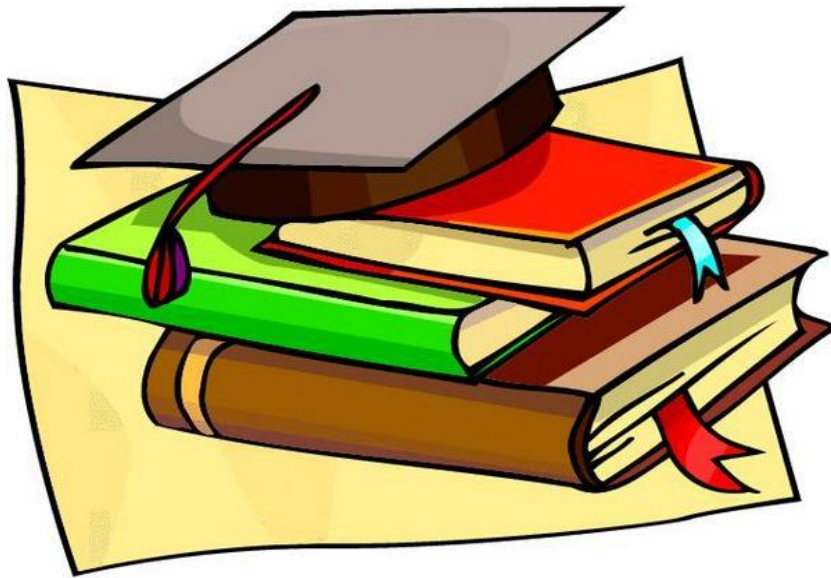


SUMMER and FALL 2014

*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 beginning MONDAY, MARCH 31ST.

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 **WEDNESDAY, MARCH 26TH**. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR—formerly the ACE) on CaneLink and bring it to your advising 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 7TH

All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” (“W”) courses. If you complete a major or minor in English, 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 2014** satisfy the English literature major requirement for a course in literature before 1700: 319 E, 373 H, 386 R, 410 P, 420 Q, 432 C

The following courses offered in **Fall 2014** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 325 D, 395 H, 442 Q, 450 O, 456 E, 483 D

The following courses offered in **Fall 2014** satisfy the English literature major requirement for a course in literature since 1900: 341 P, 361 T, 368 F, 389 1U, 466 R, 492 F

HONORS COURSE:
ENG 214 H

ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM: *For credit in the major or minor, students must enroll via English.*

ENG 389 1U = (HIS 372 1U) (AMS 337 1U)
ENG 395 H = (AMS 322 H)
ENG 492 F = (AMS 310 F)

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 (for students who entered UM in Fall 2012 or later)

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 and 1900. **12 credits**
 3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**
- Total: 30 credits**

ENGLISH LITERATURE MAJOR (for students who entered UM before Fall 2012)

English Literature majors who entered UM before Fall 2012 may follow the requirements listed below, or they may follow the requirements given above for students who entered UM in Fall 2012 or later.

1. **TWO of the following courses:** **6 credits**
ENG 201, ENG 202, ENG 205, ENG 210, ENG 211, ENG 212, ENG 213, ENG 214, ENG 215, ENG 260, ENG 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.)
2. **FIVE (5) literature courses** numbered 300 or above, at least two (2) of which must be numbered 400 or above, distributed as follows: **15 credits**
Two (2) courses in literature before 1700; two (2) courses in literature between 1700 and 1900; and one (1) course in literature since 1900.
3. **Three (3) 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 CREDITS: **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
(for students who entered UM in Fall 2012 or later)

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.) **Students who declare a major in English with a Creative Writing Concentration during the 2013-14 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**
 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**

CREATIVE WRITING CONCENTRATION
(for students who entered UM before Fall 2012)

English majors with a Creative Writing Concentration who entered UM before Fall 2012 may follow the requirements listed below, or they may follow the requirements given above for students who entered UM in Fall 2012 or later.

1. Admission to the Creative Writing Concentration is 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.) **Students who declare a major in English with a Creative Writing Concentration during the 2013-14 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits
	ENG 404 (to be taken twice) <i>or</i> ENG 404 (taken once) plus ENG 408	6 credits
Poetry track:	ENG 292	3 credits
	ENG 392	3 credits
	ENG 406 (to be taken twice) <i>or</i> ENG 406 (taken once) plus ENG 408	6 credits

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. **6 credits**

4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level.

12 credits

Total: 30 credits

ENGLISH MINOR IN CREATIVE WRITING

Students may declare an English minor in Creative Writing through their school or 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, ENG 209;
2. One literature course at the 200-level, excluding ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One literature course at the 300-level or above.

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 a departmental advisor.

Total: 30 credits

WOMEN'S LITERATURE CONCENTRATION

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. 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. 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 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 advisor.

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 (if available) 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

Students interested in seeking Departmental Honors in Creative Writing should consult the Director of Creative Writing, 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 (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 ordinarily 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 that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your 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 about 10,000 words 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.

SUMMER SESSION A
(May 19th-June 27th)

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section D, MTWRF 1:15-2:40

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English poetry, Shakespeare's *Titus Andronicus*, Milton's *Paradise Lost*, 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. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness.

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

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

CREATIVE WRITING

ENG 209

Mia Leonin

Section F, MTWRF 4:25-5:50

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 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.

SUMMER A (May 19th-June 27th)

**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 serve to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of “manhood.” More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Marvell, Lovelace, Brome, 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: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE I

ENG 213

Robert Casillo

Section A, MTWRF 8:30-9:55

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

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

SUMMER A (May 19th-June 27th)

AFRICAN AMERICAN LITERATURE

ENG 260

David Ikard

Section C, MTWRF 11:40-1:05

This course engages the complicated and often vexed experiences of “becoming American” for African Americans from slavery to the present day. We will map this phenomenon of “becoming American” from the slave narratives to contemporary African American literature and even hip hop culture. While our textual focus will be on black literature and culture, the pressing question at hand will be: What does the literature and, indeed, the cultural productions that inspire and inform it, tell us about the historical relationships between race and Americanism; between normalcy and whiteness? Theoretically speaking, we will treat “race” in this class as a social construction rather than a biological or fixed material reality. By the end of this course it should become clear that the black writers and theorists under investigation are not just providing unique insights into the complex humanity of black folks, but also into the troubled racial landscapes of whiteness and Americanism.

Texts: Frederick Douglass, *The Narrative of the Life of Frederick Douglass*/ “What to the Slave is the Fourth of July” ; W.E.B. DuBois *The Souls of Black Folks* (excerpts); Zora Neal Hurston, *Their Eyes Were Watching God*; Toni Morrison, *Beloved*; James Baldwin, *The Fire Next Time*.

