related to the Panama and Asian migrations. Students will have an opportunity to add their annotations to the finding aids in these collections and some class discussions will be held online.

Texts: We will read work by Claude McKay, [H.G. de Lisser](#), Marcus Garvey, George Lamming, V.S. Naipaul, Ismail Khan, Ramabai Espinet, Meiling Jin and Patricia Powell.

Prerequisite: ENG 106 or equivalent

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LITERATURE OF SCIENCE FICTION

ENG 383

Patrick A. McCarthy

Section R, TR 2:00-3:15

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

This survey of science fiction emphasizes influential or innovative novels that respond to a crucial question: what does it mean to be human? We will consider the works from a variety of angles, paying attention, among other things, to their literary, social, political, and broadly imaginative qualities.

Requirements: There will be two exams, a final, and two documented critical papers (6-8 pages apiece).

Texts tentative: H.G. Wells, *The Time Machine* (1895) and *The War of the Worlds* (1898); Yevgeny Zamyatin, *We* (1924); Olaf Stapledon, *Star Maker* (1937); Ray Bradbury, *The Martian Chronicles* (1950); Robert A. Heinlein, *The Puppet Masters* (1951); Arthur C. Clarke, *Childhood's End* (1953); Jack Finney, *Invasion of the Body Snatchers* (1955); Stanislaw Lem, *Solaris* (1961); Pierre Boulle, *Planet of the Apes* (1963); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968); Ursula K. LeGuin, *The Left Hand of Darkness* (1969); Octavia Butler, *Dawn* (1987).

Prerequisite: ENG 106 or equivalent.

THE BIBLE AS LITERATURE

ENG 384

Nancy Clasby

Section B, MWF 9:05-9:55

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

English 384 is a study of the poetics, the literary genres and symbols informing the Hebrew scriptures and the New Testament. Students will be asked to take a series of short, objective tests, compose two extended essays (2,000 words each), and keep a journal containing research and personal commentary. This course is conducted in accordance with the policies and procedures of the UM honor code. In addition, class attendance is important and excessive absences will result in lowered grades.

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

Prerequisite: ENG 106 or equivalent.

INTERMEDIATE FICTION WORKSHOP

ENG 390

TBA

Section H, MW 3:35-4:50

Review of craft issues presented in 290, with emphasis on development of structure and contemporary use of point of view.

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

INTERMEDIATE POETRY WORKSHOP

ENG 392

TBA

Section O, TR 9:30-10:45

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

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

SPECIAL TOPICS:

Re-Imagining Haiti: From Revolution to Reconstruction:

ENG 395

Patricia Saunders

Section J, MW 5:00-6:15

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: ENG 106 or equivalent.

SPECIAL TOPICS:

**Representations of Arabs and Jews in Israeli & Palestinian
Literature & Film**

ENG 397

Ranen Omer-Sherman

Section D, MWF 11:15-12:05

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.

Requirements: will include midterm and final essay exams as well as brief response papers.

Prerequisite: ENG 106 or equivalent.

**CREATIVE WRITING (Prose Fiction)
Advanced Fiction Workshop**

ENG 404

Professor A. Manette Ansay

Section P, TR 11:00-12:15

This is an advanced course in the writing of literary fiction. It is **not** a forum for so-called genre fiction such as horror, sci-fi, romance or mystery, although stories generated by the workshop may contain responsible elements of each. This semester, I would like to challenge each of you to explore the sort of fictional worlds that reflect, challenge, critique or augment the unique and complex worlds you inhabit as individuals. While our primary focus will be student-generated writing, we will also read and analyze published fiction relevant to the concerns and interests of the workshop. All work submitted for this class must be new and original work. I will not accept stories written for other classes and/or workshops. Students will write and workshop 2-3 full-length stories (12-20 pages) and then choose their best work to revise for inclusion in a final portfolio.

