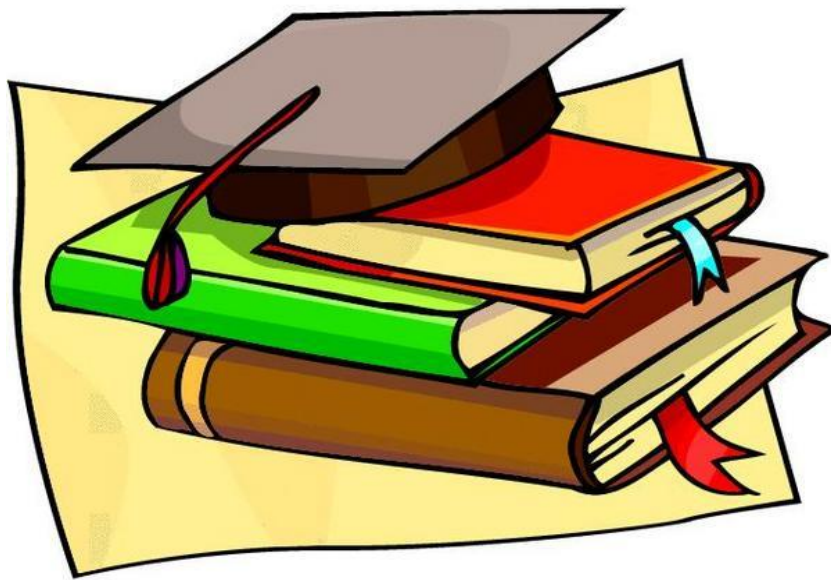


SUMMER and FALL 2016

*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 28TH**.

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 23RD**. 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 4TH

ALL ENGLISH DEPARTMENT COURSES AT THE 200-LEVEL AND ABOVE (EXCEPT ENG 208) ARE DESIGNATED AS “WRITING” (“W”) COURSES.

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

The following courses offered in **Fall 2016** satisfy the English literature major requirement for a course in literature before 1700: 319 R, 395 P, 420 Q, 430 C

The following courses offered in **Fall 2016** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 323 E, 450 O, 452 H, 483 R

The following courses offered in **Fall 2016** satisfy the English literature major requirement for a course in literature since 1900: 341 B, 361 P, 396 D, 465 H, 495 F

HONORS COURSE:
ENG 213 C2

ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER DEPARTMENT OR PROGRAM: *Students must enroll in the ENG section for the course to count toward the English major or minor.*

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 2014 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. Five *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be distributed as follows: two courses in literature before 1700; two courses in literature

between 1700 and 1900; and one course in literature since 1900.

15 credits

3. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, *excluding* ENG 208). **12 credits**

Total: 30 credits

ENGLISH LITERATURE MAJOR (for students who entered UM between Fall 2012 and Summer 2014)

English Literature majors who entered UM between Fall 2012 and Summer 2014 may follow the requirements listed here, or they may follow the major requirements given above (i.e., the requirements for students who entered UM in Fall 2014 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. These four courses must be 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 here, or they may follow either set of major requirements given above (i.e., the requirements for students who entered UM between Fall 2012 and Summer 2014, or the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. **TWO** of the following courses:
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.) **6 credits**
2. **FIVE** (5) *literature* courses numbered 300 or above, at least two (2) of which must be numbered 400 or above. These five courses must be distributed as follows: Two (2) courses in literature before 1700; two (2) courses in literature between 1700 and 1900; and one (1) course in literature since 1900. **15 credits**
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: 30 credits

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

Requirements for the Creative Writing Concentration are as follows:

1. **Students who declare a major in English with a Creative Writing Concentration 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. **Students who declare a major in English with a Creative Writing Concentration 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 <i>literature</i> courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level.	12 credits
Total: 30 credits		

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).

ENGLISH MINOR IN CREATIVE WRITING (*New requirements, for students who enter UM in Fall 2016 or later.* All other students may choose to follow these requirements for the Creative Writing minor, or they may follow the old requirements listed on the next page.)

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

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. Two additional creative writing courses, to be taken after ENG 209 and chosen from one of the following three tracks:
 - ENG 290, followed by ENG 390 (fiction track)
 - ENG 292, followed by ENG 392 (poetry track)
 - ENG 290 and ENG 292, taken in either order (mixed-genre track)
3. One *literature* course at the 200-level;
4. One *literature* course at the 300-level or above.

ENGLISH MINOR IN CREATIVE WRITING (*Old requirements, for students who entered UM before Fall 2016.* These students may also choose to follow the new requirements for the Creative Writing minor listed on the preceding page.)

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) that is combined with a course in Women's and Gender Studies (WGS).

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

Total: 30 credits

DEPARTMENTAL HONORS IN LITERATURE

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

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in 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

3. 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.
4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

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

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

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

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 16th-June 24th)

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 *Othello*, 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 essays; a midterm and final examination.

CREATIVE WRITING

ENG 209

Mia Leonin

Section F, MTWRF 4:25-5:50

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality." Cannot be taken for credit only.