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

NINETEENTH-CENTURY RUSSIAN LITERATURE, FROM PUSHKIN TO CHEKHOV

ENG 395 /ENG 491

Frank Stringfellow

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

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

In this course we will study representative works by the great masters of nineteenth-century Russian literature, writers who have had an incalculable influence on world literature since their time. We will begin with poems and stories by Russia’s most noted poet, Alexander Pushkin (probable story selections: “The Shot” and “The Queen of Spades”), and then move on to *A Hero of Our Time*, the ironic and anti-heroic novel by Pushkin’s successor Mikhail Lermontov. Next will be important fiction by the comic writer Nikolai Gogol (stories such as “The Overcoat” and “Diary of a Madman”) and *Fathers and Sons*, Ivan Turgenev’s short novel about the nihilist friend a recent college graduate brings home for a visit. Our major project of the summer will be an in-depth study of Dostoevsky’s novel *Crime and Punishment*, after which we will finish the term with short fiction by Leo Tolstoy and Anton Chekhov, as well as Chekhov’s farcical and tearful play about time and loss, *The Cherry Orchard*. We will go slowly enough so that we can talk and think about all of these works in detail, and the class hour will consist primarily of discussion.

Requirements: Students can sign up for this course either as ENG 395 or as ENG 491. For those who take the course as ENG 395, the writing requirement will be two four-six page essays. Students who sign up for ENG 491 will write one four-six page essay and a research essay of eight-ten pages. For all students there will be a midterm and a short final exam, as well as occasional short writing assignments, some done in class. Class attendance and participation are also required.

Prerequisite: English 106 or equivalent.

SUMMER SESSION B
(June 30th-August 8th)

WORLD LITERARY MASTERPIECES I

ENG 201

Antonio Rionda

Section T, MTWRF 2:50-4:15

This course will survey some of the most important works of Western literature beginning with Homer and the pre-Socratics and ending with Cervantes and Shakespeare. A great emphasis will be placed on the historical development and uses of different genres, such as epic, drama, essay, and novel. Considerable attention will also be given to intellectual history or the history of ideas, as these develop and change from Antiquity (Greeks and Romans) through the Middle Ages and then to the Renaissance and Protestant Reformation.

Text: *Norton Anthology of World Literature*, 3rd ed. Package 1: Vols. A, B, C (ISBN 978-0-393-93365-9)

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

WORLD LITERARY MASTERPIECES II

ENG 202

Lara Cahill-Booth

Section R, MTWRF 11:40-1:05

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: Postcolonial 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: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SUMMER B (June 30th - August 8th)

**SPECIAL TOPICS
Multiethnic American Literature**

ENG 210

Lara Cahill-Booth

Section Q, MTWRF 10:05-11:30

This course will survey contemporary fiction, poetry, drama, and essays written by and about African Americans, Asian Americans, Native Americans, Chicano/as, and Latino/as. In our comparative readings of Multiethnic American Literature, we will examine migration and displacement, belonging and non-belonging in the U.S., language as a site of struggle, and of course, the complexities of race, class, gender, and sexuality. What does literature written from these diverse ethnic perspectives reveal about processes of identity formation? How does ethnicity shape the narration of personal and collective histories? Readings may include works by Gustavo Perez Firmat, Linda Hogan, Gloria Anzaldua, Audre Lorde, Tomas Rivera, John Okada, Jhumpa Lahiri, and Natasha Trethewey.

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

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. 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 U, MTWRF 4:25-5:50

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: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

SUMMER B (June 30th - August 8th)

**SPECIAL TOPICS:
THE CLASSICAL EPIC TRADITION**

John Paul Russo
ENG 315/CLA 315

Section P, MTWRF 8:30-9:55

**Satisfies the English literature major requirement for a course in literature before 1700.
Must be taken as ENG 315 to count toward a major or minor in English.**

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

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But two passages could light our way: the Renaissance political philosopher Machiavelli wrote from exile in 1513: "In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me." Machiavelli is reading for the "humanity" of books, that is, to enlarge one's mental and moral nature. The second passage is from *Modern Painters* I (1843) by the nineteenth-century art and social critic John Ruskin: "He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas." Our reading list contains a great many of the greatest ideas in Western civilization.

Evaluation. Students in the course will be evaluated 40% for two papers—one short paper (2-3 pp. on Homer) and a term paper (5-6 pp.) on a topic of their choice with the approval of the instructor; 50% for two examinations, an hour test and a final; and 10% for class participation.

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

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

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

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

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

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

Section N, TR 8:00-9:15
Section O, TR 9:30-10:45
Section Q, TR 12:30-1:45

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English Poetry, Shakespeare's *Titus Andronicus*, Milton's *Paradise Lost*, 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. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness.

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*, 3rd Edition
Shakespeare, *Titus Andronicus*

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

WORLD LITERARY MASTERPIECES I

ENG 201
Antonio Rionda

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

This course will survey some of the most important works of Western literature beginning with Homer and the pre-Socratics and ending with Cervantes and Shakespeare. A great emphasis will be placed on the historical development and uses of different genres, such as epic, drama, essay, and novel. Considerable attention will also be given to intellectual history or the history of ideas, as these develop and change from Antiquity (Greeks and Romans) through the Middle Ages and then to the Renaissance and Protestant Reformation.

Text: *Norton Anthology of World Literature*, 3rd ed. Package 1: Vols. A, B, C (ISBN 978-0-393-93365-9)

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

WORLD LITERATURE II

ENG 202

Lara Cahill-Booth

Section C, MWF 10:10-11:00

Section E, MWF 12:20-1:10

Section G, MWF 2:30-3:20

This is a survey course of world literature 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.

Texts: Voltaire, *Candide, or Optimism*; *The Interesting Narrative of the Life of Olaudah Equiano*; Franz Kafka, *The Metamorphosis... and Other Stories*; 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*; Haruki Murakami, *Blind Willow, Sleeping Woman* (selections); Marjane Satrapi, *The Complete Persepolis*; Assia Djebar, *A Sister to Scheherazade* (selections).

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

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

JEWISH LITERATURE

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

ENG 205

Ranen Omer-Sherman

Section C, MWF 10:10-11:00

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: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

CREATIVE WRITING

ENG 209

Peter Schmitt

Section B, MWF 9:05-9:55

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.

CREATIVE WRITING

ENG 209

Martha Otis

Section J, MW 5:00-6:15

This is an introductory course in writing poetry, fiction, and time permitting, drama. 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. In these workshop sessions, students will develop the arts of revision and constructive criticism; this means understanding key terms and concepts of the writing craft, as well as developing a working vocabulary that will help us discuss each other's work.