Texts: *Where I'm Calling From*; Selected Stories by Raymond Carver *Lorrie Moore*; *The Collected Stories* *Vampires in the Lemon Grove* by Karen Russell; *This is How You Lose Her* by Juno Diaz

Prerequisite: ENG 390 or Permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

ADVANCED SHORT STORY WORKSHOP

ENG 404

M. Evelina Galang

Section U, T 6:25-8:55

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 workshoping student narratives, we will ground our discussions in published contemporary short stories to give your own stories context in form and inspiration to grow. In the end, I intend for you to be strong storytellers and readers, able to write, critique and revise your works in a confident manner.

Prerequisite: ENG 390 or Permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

ADVANCED POETRY WORKSHOP

ENG 406

Maureen Seaton

Section T, TR 5-6:15 PM

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

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

WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section 44, Monday 12:30-3:00

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

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

Prerequisite: ENG 390 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 C, MWF 10:00-11:00

Satisfies the English literature major requirement for a course 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 when we read 9 of Shakespear's early plays. 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) papers and a 7-10 page (1750-2500) research paper. Each student will also give a seven minute oral presentation.

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

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

NINETEENTH-CENTURY ENGLISH NOVEL

ENG 456

C. Judd

Section E, MWF 12:20-1:10

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

In this course, we will read key novels by innovative British novelists of the nineteenth century. We will be concerned particularly with the theme of "Victorian Poverty." Requirements include mandatory attendance at all class meetings, timely completion of all writing assignments, two 7-10 page papers, a take-home final, tri-weekly questions and an on-going reading journal.

Topics of Victorian Poverty 456 Fall 2011 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-

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century British novel, 3) the individual author, and 4) the text at hand. Introduce the students to recent critical discussions of the nineteenth-century British novel in general and/or the individual novels that we will be reading. Help students to improve or refine their ability to concentrate on lengthy texts through occasional discussions of reading techniques and through weekly writing assignments. Help students to improve or refine their logical, analytical, and/or argumentative skills and their overall writing skills through discussion of and commentary on their longer papers.

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

Prerequisite: Six credits in literature

TWENTIETH-CENTURY LITERARY THEORY

ENG 473

Frank Palmeri

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

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

This course serves as an introduction to major movements and schools of literary theory in the last hundred years and their relationships to one another. In addition to studying the texts as providing methodological frameworks for the analysis of literature and other cultural productions, we will read them as documents that map a trajectory of postmodern thought, and will consider ways in which the current moment departs from postmodernity. We will focus on psychoanalytic approaches (Freud, Lacan), Marxist/materialist (Gramsci, Benjamin, Althusser), feminist (Rubin, Mulvey), poststructuralist (Foucault, Derrida), LGBT (Butler, Halberstam), cultural studies (Horkheimer and Adorno, Barthes, Hall), sociological (Bourdieu), postcolonial and transnational (Said, Chakrabarty), animal studies (Haraway, Deleuze and Guattari), and science and technology studies (Latour), as well as the methodological approaches of Bakhtin, Badiou, and Rancière.

Requirements: One shorter paper (of about 1500 words) comparing, assessing, or synthesizing two theoretical perspectives; one longer paper (of about 2000-2500 words) analyzing a literary text, film, or other cultural product, drawing on and revising the thought of more than one of the methodologies studied; eight one-page response papers; final exam.

Texts: *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan, 2nd ed. (Blackwell)
Barthes, *Mythologies* (Hill & Wang) Latour, *We Have Never Been Modern* (Harvard)
Nietzsche, *The Genealogy of Morality* (Cambridge)

Prerequisite: Six credits in literature

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AMERICAN LITERATURE: 1865 – 1915
Narratives of Financial and Political Upheaval in US Literature

ENG 483

John Funchion

Section P, 11:00-12:15

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

As in our own time, the late nineteenth and early twentieth centuries were plagued by economic turmoil. With each succeeding financial “panic,” national unrest intensified and the gap between wealthy Robber Barons and day laborers widened. Race riots also broke out in the southern states in response to Jim Crow laws and other forms of racial oppression. During this same period of time, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionary passions of the period. In this course, we will examine the various ways that late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and consider whether literary movements like “realism” and “naturalism” challenged or merely reinforced the economic and social inequities of this era. In addition to reading some short sociological, legal, and political documents, we will read literary works by authors that may include Bellamy, Chesnut, Crane, Dreiser, Gilman, Harper, Howells, James, London, or Wharton.