LITERARY THEMES AND TOPICS:
Noir/Detective Fiction in the Tropics

ENG 210

Patricia Saunders

Section B, MTWRF 10:05-11:30

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, which began in film, as a tool for writing social and political commentaries, particularly in urban spaces in Haiti, Jamaica, Miami and Cuba.

SUMMER SESSION A (continued)
(May 16th-June 24th)

ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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

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

SPECIAL TOPICS:

Ghostbusting Literature: Transatlantic Gothic Fiction, 1800-1865

ENG 395/482 (combined course)

John Funchion

Section E, MTWRF 2:50-4:15

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

Understanding the elasticity and limitations of the gothic necessarily requires an understanding of its transatlantic and transnational genealogy. Given that the form first emerged in Britain and on the European continent, commentators have long maintained U.S. writers had to adapt the gothic to suit the tastes of their North American audiences. But what does "adapting" the gothic really mean? And just how exceptional was the American gothic? The first English gothic novel—Henry Walpole's campy 1764 *The Castle of Otranto*—emerged in response to an animated 18th-century British debate about whether fiction could be morally improving if it wasn't true to life. The gothic has come a long way since its mid-eighteenth-century origins, but what paths has 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 and African American narrative form, and Hollywood's bread and butter? In this course, we'll read gothic fiction from its beginnings to its most recent incarnations, but much of our literary reading will be paired with examples of the gothic in contemporary American pop culture--television and movies--in order to 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.

NOTE: This course may be taken as either ENG 395 or ENG 482. Students who sign up for ENG 482 will be expected to complete a longer research essay at the end of the term.

SUMMER SESSION A (continued)
(May 16th-June 24th)

AMERICAN LITERATURE: 1800-1865
Ghostbusting Literature: Transatlantic Gothic Fiction, 1800-1865

ENG 482/395 (Combined course)

John Funchion

Section E, MTWRF 2:50-4:15

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

For the course description, see under ENG 395.

NOTE: This course may be taken as either ENG 395 or ENG 482. Students who sign up for ENG 482 will be expected to complete a longer research essay at the end of the term.

SUMMER SESSION B
(June 27th –August 5th)

CREATIVE WRITING

ENG 209

Benjamin Kingsley

Section S, MTWRF 1:15-2:40

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.” Cannot be taken for credit only.

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section R, MTWRF 11:40-1:05

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.

Requirement: Three essays, equally weighted.

AMERICAN LITERATURE I

ENG 213

TBA

Section Q, MTWRF 10:05-11:30

This course is an introduction to American literature from the colonial era to 1865. In this course, we will consider the relationship of literary works to the social, political, and religious history of the period. Paying particular attention to the literary structure and significance of the captivity narrative, we will discuss how this literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. In addition to examining the cultural significance of this body of literature, this course will emphasize both the importance of close

SUMMER SESSION B (continued)
(June 27th –August 5th)

reading and an understanding of various literary terms and genres. Readings may include work by John Winthrop, Mary Rowlandson, Susanna Rowson, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Edgar Allen Poe, Emily Dickinson, and Walt Whitman. This course will help you develop your critical thinking and writing skills.

Requirements: Regular attendance and class participation; compose several informal response papers, write two formal papers, and sit for a midterm and final exam.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section T, MTWRF 2:50-4:15

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

Requirement: Three take-home essays, equally weighted.

SUMMER SESSION C
EXTENDED SUMMER SESSION
(May 16th-August 5th)

SHAKESPEARE

ENG 319

Robert Healy

Section G, MW 6:00-7:50

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

This course serves as an introduction to the most frequently cited and appropriated playwright in Western literature. The content of the course will represent an overview of Shakespeare’s literary career. We will read plays that cover the generally accepted notions of genre—comedy, history, tragedy, and romance—while simultaneously spanning the chronology of his two decades as a writer, actor, and theatrical investor in Elizabethan and Jacobean London. Although our primary focus will be a close reading of the plays, a nuanced understanding of 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: 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

NOTE: ENG 319 is not open to students who have already taken ENG 430 or ENG 431.

FALL 2016

FALL 2016

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, MWF 8:00-8:50

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

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

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

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

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

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

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

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

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

Section S, TR 3:30-4:45

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

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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 essays; a midterm and final examination.

WORLD LITERARY MASTERPIECES II

ENG 202

Frank Stringfellow

Section H, MW 3:35-4:50

A study of representative Western masterworks from the seventeenth through the twentieth centuries, ranging from La Rochefoucauld's cynical maxims about human behavior to Akhmatova's and Borowski's descriptions of the Soviet purges and the Nazi death camps. Other works to be studied include, tentatively, La Fayette, *The Princess of Clèves*; Voltaire, *Candide*; Tolstoy, *The Death of Ivan Ilyich*; Ibsen, *Hedda Gabler*; Kafka, *The Metamorphosis*; Borges, "The Garden of Forking Paths"; and lyrics by such poets as Wordsworth, Keats, Rilke, and Adrienne Rich. For comparison, we will read one non-Western work: the early twentieth-century Japanese novel *Kokoro* by Soseki. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works.