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

CREATIVE WRITING

ENG 209

Emily Minkin

Damian Caudill

Lisette Alonso

Section G, MWF 2:30-3:20

Section N, TR 8:00-9:15

Section T, TR 5:00-6:15

Analysis and writing of short stories and poems.

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

CREATIVE WRITING

ENG 209

D. Martin

Section R, TR 2:00-3:15

**“it ain’t whatcha write, it’s the way atcha write it.”
-Jack Kerouac**

This course will introduce creative writing in both poetry and fiction. Through reading, spontaneous and/or premeditated writing, and revision (recreation), the fleeting and obsessed parts of our minds can become solid things.

Requirements: Please have one notebook specifically for this class. Bring it to every class as we will do a considerable amount of in-class writing.

Texts: Natalie Goldberg, *Writing down the bones*; Charles Harper Webb, ed. *Stand up for Poetry*; Jerome Stern, *Micro Fiction*.

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

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.

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

ENG 210

Tassie Gwilliam

Section F, MWF 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 Sylvia Plath, John Keats, 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; and final essay exam.

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

**LITERARY THEMES AND TOPICS
Contemporary American Migrations**

ENG 210

Donette Francis

Section H, MW 3:35-4:50

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 late twentieth/ early 21st-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 cities such as Miami and New York have 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?

This semester we will use the city of Miami as our lab for tracking a dynamic American im/migrant city. Going beyond the ready characterization of Miami as a "Latin City," we will explore distinctions among the various "Latin" populations within the city as well as consider non-Latin and Caribbean im/migrants, and their respective immigrant enclaves. As a participant in a Civic Engagement course, you will assist an organization that services immigrant populations within the city. Other assignments include a sight/sound project: a walking visual and/or sound report of a Miami immigrant neighborhood.

Texts: Junot Diaz, *Drown*; Achy Obejas, *Memory Mambo*; Edwidge Danticat, *Breath, Eyes, Memory*; Cristina Garcia, *Dreaming in Cuban*; Ana Mendez, *In Cuba, I was a German Shepherd* (title story); Jennine Capó Crucet, *How to Leave Hiialeah* (title story); Najla Said, *Looking for Palestine: Growing Up Confused in an Arab-American Family*

Film Texts: David Riker, *La Ciudad*, and Aaron Matthews, *My American Girls*

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

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

ENG 210

Frank Stringfellow

Section J, MW 5:00-6:15

In this course we will study important literary works, from a number of different historical periods, that focus on law and legal systems as a major theme. We will look not only at the ways in which the workings of law are portrayed, but also at ideas about law and justice that authors deploy in their works and by which they judge fallible legal systems. We will consider other intersections between literature and law as well, such as legal efforts to censor literary works on political or moral grounds. A tentative list of the works to be studied includes: Aeschylus, *The Eumenides*, the ancient Greek tragedy about the legendary founding of the Athenian legal system; Sophocles, *Antigone*; Plato, *The Apology*; Shakespeare, *The Merchant of Venice*; Balzac, *Colonel Chabert*, a novella about the legal implications of coming back from the dead; Melville, *Billy Budd*; Kafka, *The Trial*, a novel in which the protagonist, for reasons unknown, is caught up in a shadowy and seemingly inescapable legal system; and the experimental film *Howl*, which deals with the obscenity trial that followed the publication of Allen Ginsburg's poem "Howl."

Requirements: Class attendance and participation; occasional short writing assignments, done either in class or at home; two essays of at least 1500 words; a required revision of the first essay; a final exam and possibly a midterm exam.

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

**LITERARY THEMES AND TOPICS
Monsters**

ENG 210

Renée Fox

Section 1K, Monday 6:25-8:55

At the beginning of the 1999 film *The Mummy*, an ancient Egyptian priest is condemned to "the worst of all ancient curses, one so horrible it had never before been bestowed": "he was to remain sealed inside his sarcophagus, the undead for all of eternity. The Magi would never allow him to be released, for he would arise a walking disease, a plague upon mankind, an unholy flesh eater with the strength of ages, power over the sands, and the glory of invincibility!" He would, in short, arise a monster—but where exactly in this descriptive list do we specifically locate his monstrosity? Is it in his unholiness? His flesh-eating? His beyond-human strength, power, and invincibility? Or maybe even in his displacement from his natural time and space? What, precisely, makes a monster frightening? This course will ask us to turn a critical eye toward some of the classic monsters that haunted our childhoods and begin to consider the always-changing cultural conditions that make us fearfully identify these monsters as "monstrous." The novels, films, and critical texts we read will provide us with a conceptual foundation for recognizing monstrosity as a fluid category that is always being defined and re-defined by the cultural norms and expectations of specific historical moments. Looking both at original stories and at adaptations of these stories, we will equip ourselves with comparative material that allows us to think about how specific language, imagery, and cultural reference contribute to our affective experience of these tales.

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

LITERARY THEMES AND TOPICS
Global Detective/Noir Fiction

ENG 210

Patricia Saunders

Section R, TR 2:00-3:15

This course will invite students to explore the "noir" tradition of writing. The term noir is used to describe works of fiction that focus on crime, are usually (but not always) set in urban areas, include elements of the "underworlds" of politics, back alleys, board rooms, and, sometimes, in the seemingly haunted homes of long-gone neighbors. We will examine the ways that contemporary writers are using this tradition of writing as a tool for social and political commentary, particularly in the Caribbean and Latin America.

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

LITERARY THEMES AND TOPICS
Science, Magic, and Medicine in Early Modern Literature

ENG 210

Elizabeth Oldman

Section S, TR 3:30-4:45

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 Copernicus's heliocentric system; the invention and first use of gunpowder and related technology; the management and treatment of bubonic plague, leprosy, syphilis, and melancholia; revenge and retaliation in the form of poisoning and torture; alchemical solutions and herbal healing, as well as various supernatural manifestations--pacts with demons, accusations and persecutions of witches, hauntings by ghosts and apparitions.

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

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section A, MWF 8:00-8:50

Section B, MWF 9:05-9:55

Section D, MWF 11:15-12:05

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 primary epic, medieval romance, Chaucerian tale, Shakespearean tragedy, Miltonic secondary epic, colonial travel narrative, and Swiftian satire. Although our primary emphasis will be on a close reading of the works, we will also carefully consider the cultural function these texts perform. In other words, we will examine how literature may produce, reproduce, and challenge social and ideological assumptions and tensions during particular historical periods in England and its territories. In attempting to address these concerns, we will study issues such as the emergence of nationhood and colonialism; the construction of gender, class, and race; and the development of antithetical political and religious philosophies.