Prerequisite: Six credits in literature.

AMERICAN LITERATURE:
1945 TO THE PRESENT

ENG 485

Joseph Alkana

Section 483 C, MWF 10:10-11:00

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

The period since the end of World War II has been one of innovative fiction writing. In this course, we will focus on fiction that displays stylistic flexibility in its representations of consciousness. Although there is no one particular theme connecting the literature we will read—there are many potential linkages we can discuss covering a range of cultural and historical issues—the literature features exploration in narrative voice. For this reason, it should prove engaging to those interested in how literary style and imagination has developed from the 1950s, the decade when Ellison’s *Invisible Man* and Nabokov’s *Lolita* appeared, to 2012, when Attenberg’s *The Middlesteins* was published.

The list of longer works below, which is subject to revision, will be supplemented with short stories by writers including Grace Paley, Isaac Bashevis Singer, Sherman Alexie, and others.

Requirements: Midterm and final essay examinations as well as two papers, one shorter (5-6 pages) and one slightly longer (6-8 pages).

Texts: Ralph Ellison, *Invisible Man*; Vladimir Nabokov, *Lolita*; Ken Kesey, *One Flew Over the Cuckoo’s Nest*; Leslie Marmon Silko, *Ceremony*; Cynthia Ozick, *The Puttermesser Papers*; Philip Roth, *The Human Stain*; Jami Attenberg, *The Middlesteins*.

Prerequisite: Six credits in literature.

RUSSIAN AND SOVIET CLASSICS IN ENGLISH:
TOLSTOY AND DOSTOEVSKY

ENG 491

Frank Stringfellow

Section E, MWF 12:20-1:10

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, criminal investigation, and trial in a Russian backwater town, but its realism includes a possible saint and a long conversation with the devil. Indeed, it seems to portray a different plane of reality, especially of psychological reality, than we see in the brilliantly familiar world of *Anna Karenina*.

We will spend the entire semester reading and studying these two novels, and using them to think comparatively about Tolstoy and Dostoevsky as writers. In average editions, the novels each span about 800 pages—that is part of the unforgettable experience of reading them. But you must be committed to keeping up, especially since the class will be conducted as a discussion. Our motto will be the Latin tag: *Festina lente* (Make haste slowly)!

Texts: For *Anna Karenina*, we will use the Penguin Classics edition, with a translation by Richard Pevear and Larissa Volokhonsky (ISBN: 978-0143035008). For *The Brothers Karamazov*, we will use the Norton Critical, second edition, edited and with a revised translation by Susan McReynolds Oddo (ISBN: 978-0393926330). *Please try to use these editions.*

Requirements: Class attendance and participation; occasional short writing assignments, mostly done in class; an essay on *Anna Karenina* (minimum range: 1800–2300 words), with a required revision; an essay of the same length on *The Brothers Karamazov*; and a final exam.

Prerequisite: Six credits in literature.

SPECIAL TOPICS:
Jane Austen and Literary Criticism

ENG 495

Tassie Gwilliam

Section D, 11:15-12:05

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

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

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

Texts: *Sense and Sensibility* (Oxford), *Pride and Prejudice* (Oxford), *Mansfield Park* (Oxford)
Emma (Oxford), *Persuasion* (Oxford)

Critical articles will be available on Reserve and on Blackboard.

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

Prerequisite: Six credits in literature.