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

WORLD LITERARY MASTERPIECES II: Nation, Identity and Environmental Conflict

ENG 202

Alok Amatya

Section Q, TR 12:30-1:45

This course surveys world literature from the 1700s to the present while exploring the themes of nation, identity and environmental conflict. We will study a variety of genres including poetry, drama, short fiction and the novel. By reading from authors across Western Europe, the Americas, South and West Asia, West Africa and Australia, we will think through how the notions of national identity and civic rights intersect with questions about environmental safety and access to natural resources.

Texts: May include *Discourse on Inequality* by Jean-Jacques Rousseau, *Candide* by Voltaire, poetry by William Wordsworth and Charles Baudelaire, *An Enemy of the People* by Henrik Ibsen, essays by Fatma Aliye, *Nostramo* by Joseph Conrad, *Their Eyes Were Watching God* by Zora Neale Hurston, *Deep Rivers* by Jose Maria Arguedas, short stories by Ghassan Kanafani, Salman Rushdie and Mahashweta Devi, *Because a White Man'll Never Do It* by Kevin Gilbert, and *Oil on Water* by Helon Habila.

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JEWISH LITERATURE

ENG 205

Joseph Alkana

Section D, MWF 11:15 -12:05

American author Philip Roth called “the mining and refining of tons” of stories “the national industry of the Jewish homeland.” This course accordingly will present an introduction to Jewish literature by focusing on stories by American Jewish writers such as Roth, Saul Bellow, Cynthia Ozick, Grace Paley, Rivka Galchen, and others. These works will be supplemented at times with biblical and pre-modern writings as well as works originating from outside the United States. We will explore such things as representations of the Jewish family, immigrant lives, ideas about diaspora, gender, religious practice, and geographical differences, to name only a few aspects of experience. Although our primary focus will be works of various literary genres, we also will discuss some films, such as *A Serious Man* (dir. Joel and Ethan Coen). This course requires no prior knowledge of Jewish culture or literature. You will have the opportunity to present your thoughts about the literature in brief writing assignments, in-class discussions, an essay, and a final examination.

Texts: *Jewish American Literature: A Norton Anthology*; Michael Chabon, *The Yiddish Policemen’s Union*; additional short works to be posted on Blackboard.

CREATIVE WRITING

ENG 209

Peter Schmitt

Section C, MWF 10:10-11:00

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

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

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

CREATIVE WRITING

ENG 209

Chioma Urama

Section D, MWF 11:15-12:05

An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

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CREATIVE WRITING

ENG 209

M.A. Ariza

Section E, MWF 12:20 to 1:10

This workshop style course will serve as an introduction to writing short fiction and poetry. It's aim is to create a safe, yet intellectually rigorous space where students can begin to explore the challenge and joy of literary creation. Students will learn to read for structure, scene, scansion and setting in works spanning from Ben Johnson to Octavia Butler. They will learn how to build tiny working replicas of reality from Vladimir Nabokov, and how to challenge systems of oppression and violence from Claudia Rankine.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

CREATIVE WRITING

ENG 209

Dana De Greff

Section F, MWF 1:25-2:15

This is an introductory course in writing fiction and poetry. A basic premise of this course is that powerful stories and poems often emerge from attentive reading, fearless writing, and rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, class discussions and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality."

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

CREATIVE WRITING

ENG 209

Mia Leonin

Section O, TR 9:30-10:45

Section S, TR 3:30-4:45

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

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

CREATIVE WRITING

ENG 209

Maureen Seaton

Section Q, TR 12:30-1:45

In addition to being jump-started by a lively mix of contemporary poetry and short fiction, we'll work at building a community of writers and fostering personal growth. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, and discussion of student work, this course will encourage students to produce both fiction and poetry of increasing quality as it provides a solid foundation in the craft of creative writing.

Cannot be taken for credit only. May not be taken concurrently with another creative writing workshop.

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**LITERARY THEMES AND TOPICS:
Writing and the Visual Arts**

**ENG 210
Catherine Judd**

Section F, MWF 1:25-2:15

This course will explore the connections between artists and writers from the 19th to the early 20th century. We will be reading works by William Blake, Jane Austen, Charlotte Bronte, Emile Zola, James McNeill Whistler, Oscar Wilde, and the French Surrealists.

**LITERARY THEMES AND TOPICS:
Contemporary Disaster Fiction**

**ENG 210
Lindsay Thomas**

Section H, MW 3:35-4:50

It seems we are confronted almost daily with some new disaster. From natural disasters spurred on by climate change to global pandemics, from war and genocide to never-ending recessions, poverty, and racism – living in the twenty-first century means living with the effects of daily catastrophe. While the outlines of these disasters as they are reported in the media and represented by Hollywood are predictable, the explorations of disaster in literature are less familiar. This course will explore how contemporary literature imagines catastrophe, focusing on the social, political, and historical contexts of disaster fiction. How does contemporary literature question, rewrite, or challenge what a “disaster” means? How does it encourage us to think about disaster differently, and, most importantly, to change our responses to it?