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

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

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

ENGLISH LITERATURE I

ENG 211

Joseph Mendes

Section R, TR 2:00-3:15

After the so-called “light of Rome” was extinguished by the fall of the Western Roman Empire in the fifth century, the British Isles were plunged into the Dark Ages, a period where literature and learning were practically extinguished. It was not until the late tenth century that the flame of learning began to flicker again in the British Isles, but what was emerging was something unique, something intrinsically English that was born of the native population, not scholars in Rome. This course surveys the development of English literature from those early flickers of the medieval period through the seventeenth century, exploring how the development of the literary arts mirrored the rapidly advancing social, economic, and political fortunes of England, Scotland, Ireland, and Wales. Though our primary focus will be on canonical literature from England as found in the Norton anthology, we will also be exploring Irish and Welsh texts that will further enrich our understanding of English literature and give a more complete picture of all the ethnic groups that inhabited Britain. We will be reading complex, engaging texts from a variety of genres ranging from heroic sagas, legends of kings, medieval romances, liturgical dramas, Shakespearean tragedies, otherworld fantasies, poetry, and satire, keeping in mind how all of these disparate texts and genres contributed to the development of English literature as a whole.

Requirements: Regular attendance and classroom discussion is a major requirement for this course.

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

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 historical and generic contexts.

Requirements: include **mandatory attendance at all class meetings**, active participation in class discussion, two 5-7 page papers, a mid-term and a final. Feel free to email me with questions you may have about this course . (c.judd@miami.edu).

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

ENGLISH LITERATURE II

ENG 212

Eugene Clasby

Section P, TR 11:00-12:15

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

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

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

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

AMERICAN LITERATURE I

ENG 213

Tim Watson

Section B, MWF 9:05-9:55

A sampling of writing (written in English or translated into English) from the places and regions that became the United States. In the first weeks of the course, we will focus on the exchanges and conflicts among the indigenous peoples, the Spanish, the French, the English, and the enslaved Africans in what is now the northern Caribbean and southeastern United States, for which we will consult some rare, original books in the Special Collections division of Richter Library. In the remainder of the course we will read literary and non-literary texts from late colonial British America and the early United States, paying particular attention to the ways in which the multi-national, multi-lingual pre-history of the U.S. Republic is incorporated and transformed in the period leading up to the U.S. Civil War.

Texts may include:

- *Relation of Alvar Nuñez Cabeza de Vaca* (1542)
- *A relation of the invasion and conquest of Florida by the Spaniards, under the command of Fernando de Soto* (1686). In Special Collections in Richter Library.
- Garcilaso de la Vega, *The Florida of the Inca* (1605)
- William Roberts, *An Account of the First Discovery, and Natural History of Florida* (1763). In Special Collections in Richter Library.
- John Howison, "The Florida Pirate"
- *The Constitution of the Five Nations, or the Iroquois Book of the Great Law*; Iroquois Confederacy and John Nanfan, *Deed from the Five Nations to the King, of their Beaver Hunting Ground; The Declaration of Independence; The Constitution of the United States.*
- Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
- Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano*
- Thomas Jefferson, from *Notes on the State of Virginia*
- Phyllis Wheatley, "On Being Brought from Africa to America" and "To the University of Cambridge in New-England"
- J. Hector St. Jean de Crèvecoeur, from *Letters from an American Farmer*
- Susanna Rowson, *Charlotte Temple*
- Edgar Allen Poe, "The Fall of the House of Usher"
- Frederick Douglass, "What to the Slave is the 4th of July?"
- Nathaniel Hawthorne, "My Kinsman, Major Molineux" and "Young Goodman Brown"
- Herman Melville, *Benito Cereno*

Requirements: Participation in class discussion; regular in-class writing and quizzes; weekly blog posts; two 6-page formal papers; final exam.

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

AMERICAN LITERATURE I

ENG 213

Antonio Rionda

Section O, TR 9:30-10:45

Section Q, TR 12:30-1:45

English 213 is an introduction to the work of selected American writers from the nation's colonial beginnings until the Civil War period. We will begin our study with the Age of Discovery for which we will have informal group presentations on the letters written by the early explorers, such as Columbus, and quickly move on to the early Puritans, whose writings have been shown to be of greater influence for later writers than previously thought. The pre-civil war literature that we will be reading is mostly Romantic and Transcendentalist in nature, with the one exception of Harding Davis's realist novel "Life in the Iron Mills." We will examine major works from the most renowned writers of each period following the early colonial: short stories from Washington Irving, excerpts from Benjamin Franklin's autobiography, tales from Edgar Allen Poe, short stories from Nathaniel Hawthorne, selections from the Transcendentalists (Emerson, Thoreau, Fuller), novellas from Herman Melville, and selections from the popular fireside poets. We will also read excerpts from other sources that help clarify important ideas that come to dominate each period, such as the "Federalist Papers" and Douglas's "Slave Narratives," among others. We will conclude with the poetry of Emily Dickenson and Walt Whitman.

Text: *The Norton Anthology of American Literature*, 8th ed. Package 1: Vols. A & B (ISBN 978-0-393-91309-5)

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

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section C, MWF 10:10-11:00

Section E, MWF 12:20-1:10

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: ENG 106, or equivalent, must be taken prior to this course, or simultaneously with it.

AMERICAN LITERATURE II
American Literature 1865–Present

ENG 214 (Honors)
Joel Nickels

Section H, MW 3:35-4:50

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

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

AMERICAN LITERATURE II

ENG 214
Joseph Alkana

Section 4J, Wednesday 5:00-7:30

This course has the following goals: to increase your understanding of American literature since 1865 in relation to its cultural background; to improve your critical reading skills; and to help you develop your writing skills.

Although we will spend most of our time reading novels, we also will read shorter works of fiction as well as poetry. The writers we will read include the following: Mark Twain; Henry James; Willa Cather; Robert Frost; William Faulkner; Ken Kesey; Adrienne Rich; Allen Ginsberg; Philip Roth; Leslie Marmon Silko; Amy Hempel; Sherman Alexie; and James McBride.

We also will discuss concepts which arose in the literature that remain important, such as visions of a changing American culture. You will have the opportunity to develop your thoughts about the literature in two five-page essays as well as midterm and final essay exams.

Texts: Mark Twain, *Adventures of Huckleberry Finn*; Willa Cather, *O Pioneers!*; William Faulkner, *As I Lay Dying*; Ken Kesey, *One Flew Over the Cuckoo's Nest*; Philip Roth, *The Ghost Writer*; Leslie Marmon Silko, *Ceremony*; James McBride, *The Good Lord Bird*

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

AMERICAN LITERATURE II

ENG 214
Carolina Villalba

Section T, TR 5:00-6:15

Selected American authors from the Civil War to the present.

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

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215

Kathryn Freeman

Section P, TR 11:00-12:15

This course surveys women writers from the twelfth century to the present. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will examine the notion of a female literary legacy that variously contributes to and challenges established historical categories. A touchstone by which we will contextualize women writers will be the representation of identity vis-à-vis the changing expectations for women, including such influences as the developing relationship of women's writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

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

Texts: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd edition.
The Wide Sargasso Sea. Jean Rhys (Norton; "bundled" with the anthology). Supplementary materials (through Blackboard)

Prerequisite: ENG 106, or equivalent, must be taken prior to the course, or simultaneously with it.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Mia Leonin

Section Q, TR 12:30-1:45

Section T, TR 5:00-6:15

In this multi-genre creative writing workshop, students are encouraged to explore their personal memories and cultural landscapes through writing poetry, fiction, and playwriting. We will read a wide range of contemporary literature and students will create handmade books.

Prerequisite: ENG 106 or equivalent and ENG 209.

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

ENG 260

Anthony Barthelemy

Section D, MWF 11:15-12:05

We will explore all the major genres of literary output by African American authors. Our focus will be on the aesthetic ambitions of each work and how the authors accommodate important political questions within the confines and conventions of the artistic endeavor. We will read poetry by Langston Hughes, Gwendolyn Brooks and other poets; novels by James Baldwin, Ernest Gaines, and Toni Morrison; and plays by Lorraine Hansberry and August Wilson.

Texts: *Selected Poems of Langston Hughes*; *Selected Poems of Gwendolyn Brooks*; *The Black Poets*; *12 Million Black Voices* by Richard Wright; *The Bluest Eye* by Toni Morrison; *A Lesson Before Dying* by Ernest Gaines; *Go Tell It on the Mountain* by James Baldwin; *A Raisin in the Sun* by Lorraine Hansberry; *Fences* by August Wilson.

Requirements: Each student will write two 250 word papers, two 750 word papers, make an oral presentation, and take midterm and final examinations.

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

LITERATURE OF THE AMERICAS
American Tropics

ENG 261

Lara Cahill-Booth

Section F, MWF 1:25-2:15

While literary study is most often determined by national or linguistic tradition, this course will spatially reconceptualize the breadth of “American” literatures 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 or Mississippi, while other geographies are more abstract, such as the Sea of Islands or Zones of (Un)Natural Disaster. In creating a dialogue between novels, short fiction, poetry, new media, and films that have in common their attention to the same place, we will traverse different linguistic, literary, racial, ethnic, and cultural backgrounds. Among the questions we will consider: What are the thematic and formal continuities that are common across the Literatures of the Americas? 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?

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

INTRODUCTION TO FICTION WORKSHOP

ENG 290

R. Zamora Linmark

Section S, TR 3:30-4:45

In this introductory course to fiction writing – or what I call “Building a Story” – we will study the basic elements of fiction by reading the stories of contemporary writers such as Gabriel Garcia Marquez, Raymond Carver, Sandra Cisneros, and Etgar Keret. We will look at how these writers treat these elements (e.g. story, plot, character, setting, dialogue) in building their stories. Each student is required to write a page-long response paper on the individual stories assigned. There will also be a number of writing exercises, mostly a page or two, on the main character, setting, and dialogue of the student's planned story. The final project is to write a short story which we will workshop in class. The objectives of the workshop are for the students to familiarize themselves in such setting, sharpen their critiquing skills, and learn how to foster a nurturing space in preparation for the next levels of writing workshops.

Prerequisite: ENG 106 or equivalent. To enroll in this class, students must have declared English (Creative Writing track) as a major, or they must have permission from the instructor.

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 292/392

Jaswinder Bolina

Section Q, 12:30-1:45

In ENG 292/392, our aim is to help each of you develop your interests and abilities as poets. This means we'll be doing a lot of reading, writing, and revising during the semester. We'll spend much of our time in the detailed discussion of your original creative work. More importantly, we'll read the work of a diverse array of contemporary writers to gain an understanding of the characteristics that define contemporary American poetry. You will learn the state of the art, and you will contribute to its continuing evolution as an engaged and active artist.

Prerequisite (for enrolling in ENG 292): ENG 106 or equivalent. To enroll in this class, students must have declared English (Creative Writing track) as a major, or they must have permission from the instructor.

SHAKESPEARE

ENG 319

Robert Healy

Section E, MWF 12:20-1:10

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

MAJOR EUROPEAN NOVELISTS

ENG 325

Tassie Gwilliam

Section D, MWF 11:15-12:05

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

In this discussion-based course, beginning with a deeply cynical portrayal of aristocratic machinations just before the French Revolution and ending with Dostoevsky's great crime novel, we will look at novels (and some stories) from across Europe that respond to the social, economic, political, and moral upheavals of the era from 1782 to 1866. We will focus in particular on the representation of individual psychology in the context of historical change and we will highlight the various strategies and disparate forms of the works.

Requirements: Attendance and informed participation in discussion; two 5-7 page essays, with required revision; several short (paragraph-length) essays; occasional in-class writing assignments; and a final (cumulative) exam. We will read, on average, 150 pages per week; the course will require a commitment to keeping up with the reading.

Texts: Note that all these books, with the exception of *Emma*, will be read **in translation**; therefore I am asking that you buy only these editions* so we are all reading the same book. Warning: In many cases Kindle and other electronic editions will be from translations that are not satisfactory.

*Laclos, *Dangerous Liaisons* (Penguin 978-0140449570) (note: don't buy the Kindle ed. on Amazon; you'll get a bad translation)

*Kleist, *The Marquise of O* (Penguin 978-0140443592)

Austen, *Emma* (Oxford 978-0199535521 but any edition is ok)

Sand, *The Marquise* (posted on Blackboard)

*Balzac, *Old Goriot* (Penguin 978-0140440171);

*Dostoevsky, *Crime and Punishment* (Norton 978-0393956238)

Prerequisite: ENG 106 or equivalent.

MODERN BRITISH AND AMERICAN POETRY

ENG 341

Patrick A. McCarthy

Section P, TR 11:00-12:15

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

This course is an introduction to representative voices in twentieth-century poetry, ranging from major modernist poets (Yeats, Frost, Stevens, Pound, Eliot) to more recent figures. Class time will be devoted primarily to reading and analysis of the poems themselves; information on backgrounds and contexts for the poems will be introduced as needed.