Requirements: Regular class attendance and participation, weekly informal blogging, three take-home essay exams, one formal paper

Texts: (tentative) Margaret Atwood, *Oryx and Crake*; Paolo Bacigalupi, selected short stories from *Pump Six*; Ted Chiang, selected short stories from *Stories of Your Life and Others*; Junot Díaz, *The Brief Wondrous Life of Oscar Wao*; Matthea Harvey, selected poems from *Modern Life*; Cathy Park Hong, selected poems from *Engine Empire*; Joe Sacco, *Safe Area Goražde*; Wells Tower, selected short stories from *Everything Ravaged, Everything Burned*; Colson Whitehead, *Zone One*

**LITERARY THEMES AND TOPICS:
War and the Fashioning of Gender**

**ENG 210
Elizabeth Oldman**

Section P, TR 11:00-12:15

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.

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

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**LITERARY THEMES AND TOPICS:
Contemporary American Migrations**

ENG 210

Donette Francis

Section Q, TR 12:30-1:45

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? Centering on Miami and the state of Florida, we will read and watch narratives of American immigration, attending to how race, gender, class and sexuality as well as the changing character and policies of place 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. Assignments include conducting a sight and sound project of an immigrant neighborhood as well as writing an immigrant narrative of either yourself or a Miami-based immigrant.

Texts: Rosalie Turner, *Freedom Bound*; Iris Gomez, *Try to Remember*; Jennine Capo Crucet, *How to Leave Hialeah*; Ana Menendez, *In Cuba I was a German Shepherd*; Gustavo Perez Firmat, *Next Year in Cuba*; Edwidge Danticat, *Brother, I’m Dying*; Ruth Behar, *Traveling Heavy: A Memoir in Between Journeys*; Glenn Anderson, “Florida’s Bahamian Connection;” Elizabeth Aranda, Sallie Hughes, and Elena Sabogal, *Making a Life in Multi-Ethnic Miami: Immigration and the Rise of a Global City*.

**LITERARY THEMES AND TOPICS:
Noir/Detective Fiction in the Tropics**

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, which began in film, as a tool for writing social and political commentaries, particularly in urban spaces in Haiti, Jamaica, Miami and Cuba.

ENGLISH LITERATURE I

ENG 211

Robert Healy

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

Section C, MWF 10:10-11:00

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

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

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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)

AMERICAN LITERATURE I

ENG 213

Joseph Alkana

Section C1, MWF 10:10-11:00

Section C2 (Honors) MWF 10:10-11:00

The primary goal of this course is to help you develop an understanding of pre-Civil War literary history in the United States and its relationship to cultural, social, and intellectual developments. The material covered in the course should enhance your enjoyment and comprehension of literature by improving your critical reading skills. We will read short fiction, non-fiction, and poetry by such writers as Anne Bradstreet, Benjamin Franklin, Ralph Waldo Emerson, Edgar Allan Poe, Harriet Beecher Stowe, and Walt Whitman. In addition, we will read novels by two of the great novelists from that era, Nathaniel Hawthorne and Herman Melville, as well as Frederick Douglass's classic slave narrative. We will discuss concepts which arose in the literature that remain important, such as visions of the ideal American society. You will have the opportunity to develop your thoughts about the literature in several short writing assignments, a pair of essays, and a final examination.

Texts: Giles Gunn, ed., *Early American Writing*; Nathaniel Hawthorne, *The Blithedale Romance*; Herman Melville, *Redburn*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*

AMERICAN LITERATURE I

ENG 213

Barbara Hoffmann

Section J, MW 5:00-6:15

This course is an introduction to American literature from the colonial era to 1865. Through a study of the fiction, poetry, essays, and political documents written over this period, we will consider the formation of an American identity, and discuss broadly the interplay between writing and national identity. Over the course of the semester we will look at prose by writers such as William Bradford, Jonathan Edwards, Thomas Jefferson, Ralph Waldo Emerson, and Henry David Thoreau; poetry by such poets as Anne Bradstreet, Phillis Wheatley, Edgar Allen Poe, Walt Whitman, and Emily Dickinson; and fiction by Washington Irving, Nathaniel Hawthorne, Harriet Beecher Stowe, and Rebecca Harding Davis. In addition to presenting the literature and culture of the period, this course will encourage development of critical thinking and analytical writing skills.

Requirements: Two major papers; various smaller written assignments; class participation; a midterm and a final exam.

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AMERICAN LITERATURE II

ENG 214

Anthony Barthelemy

Section D, MWF 11:15-12:05

Much of our contemporary culture, even our pop culture, continually refers back to the most important works and authors who created American Modernism. This semester we will start with the great American poet Walt Whitman who responded to the horror and carnage of the Civil War with a new American poetry. We will also read some poems by Emily Dickenson, Langston Hughes and Robert Frost. We will explore some of the major American innovations of the drama by studying *A Street Car Named Desire*, *The Children's Hour*, *A Raisin in the Sun* and *Angels in America*. We will also read Mark Twain's great detective novella *Puddin' Head Wilson*, F. Scott Fitzgerald's "Great American Novel" of the Jazz Age *The Great Gatsby*, and Nella Larsen's interrogation of racial and sexual identity in *Passing*.