Requirements: A journal of your responses to the assigned poems; two papers (roughly 5-7 pages apiece), each focusing on the analysis of a single poem or of two related poems; open-book midterm and final examinations.

Text: *The Norton Anthology of Modern and Contemporary Poetry*, ed. Jahan Ramazani et al., 3rd edition (2 volumes, shrinkwrapped; ISBN 0-393-97978-4)

Prerequisite: ENG 106 or equivalent.

CARIBBEAN LITERATURE

ENG 361

Patricia Saunders

Section T, TR 5:00-6:15

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

The Caribbean region encompasses an array of political, social, and historical foundations inspired by colonialism in the New World. This course will offer students the opportunity to explore the political and cultural landscapes represented in the works of writers in the Caribbean region. We will engage concerns that emerged in the West Indies during colonial occupation as well as Caribbean literature written during the post-independence periods. Through lectures, readings, films, discussions and assignments we will examine constructions of history, identity, gender and nationalism, and cultural hybridity in Caribbean literatures. Though the emphasis of the course will be Caribbean Literatures in English, we may also read texts translated from Spanish and French.

Prerequisite: ENG 106 or equivalent.

**REPRESENTATIONS OF ARABS AND JEWS
IN ISRAELI AND PALESTINIAN LITERATURE AND FILM**

ENG 368

Ranen Omer-Sherman

Section F, MWF 1:25-2:15

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

This class draws on literary narratives and film documentaries (as well as a few exemplars of fictional Israeli cinema) to discuss the relationship between the Jewish 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 important works written by Palestinians and Arab citizens of Israel that address both their own identity and that of the majority culture. The core questions we will address concerns the writer’s empathic response to the plight of Palestinians and the Arab minority within Israel itself as well as the Arab writer’s portrayal of the Jewish other’s own humanity and claim of belonging. This course focuses on the artist’s response to politics and culture and 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 dynamics to be examined will include: the influence of the literary imagination on Israeli and Palestinian society; the role of dissent and protest in 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. Our preeminent concern is with the role of empathy in the portrayal of the other’s history and contemporary plight. 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 shorter papers and occasional in-class writing based on your reading assignments throughout the semester. Passionate participation encouraged; we will often consider important developments in the Middle East in relation to our readings.

Prerequisite: ENG 106 or equivalent.

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

ENG 373

Pamela Hammons

Section H, MW 3:35-4:50

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

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

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

Requirements: include keeping up with a fairly heavy reading load; viewing two assigned films on your own (i.e., not during class meetings); participating actively in class and small group discussions; and completing brief in-class writing exercises, several short analytical writing assignments (with opportunities for voluntary revision), a collaborative oral presentation in our class mini-conference, and two essays.

Prerequisite: ENG 106 or equivalent.

KING ARTHUR: FACTS, FICTIONS, & FILMS

ENG 386

Thomas Goodmann

Section R, TR 2:00-3:15

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

“ . . . for queens I might have enough, but such a fellowship of good knights shall never be together in no company.”
--King Arthur in Thomas Malory, *Le Morte Darthur* (1485)

In this course we'll read widely in medieval sources for the Arthurian story cycle, one of the most productive themes in Western European culture that continues to be revisited and revised in U.S. film and literary culture. We'll review the scant documents and literary references suggesting an historical reality for Arthur in Latin and Welsh sources, and then explore some major medieval texts (mostly in translation) that represent the flowering of medieval Arthurian literature from about 1135 to 1485, including sources by Geoffrey of Monmouth, Chretien de Troyes, Marie de France, Thomas Malory, and the anonymous author of *Sir Gawain and the Green Knight*. We'll focus on the principal themes of the cycle—the rise and fall of the Round Table, the quest for the Holy Grail, and the romance of Lancelot and Guinevere—as we chart varying constructions of polity and gender across an array of literary forms and sources. We will give attention to some of the cultural circumstances shaping romance narratives variously across Europe from 1100 to 1500, including the legacies of Celtic story, Latin erotic poetry (chiefly by Ovid), and the poetry of the Occitan troubadours and trobairitz, and the trouvères of northern France.

We'll begin the course by reading from Malory's compilation of tales, the longest work among our readings and the most important for English language literature. Across the term we'll screen and discuss scenes from films either set in the Middle Ages (*Excalibur*; *Monty Python and the Holy Grail*, *First Knight*, *King Arthur*) or films that revisit Arthurian themes in post-medieval settings (*The Fisher King*; *The Natural*; *Indiana Jones & the Last Crusade*). Anyone interested to discuss the course and to offer suggestions may contact me: tgoodmann@miami.edu

Requirements: Passing credit for ENG 105/106/107. There will be a substantial amount of reading, including verse and prose translations and critical essays; we will read a great deal of Malory in Middle English (or a version thereof), although no previous experience of that language will be assumed or required. There will be three essays, including revision, totaling 21 pages of writing, and a final examination. Daily preparation for and active participation in class meetings are expected.

Texts: (required editions to be posted on Blackboard): Geoffrey of Monmouth, *History of the Kings of Britain* (Penguin); Chretien de Troyes, *Yvain* (Cline, trans.; University of Georgia); Malory, *Le Morte Darthur* (Norton Critical Edition); Anonymous, *Sir Gawain and the Green Knight* (Broadview Press)

Prerequisite: ENG 106 or equivalent.

THE SIXTIES

ENG 389 / HIS 372 / AMS 337
Joseph Alkana and Donald Spivey

Section 1U, Tuesday 6:25-9:05 p.m.

**Satisfies the English literature major requirement for a course in literature since 1900.
Must be taken as ENG 389 for credit toward the English Major.**

This course presents the culture and history of the 1960s in the United States through writings, film, music, and the experiences of faculty members who participated in important events during this era of major conflict and change. We are less concerned about the precise time frame than in evoking the atmosphere of a period associated with the Civil Rights Movement, the Vietnam War, the Antiwar Movement, widespread college campus activism, urban unrest, and the Women's Movement. This also was a decade when anxiety about nuclear war was prominent, the Space Race was in full swing, and concerns about ecology became widespread. Accordingly, we also will offer some discussion of international events during the period. In addition to examining primary documents, fiction, film, and the music of the 1960s, students will have the opportunity to hear the personal accounts of U.M. faculty and staff who witnessed dramatic episodes that occurred during this time of war, tumultuous political, gender, and racial upheaval, and momentous changes in the academy. We also will endeavor to make connections between the ideas and events of the 1960s and more recent developments both inside and outside the academy.

The course format will be a blend of lecture, discussion, film screenings, and panel presentations of first-hand accounts by eyewitnesses to events of the 1960s. There will be no effort to exclude anyone of any political persuasion either past or present. Indeed, opposing points of view are encouraged. We think that something as complex and multifaceted as the 1960s requires a range of personal perspectives and interpretations, for even today the era provokes passionate responses from those who were there as well as those who were not.