Requirements: Each student will write one short paper (750 words) and one larger research paper (1250 words). There will be a midterm and a final examination. Each student will also make a 10 minute oral presentation in class.

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

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

Requirement: Three take-home essays, equally weighted.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215

Tassie Gwilliam

Section E, MWF 12:20-1:10

This course will trace an alternative literary history—that of women writing in English—from the middle ages to the twenty-first century. Across this expanse of time, we will look at women's writing not simply to see reflections of women's lives in different eras, but to experience the work of a number of unique imaginations looking inwards and outwards. Beginning with *Bisclavret*, the medieval werewolf tale by Marie de France, and continuing with poets of the Renaissance, including Queen Elizabeth herself, we will consider women's contributions to major genres and debates in a period of literary experimentation. We will go on to read poems and a short novel by Aphra Behn, the first professional woman writer in English; feminist essays by Mary Astell and Mary Wollstonecraft (and, later, Virginia Woolf); novellas by Eliza Haywood and Jane Austen; Charlotte Bronte's *Jane Eyre*; poems by Emily Dickinson, Elizabeth Barrett Browning, and Christina Rossetti; Nella Larsen's Harlem Renaissance novel, *Quicksand*; and poetry and stories from the late twentieth and early twenty-first centuries.

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BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Section D, MWF 11:15-12:05
Section F, MWF 1:25-2:15
Section Q, TR 12:30-1:45

If you are enrolling in ENG 219 in order to fulfill a requirement for the Creative Writing minor, you should choose either ENG 219 D (Prof. Ansay) or ENG 219 F (Prof. Otis) if you prefer to concentrate on fiction. You should choose ENG 219 Q (Prof. Leonin) if you prefer to concentrate on poetry. When you go on to take ENG 391 in a later semester, you should enroll in the fiction section of ENG 391 if you take a fiction section of ENG 219; similarly, you should enroll in the poetry section of ENG 391 if you take a poetry section of ENG 219.

For a description of ENG 219 D, see ENG 290 D.

For a description of ENG 219 F, see ENG 290 F.

For a description of ENG 219 Q, see ENG 292 Q.

Prerequisite: ENG 209 or permission of the instructor. May not be taken concurrently with another creative writing workshop.

N.B. Students who enrolled in UM before Fall 2016 may follow either the new requirements or the old requirements for the Creative Writing minor. See pp. 5-6 of this booklet.

ART OF THE CON:

Con Artists, Tricksters, and Card Sharks in U.S. Literature and Culture

ENG 241

John Funchion

Section Q, TR 12:30-1:45

In an era rife with financial fraud, identity theft, and political graft, why do we celebrate the exploits of scam artists in recent films and TV series such *Blacklist*, *Catch Me if You Can*, *Focus*, *Oceans 11*, or *The Wolf of Wall Street*? Why are we so afraid of getting “fleeced” and yet so enchanted by those who do the fleecing? Why have con artists and tricksters always played such central roles in American literature and culture? Why does the word “confidence” seem to bear so many contradictory positive and negative meanings? What is the relationship between confidence and trust, confidence and faith, or confidence and success? To address these questions and others in this course, we will explore the concept of confidence in literary texts, works of literary and cultural theory and films that deal with economics, gender, ethnicity, aesthetics, and “Americanness” in American literature. As we consider some of these important questions, you will work at refining your reading practices, perfecting your prose, and crafting your critical responses to complicated cultural and literary problems. We will study depictions of con artists and tricksters in a variety of short stories, novels, films, and TV serials.

BEGINNING FICTION WORKSHOP

ENG 290/219 (Combined course)

A. Ansay

Section D, MWF 11:15-12:05

Write What You Don't Know About What You Know: A Hybrid Introduction to Writing Fiction

You've heard it before: Write what you know. But Eudora Welty urged aspiring writers to “write what you don't know about what you know,” and that's exactly the plunge we'll be taking in this intensive fiction-writing workshop, focusing on reimagining the familiar, renegotiating boundaries, thinking outside the box. How appropriate, then, that Fridays we'll be meeting entirely online, with Monday and Wednesday sessions in a traditional class format. Come prepared to explore paper pages and virtual spaces with an equally open mind, improving your writing and reading skills while becoming comfortable with current (read: marketable) mainstream

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technologies. We'll be Coggling, Mindmopping, Zooming and more as we generate round and engaging characters who, in turn, engage readers through original stories, told in original voices. Students must have access to a laptop (or similar device) with a camera and a headset. No textbook to carry—all materials are online.

Requirements: include creative exercises and prompts, draft stories, peer reviews, a video presentation, and a final portfolio consisting of one revised story (12-20 pages) plus a self-evaluation.

Prerequisite: This class is open to students who have taken ENG 209 **OR** who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another creative writing workshop.