Texts (subject to change): Alexander Bloom and Wini Breines, editors, *"Taking it to the Streets": A Sixties Reader*; Patricia Stephens Due and Tananarive Due, *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*; Ken Kesey, *One Flew Over the Cuckoo's Nest*; Charles Neu, *America's Lost War: Vietnam, 1945-1975*

Requirements: Two 5-7-page papers* (each worth 25% of final grade); midterm examination (25%); final examination (25%).

*A service learning project, which would include volunteer work with the Miami Workers Center, Overtown Youth Center, Habitat for Humanity, or some other community service organization may be done in lieu of the two papers. More information on the service learning option will be provided in class.

Prerequisite (for enrollment as ENG 389): ENG 106 or equivalent.

INTERMEDIATE FICTION WORKSHOP

ENG 390
TBA

Section T, TR 5:00-6:15

Review of craft issues presented in ENG 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 MIXED-GENRE WORKSHOP

ENG 391

Judy Hood

Section E, MWF 12:20-1:10

This multi-genre workshop will focus on developing practical issues of craft and technique presented in ENG 219 with a particular emphasis on exploring point of view in fiction, poetry, and creative nonfiction. 12-30 pages of original creative work (such as a cycle of poems, a full-length short story, or a personal essay) will be submitted and revised in a workshop environment. In addition, the student will submit a final project in the form of a short essay (10-12 pages) on a topic relevant to his/her individual writing interests and challenges. Topics may include an element of craft (such as balancing story with flashback), a narrative strategy (such as the unreliable narrator), a particular poetic structure or style (such as the evolution of the sonnet in contemporary poetry) or an exploration of a particular writer, group of writers, or writing school. A bibliography is required. Essays will be written and revised in tandem with creative work. Both will be submitted at the end of the semester, along with a self-evaluation, in the form of a final portfolio.

Prerequisite: ENG 219

INTERMEDIATE MIXED-GENRE WORKSHOP

ENG 391

TBA

Section J, MW 5:00-6:15

This multi-genre workshop will focus on developing practical issues of craft and technique presented in ENG 219 with a particular emphasis on exploring point of view in fiction, poetry, and creative nonfiction. 12-30 pages of original creative work (such as a cycle of poems, a full length short story, or a personal essay) will be submitted and revised in a workshop environment. In addition, the student will submit a final project in the form of a short essay (10-12 pages) on a topic relevant to his/her individual writing interests and challenges. Topics may include an element of craft (such as balancing story with flashback), a narrative strategy (such as the unreliable narrator), a particular poetic structure or style (such as the evolution of the sonnet in contemporary poetry) or an exploration of a particular writer, group of writers, or writing school. A bibliography is required. Essays will be written and revised in tandem with creative work. Both will be submitted at the end of the semester, along with a self-evaluation, in the form of a final portfolio.

Prerequisite: ENG 219

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 392/292

Jaswinder Bolina

Section Q, TR 12:30-1:45

Please see ENG 292 for description of course.

Prerequisite (for enrolling in ENG 392): ENG 292 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

**CONJURERS, CONSPIRACIES, AND CURSES:
The Transatlantic Gothic and the Transformation of U.S. Culture**

ENG 395/AMS 322 H

Renée Fox and John Funchion

Section H, MW 3:35-4:50

**Satisfies the English literature major requirement for a course in literature between 1700 and 1900.
Must be taken as ENG 395 for credit toward the English Major.**

“The gothic” as a genre of fiction began in Britain in the mid-18th century, but for anyone who has ever read a ghost story or seen a horror movie, it’s a very familiar genre. It may be a few hundred years old, but we still know it when we see it: it’s full of ruined castles, imperiled heroines, and a ghost or two. The genre is also populated by mad scientists trying to bring corpses back to life, vampires and werewolves fighting for power, or axe murderers rampaging through summer camps. The “gothic” has come to mean a lot of different things over the last two and a half centuries, especially as it moved from Britain to America and from fiction to movies, television, and graphic novels. In this course, we will look at how the generic conventions, cultural contexts, political underpinnings, and critical understandings of the gothic have shifted as it has come to be one of the most popular forms of American literature and media. The gothic has come a long way since its mid-18th-century origins, but what paths it traveled to reach, for instance, *Buffy the Vampire Slayer* and the Harry Potter series? How did an emphatically British genre become an origin point for American fiction, a staple of Irish, Caribbean, and African American narrative form, and Hollywood’s bread and butter, and how have these appropriations and adaptations of gothic conventions in turn re-made the gothic into a fundamentally transatlantic and transnational genre? In this course we will read gothic fiction from its beginnings to its most recent incarnations, but many of our literary readings will also be paired with examples of the gothic in contemporary American pop culture—television, movies, graphic novels. These pairings will help us think critically about why and how the gothic’s obsessions with spectrality, history, communal boundaries, gender and racial uncertainty, political dominance, and literary authority continue to resurface in different media throughout the twentieth and twenty-first centuries.

Prerequisite: ENG 106 or equivalent.

CREATIVE WRITING (Prose Fiction)

ENG 404

TBA

Section 1E, Monday 12:20-2:50

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

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

ADVANCED SHORT STORY WORKSHOP

ENG 404

R. Zamora Linmark

Section T, TR 5:00-6:15

This is an advanced workshop in fiction writing. We will begin the course with writing exercises, then read and discuss the short stories of contemporary authors, like the early stories of Jorge Luis Borges and Gabriel Garcia Marquez. Each student will be assigned a story to lead the discussion, and will be required to write a page-long response paper on the stories. For the workshop portion of the class, each student is required to write 2 short stories (8-10 pages). The second story could be a revision of the first, but only if it uses a different point of view and/or narrative structure. Stories must be handed out a week before we workshop them; one copy of the story for me and the second to each member of the class. Also required is a page-long critique of his or her peer's story, which I will collect at the start of each workshop session. Student participation, especially during discussions of readings and in workshop sessions, is mandatory.

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

FALL 2014

CREATIVE WRITING: POETRY
Advanced Poetry Workshop

ENG 406
Mia Leonin

Section R, TR 2:00-3:15

This an advanced poetry writing workshop. We will explore contemporary poetic tendencies such as the bilingual poem and traditional forms like the sonnet and villanelle. Students will also become acquainted with the Richter Library's diverse collection of artists' books, and they will create their own handmade books.