BEGINNING FICTION WORKSHOP

ENG 290/219 (Combined course)
Martha Otis

Section F, MWF 1:25-2:15

Dreams, images, myths, stories, drama... Sometimes each of these seems a language unto itself. But the thread of a story might run through a dream, and dazzling poetic images overcome stories. I know a poem that wanted to sing, a memoir swollen with myth, a painting that would not shut up, and a fairytale that shaped an entire volume of short fiction. A body onstage is poetry and story, image and dream, all at once. In this intensive fiction-writing workshop, we will explore the rich interplay between some of these modes. We will take a close look at some hybrid forms contemporary fiction has taken, and the rich narrative and literary content in unexpected places, both on and off the page. Fiction is a lie that tells the truth, so we'll take our lies where we find them (truth too), and get inspired to think, imagine, feel, move, speak and write outside the box, jumping over boundaries until we find the hybrid spirit.

Requirements: Class work includes creative exercises and prompts, draft stories, peer reviews, a live reading and/or podcast, and a final portfolio consisting of one revised story (12-20 pages) plus a self-evaluation.

Prerequisite: This class is open to students who have taken ENG 209 **OR** who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another creative writing workshop.

BEGINNING POETRY WORKSHOP

ENG 292/219 (Combined course)
Mia Leonin

Section Q, TR 12:30-1:45

In ENG 219/292, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own.

Prerequisite: This class is open to students who have taken ENG 209 **OR** who have declared English (Creative Writing track) as a major. Any other student who wishes to enroll must get permission from the instructor. If you have difficulty enrolling in this class, please contact the Director of Undergraduate Studies in English. This course may not be taken concurrently with another creative writing workshop.

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SHAKESPEARE

ENG 319

Jessica Rosenberg

Section R, TR 2:00-3:15

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

This course introduces students to the drama and poetry of William Shakespeare through a broad survey of his works, including a close attention to the language in which he wrote and the historical context from which he emerged. In addition to selections from Shakespeare's Sonnets and narrative poems, we will read plays from the three major genres as described in the 1623 Folio of Shakespeare's works – comedy, history, and tragedy – as well as the so-called "late romances." Alongside close readings of the works themselves and their performances on stage and screen, we will learn in depth about the social and literary world in which Shakespeare wrote; our readings will be enriched by particular attention to his interest in language and linguistic diversity, globalization and empire, gender and sexuality, and nature and the natural world. We will consider throughout how Shakespeare's contemporaries might have encountered his work, whether on the stage or on the page: how, we will ask, was he understood as a playwright and poet in his own time and what were the unlikely circumstances that made him the great figure we take him to be today?

NOTE: ENG 319 is not open to students who have already taken ENG 430 or ENG 431, and it cannot be taken in the same semester with ENG 430 or ENG 431.

**MAJOR BRITISH NOVELISTS:
Life and Works of Charles Dickens**

ENG 323

Catherine 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 short stories, novels, and essays by the Victorian author Charles Dickens

Texts: *Sketches by Boz* (selections); *Oliver Twist*; *The Old Curiosity Shop*; *A Christmas Carol*; *David Copperfield*; *Great Expectations*

MODERN BRITISH AND AMERICAN POETRY

ENG 341

Robert Casillo

Section B, MWF 9:05-9:55

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

This course introduces the student to some major modern poets and traditions. Rather than being confined to the twentieth century, it will show the relation of modern poetry to a number of poetic themes, ideas, values, and tendencies already evident in the Romantic and Victorian periods in England as well as in America and on the Continent. These will include the cult of Nature and its gradual neutralization (Wordsworth, Hopkins, Hardy, Frost); the rejection of Nature for the primacy of the imagination (Yeats, Stevens); metrical and rhythmic innovation

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away from the iambic pentameter (Hopkins, Hardy, Pound); the search for a sophisticated, technical, and truly modern as opposed to "poetic" diction (Hopkins, Hardy, Eliot, Pound); the reliance on common speech to introduce texture, tonal complexity, and metrical tension into poetry (Frost, Pound); the turn towards mythologies personal or extrapersonal (Hardy, Yeats, Pound, Eliot); the centrality of the dramatic monologue and its formal permutations from Browning onward (Eliot, Pound); the increasing reliance, beginning with Tennyson, on external objects and landscape in order to objectify inward states (Hardy, Yeats, Eliot, and Pound); the overall drive toward a poetry of sensations and images rather than abstraction, of verbs rather than nouns.

Requirements: Midterm examination, final examination, and a ten-page term paper

Text: *The Norton Anthology of Modern Poetry.*

CARIBBEAN LITERATURE

ENG 361

Patricia Saunders

Section P, TR 11:00-12:15

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 in Caribbean literatures. Though the emphasis of the course will be Caribbean Literatures in English, we will also read texts in Spanish and English simultaneously as well as texts in English translated from Spanish and French. We will also view films based on some of the novels we will read in the course.