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

OLD ENGLISH LANGUAGE & LITERATURE

ENG 410 P
Thomas Goodmann

Section P, TR 11:00-12:15

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

Wesad hāle! ("May y'all be well!") In *The Two Towers* volume of *The Lord of the Rings*, the language spoken by the Rohirrim is a dialect of Old English, a language that J. R. R. Tolkien knew very well. This is the language that developed in Britain among the Angles, Saxons, Jutes, Frisians and other Germanic peoples who migrated to and came to dominate the region, so that its name became "Angles' land," or England. This course will introduce you to the language and literature of the Anglo-Saxons through a study of grammar, morphology, and phonology, along with readings in prose and in poetry. Although reading the poetry can be challenging, you will be able to read Old English prose before the term is half over, and you will develop skill in reading the verse in the last six weeks of the course.

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

You are welcome to contact me with questions and suggestions: tgoodmann@miami.edu

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

Texts: McGillivray. *A Gentle Introduction to Old English*. Broadview Press, 2011.
McGillivray. *Old English Reader*. Broadview Press, 2011.

Prerequisites: Six credits in literature.

CHAUCER

ENG 420
Eugene Clasby

Section Q, TR 12:30-1:45

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

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

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

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

Prerequisite: Six credits in literature.

ENGLISH RENAISSANCE POETRY AND PROSE

ENG 432
Anthony Barthelemy

Section C, MWF 10:10-11:00

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

Our emphasis will be on lyrical and narrative poetry from about 1580 to 1650. We will give special attention to the development of the notion of the self through the use of the first person in lyrical poetry. We will continue this examination in some prose essays as well. Poets will include Marlowe, Shakespeare, Sidney, Spenser, Jonson, Donne and Herbert. Prose authors will include Sidney and Bacon.

Requirements: There will be a midterm and final examination, as well as unannounced quizzes. Students will submit one short analytical paper of 1250 words, and a longer research paper of 2000 words. They will also give a 5- 10 minute oral presentation in class.

Prerequisite: Six credits in literature.

POLITICAL PHILOSOPHY AND LITERATURE IN ENGLAND, 1790-1875

ENG 442

Frank Palmeri

Section Q, TR 12:30-1:45

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

This course will examine the relation between works of political philosophy and literature in England, focusing on the conflict between conservative and radical thought in the time of the French Revolution; on Malthus's theory of population and the development of political economy; and on thinkers who questioned the justice of the economic and political system of industrializing capitalist England. We will read political thinkers who are conservative, radical, communist, and liberal; among writers of literature, we will read mostly satiric works from a comparable range of political perspectives.

Requirements: Two papers of approximately 2500 words each; eight 1-page journal entries addressing questions raised by the readings.

Texts: Burke, *Reflections on the Revolution in France* (sels.); Paine, *The Rights of Man* (sels.); Blake, *The Marriage of Heaven and Hell*; Mary Robinson, *The Natural Daughter*; Malthus, *The Principle of Population* (sels.); Thomas Love Peacock, *Headlong Hall*; Dickens, *Oliver Twist*; Carlyle, *Past & Present* (sels.); Marx, *The German Ideology* and *Capital* (sels.); Mill, *On Liberty* and *The Subjection of Women* (sels.); and Samuel Butler, *Erewhon*.

Prerequisite: Six credits in literature

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section O, TR 9:30-10:45

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

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

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

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

Prerequisite: Six credits in literature.

NINETEENTH-CENTURY ENGLISH NOVEL

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 mid-term and a final.

Topics of Victorian Poverty 456 Fall 2014 may include:

Women and Poverty, The London Poor, The Irish Famine, Poverty and the Law, The Hungry Pastoral and Poverty and Empire.

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

- Impart to the students of 456 some sense of 1) nineteenth-century British history, 2) the nineteenth-century British novel, 3) the individual author, and 4) the text at hand
- Introduce the students to recent critical discussions of the nineteenth-century British novel in general and/or the individual novels that we will be reading
- Help students to improve or refine their ability to concentrate on lengthy texts through occasional discussions of reading techniques and through weekly writing assignments
- Help students to improve or refine their logical, analytical, and/or argumentative skills and their overall writing skills through discussion of and commentary on their longer papers

Prerequisite: Six credits in literature

JAMES JOYCE

ENG 466

Patrick A. McCarthy

Section R, TR 2:00-3:15

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

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

Texts: James Joyce, *Dubliners* (Norton Critical Edition, ed. Norris); *A Portrait of the Artist as a Young Man* (Norton Critical Edition, ed. Riquelme); *Ulysses* (Vintage, ed. Gabler); Morris Beja, *James Joyce: A Literary Life* (Ohio State UP); Don Gifford, "*Ulysses*" *Annotated* (U of California P)

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1865 – 1915

ENG 483

John Funchion

Section D, MWF 11:15-12:05

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 laborers widened. Race unrest also broke out in the southern states in response to Jim Crow laws and other forms of racial oppression. During this same period of time, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionary passions of the period. In this course, we will examine the various ways that late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and 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, Chesnutt, Crane, Dreiser, Gilman, Harper, Howells, James, London, or Wharton.

Prerequisite: Six credits in literature

POSTCOLONIAL LITERATURE AND THEORY

ENG 492/AMS 310

Tim Watson

Section F, MWF 1:25-2:15

**Satisfies the English Literature major requirement for a course in literature since 1900.
Must be taken as ENG 492 for credit toward the English Major.**

In its first forty years, from the mid-1950s onward, postcolonial literature in English dramatized, resisted, and wrestled with the history of the British Empire that had oppressed millions of people, often brutally, but had also helped to create a generation of writers who used the language of the colonizers to eloquently oppose the Empire and its legacy in the postcolonial period. In the last twenty years, however, “postcolonial” literature has increasingly turned its attention away from Britain and toward the United States, which is often now where these writers are located. In this class, we will read recent novels by writers whose roots lie in former British colonies in South Asia, Africa, and the Caribbean but for whom the United States is a significant focus in their writing, whether it is imagined as a new imperial power in the era of globalization, as a beacon for migrants seeking new opportunities, or often as both at the same time.

Requirements: Participation in class discussion; regular in-class writing and quizzes; weekly blog posts; two 6-8 page formal papers; final exam.

Texts may include:

Chris Abani, *GraceLand*

Chimamanda Ngozi Adichie, *Americanah*

Robert Antoni, *As Flies to Whatless Boys*

NoViolet Bulawayo, *We Need New Names*

Teju Cole, *Open City*

Kiran Desai, *The Inheritance of Loss*

Mohsin Hamid, *The Reluctant Fundamentalist*

Jhumpa Lahiri, *Interpreter of Maladies*

Kamila Shamsie, *Burnt Shadows*

Prerequisite: Six credits in literature.