INTERMEDIATE FICTION WORKSHOP:

ENG 390/391 (Combined course)

M. Galang

Section T, TR 5:00-6:15

This workshop will look at the construction of effective contemporary stories. Its intention is to build a community of writers with a commitment to craft, to risk taking, and to building each other's own sense of story. Students are expected to generate 20-30 pages of new writing and to complete one revision of a full-length story. In addition, each student may be expected to discuss writing from a reflective and critical perspective in the form of an annotated bibliography, close reading, essay, presentation, response paper, review, or some other form determined by the instructor. Topics may include an element of craft (i.e. balancing story with flashback), a narrative strategy (such as the unreliable narrator) or an exploration of a particular writer, group of writers, or writing school. This course can be used towards the requirements of either the creative writing major or minor.

Prerequisite: ENG 290 **OR** ENG 219 **OR** permission of the instructor. May not be taken concurrently with another creative writing workshop.

FALL 2016

INTERMEDIATE CROSS-GENRE WORKSHOP

ENG 391

Section H, MW 3:35-4:50

Section T, TR 5:00-6:15

If you are enrolling in ENG 391 in order to fulfill a requirement for the Creative Writing minor, you should choose ENG 391 T (Prof. Galang) if you prefer to concentrate on fiction. You should choose ENG 391 H (Prof. Schmitt) if you prefer to concentrate on poetry.

For a description of ENG 391 H, see ENG 392 H.

For a description of ENG 391 T, see ENG 390 T.

Prerequisite: ENG 219 or permission of the instructor. May not be taken concurrently with another creative writing workshop.

N.B. Students who enrolled in UM before Fall 2016 may follow either the new requirements or the old requirements for the Creative Writing minor. See pp. 5-6 of this booklet.

INTERMEDIATE POETRY WORKSHOP

ENG 392/391 (Combined course)

Peter Schmitt

Section H, MW 3:35-4:50

An intermediate course in poetry writing. Considerable class time will be devoted to workshopping original student work. Students will be asked to demonstrate a basic competence in forms (e.g., syllabics, blank verse, sonnet, sestina, narrative); to lead in-class presentations on pre-20th C. and contemporary poets; and to review a recent collection of poems. We will pay close attention to revision, and to reading—selections old and new. The course aims to accommodate each student's particular goals as a writer of poetry.

Prerequisite: ENG 292 **OR** ENG 219 **OR** permission of the instructor. May not be taken concurrently with another creative writing workshop.

SPECIAL TOPICS:

Shapeshifters: Stories of Metamorphosis, Renaissance to Modern

ENG 395

Jessica Rosenberg

Section P, TR 11:00-12:15

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

Stories of transformation have been central to our literary traditions for thousands of years, but these tales of shape-shifting took on a special life in the English Renaissance, when Ovid's *Metamorphoses* surged in popularity. This course will explore the fundamental connection between literary creativity and unstable identities – whether these narratives of metamorphosis show humans turning to beasts, trees, or stones, men changing into women, or inanimate objects coming to life and taking human form. While looking closely at a range of literary examples, we'll ask ourselves what each of these categories means, and will draw on philosophy and science to help us think about what it means to be human, or, on the other hand, to be a plant. What was the appeal of these narratives in the Renaissance, and what is their appeal today? Why do we want to see our own identities undermined and transformed? Class readings draw on examples from Ovid, Shakespeare, and Kafka, as well as medieval werewolf narratives, the re-imagining of these tales in modern science fiction, and, finally, contemporary renderings of the theme on shows like *Extreme Makeover*, as we explore the enduring appeal of narratives of transformation.

FALL 2016

**SPECIAL TOPICS:
Modern African Literature and Film**

**ENG 396
Brenna Munro**

Section D, MWF 11:15-12:05

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

This class will give students an introduction to the amazing range of modern African literature and film, an archive that is both engaged and experimental, with an emphasis on the lively and varied nature of contemporary work. We will begin with some of the most important foundational figures, which may include Ousmane Sembene, Ngugi wa Thiong'o, Tsitsi Dangaremba, J.M. Coetzee, and Ben Okri. We will then examine texts from contemporary South Africa that deal with the problem of how to represent the AIDS crisis; writers and film-makers from Kenya, Nigeria and Somalia who are challenging the rise of political homophobia; Yvonne Owuor's epic novel *Dust* (2014) which places the authoritarianism of the current "war on terror" in Kenya in historical context, and Abderrahmane Sissako's beautiful film *Timbuktu* (2014), about ordinary people in Mali resisting the take-over of their city by fundamentalist extremists; and texts that insist on the right of the artist to invent and surprise, by Binyavanga Wainaina, I. Igoni Barrett, and Wangechi Mutu. We will of course also be building students' ability to talk and write in persuasive and coherent ways about written and cinematic works; the class will involve regular short writing assignments, several short papers, and a final paper with revision.

ADVANCED FICTION WRITING

**ENG 404
Chantel Acevedo**

Section R, TR 2:00-3:15

The authors we will be studying closely this semester employ settings that evoke a particularly rich atmosphere, and provoke their readers with realistic depictions of characters living in a particular moment. Characters that move through time and space in such a way that they develop at once with their settings are hallmarks of these authors. We will have many goals this semester, but this particular element of craft (how setting develops characters) will be a primary one for us. This is a course in advanced fiction writing, for which the Intermediate Fiction Writing class is a prerequisite. Together, we will focus on the work of becoming serious writers. Students will write more intensively and extensively, testing out new forms such as linked short stories and microfiction within a workshop setting. In an effort to encourage and enable you to think more deeply about your work we will broaden the contexts within which you might reflect on and understand your own preoccupations and practices as writers via writer's responses, author visits, and workshops.

Texts: *Music of the Swamp*, by Lewis Nordan, *Microfiction*, edited by Jerome Stern, a short story collection to be selected by the student.

Requirements: Two short stories of approximately 12-20 pages, and one small collection of microfiction (three pieces) are the required assignments in this class. Students will be expected to participate in workshop.

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

FALL 2016

ADVANCED POETRY WORKSHOP

ENG 406

Maureen Seaton

Section T, TR 5:00-6:15

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions while enjoying the work of Jason McCall, Valerie Martinez, Kimiko Hahn, and other poets. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop the critical skills necessary to advance in the craft. A final portfolio of creative and critical work is due at the semester's end.

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

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*.

SHAKESPEARE: THE EARLY PLAYS

ENG 430

Anthony Barthelemy

Section C, MWF 10:10-11:00

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

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

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

Plays: *The Taming of the Shrew*, *Titus Andronicus*, *Richard III*, *A Midsummer Night's Dream*, *Richard II*, *The Merchant of Venice*, *Romeo and Juliet*, and *Twelfth Night*.

Note: ENG 430 is open to all students, whether you have taken ENG 319 or not. However, you may not take ENG 319 and ENG 430 in the same semester.

FALL 2016

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* (Modern Library); Joanna Baillie, *Plays on the Passions* (Broadview); *Romantic Women Poets* (Blackboard); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, and Helen Maria Williams (Blackboard).

JANE AUSTEN AND LITERARY CRITICISM

ENG 452

Tassie Gwilliam

Section H, MW 3:35-4:50

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

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

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

Texts: *Sense and Sensibility* (Oxford); *Pride and Prejudice* (Oxford); *Mansfield Park* (Oxford); *Emma* (Oxford); *Persuasion* (Oxford); Critical articles will be available on Blackboard.

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

FALL 2016

**IRISH LITERATURE:
The Literary Renaissance and Beyond**

**ENG 465
Patrick A. McCarthy**

Section H, MW 3:35-4:50

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

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

Requirements: final exam, two documented critical papers (about 7-10 pages each).

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

**AMERICAN LITERATURE: 1865–1914
Narratives of Financial and Political Upheaval in US Literature**

**ENG 483
John Funchion**

Section R, TR 2:00-3:15

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

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

FALL 2016

**SPECIAL TOPICS:
Print Literature After Print**

**ENG 495
Lindsay Thomas**

Section F, MWF 1:25-2:15

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

What happens to print literature in a digital age? A common answer to this question is that the print novel is dying: today, the narrative goes, people are reading fewer books because they are spending more time engaging with digital technologies. This course responds to this line of thinking by showing how the contemporary print novel continues to revitalize itself in light of digital technologies. The course focuses on the intersections between print and digital, emphasizing works of literature that explicitly take on digital technologies and that ask us to refashion our understanding of their relationship to literature. In order to better understand how both print and digital textual technologies work, the course will also include some hands-on experimentation with these technologies. Students will complete semi-weekly labs in archival research, book hacking, text encoding, and data analysis. No prior technical experience or knowledge is presumed or needed.

Requirements: Regular class attendance and participation; semi-weekly blogging; two take-home essay exams; final research project

Texts: (tentative) Anne Carson, *Nox*; Mark Z. Danielewski, *Only Revolutions*; Steven Hall, *The Raw Shark Texts*; Gretchen Henderson, *Galerie de Différence*; Salvador Plascencia, *The People of Paper*; Shaun Tan, *The Arrival*; Charles Yu, *How to Live Safely in a Science Fictional Universe*

SENIOR THESIS I

ENG 497

This course is for students who are writing a senior thesis in either literature or creative writing under the direction of a faculty thesis advisor. Students who are writing a six-credit thesis in partial fulfillment of the requirements for Departmental Honors in English will normally register for ENG 497 in the first semester of their senior year, followed by ENG 498 in the second semester.

You may not register for this course unless a faculty thesis advisor has first agreed to supervise your thesis. Once you have a thesis advisor, you or your thesis advisor should ask the Director of Undergraduate Studies to open an appropriate section of ENG 497 for you to enroll in.

Prerequisite: Senior status and permission of the faculty thesis advisor.

SENIOR THESIS II

ENG 498

This course is the continuation of ENG 497 for students who are writing a six-credit senior thesis in literature or creative writing. You or your thesis advisor should ask the Director of Undergraduate Studies to open an appropriate section of ENG 498 for you to enroll in.

Prerequisite: ENG 497 and permission of the faculty thesis advisor.