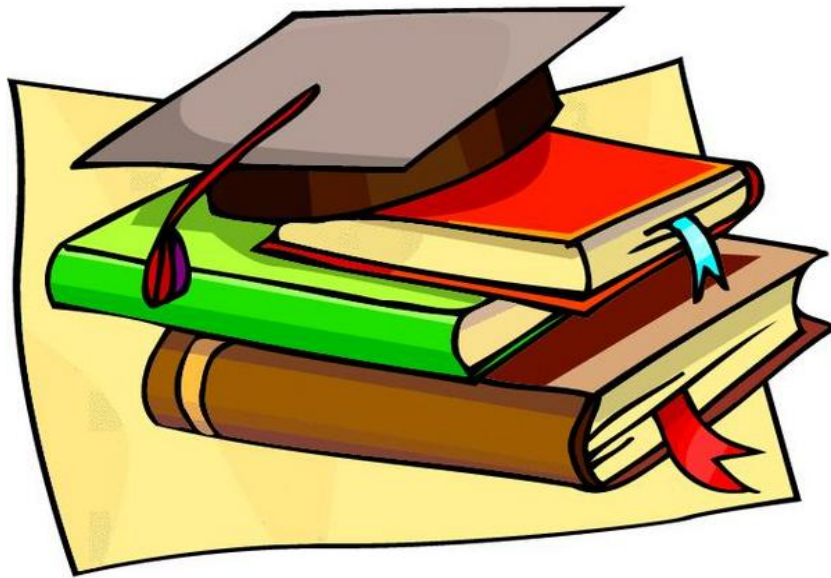


SUMMER and FALL 2017

*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 27TH.

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 website. This advising website is currently being set up and it will be available for you to use by **WEDNESDAY, MARCH 22nd**. 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 10TH

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 2017** satisfy the English literature major requirement for a course in literature before 1700: 312 C, 319 C, 386 E, 420 Q, 430 D

The following courses offered in **Fall 2017** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 373 H, 442 G, 345 O, 450 P, 483 D

The following courses offered in **Fall 2017** satisfy the English literature major requirement for a course in literature since 1900: 341 B, 375 E, 383 R, 388 F, 485 Q, 490 P

HONORS COURSE:

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.*

ENG 210 Q = (AMS 301Q, WGS 350 Q) ENG 213 E = (AMS 322 E), ENG 214 D = (AMS 322 D),
ENG 260 C = (AMS 322C, AAS 290 C), ENG 345 O = (AMS 322 O), ENG 388 F = (WGS 350 F),
ENG 483 D = (AMS 401 D), ENG 485 Q = (AMS 322 Q1), ENG 490 P = (AAS 490 P)

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 2017

SUMMER SESSION A
(May 22nd-June 30th)

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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 B, MTWRF 10:05-11:30

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.

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

LITERATURE AND POPULAR CULTURE

ENG 388

Catherine Judd

Section E, MTWRF 2:50-4:15

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

The Films of Alfred Hitchcock, Raoul Walsh, Luis Buñuel, & Tennessee Williams 1941-1977

In this course we will explore the films of three of the world's most important filmmakers—English director Alfred Hitchcock, U.S. director Raoul Walsh, and Spanish director Luis Buñuel—as well as several films by a variety of directors based upon the works of the Southern American writer Tennessee Williams. Films viewed include Hitchcock's *Foreign Correspondent* (1940); *Rear Window* 1954; *Vertigo* 1958; and *Marnie* 1964. Walsh's *High Sierra* (1941); *Objective Burma!* (1945); *Colorado Territory* (1949); and *The Revolt of Mamie Stover* (1956). Buñuel's *los Olvidados* (1950); *Él* (1952); *Viridiana* (1961); and *Tristana* (1970). Tennessee Williams' *The Rose Tattoo* (director Daniel Mann 1955); *Baby Doll* (director Elia Kazan 1956); *Period of Adjustment* (director George Roy Hill 1962); and *This Property is Condemned* (director Sydney Pollack 1966).

Requirements: Midterm, Final, Two 5-7 page papers.

SUMMER 2017

SUMMER SESSION B
(July 3rd-August 11th)

CREATIVE WRITING

ENG 209

Mario Ariza

Section R, MTWRF 11:40-1:05

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

Prerequisite: ENG 105 or equivalent.

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section Q, MTWRF 10:05-11:30

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 II

ENG 214

Davis Ikard

Section T, MTWRF 2:50-4:15

Selected American authors from the Civil War to the present.

SUMMER 2017

SUMMER SESSION B
(July 3rd-August 11th)
(Continued)

SPECIAL TOPICS:
THE CLASSICAL EPIC TRADITION

John Paul Russo
ENG 315/CLA 315

Section S, MTWRF 1:15-2:40

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

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

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.

Requirements: Students in the course will be evaluated 40% for two papers—one short paper (2-3pp. on Homer) and a term paper (5 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.

ENG 315 is combined with CLA 315. Must be taken as ENG 315 for credit in English.

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

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

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

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

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

SUMMER 2017

SUMMER SESSION C
EXTENDED SUMMER SESSION
(May 22nd-August 11th)

SHAKESPEARE

ENG 319

Robert Healy

Section G, MW 6:00-7:50

This course serves as an introduction to the most frequently cited and appropriated playwright in Western literature. The content of the course will represent an overview of Shakespeare's literary career. We will read plays that cover the generally accepted notions of genre—comedy, history, tragedy, and romance—while simultaneously spanning the chronology of his two decades as a writer, actor, and theatrical investor in Elizabethan and Jacobean London. Although our primary focus will be a close reading of the plays, a nuanced understanding of 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*, *1 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

FALL 2017

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 World Masterpieces*, Vol. I., 7th Edition

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section D, MWF 11:15-12:05

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 and final exam.

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

FALL 2017

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman

Section O, TR 9:30-10:45
Section R, TR 2:00-3:15

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.

WORLD LITERARY MASTERPIECES II

ENG 202
Patrick A. McCarthy

Section Q, TR 12:30-1:45

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

Text: *The Norton Anthology of Western Literature*, volume 2

CREATIVE WRITING

ENG 209
Matthew Nerger
Andrew Boryga
Dana De Greff

Section B, MWF 9:05-9:55
Section H, MW 3:35-4:50
Section S, TR 3:30-4:45

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

Prerequisite: ENG 105 or equivalent.

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

FALL 2017

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

Stephanie Sutton

Section D, MWF 11:15-12:05

Creative exercises will focus on using elements of craft in our writing, such as narrative and lyricism. We will study both traditional and experimental approaches to poetry, non-fiction, and flash fiction writing.

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 Q, TR 12:30-1:45

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 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.

FALL 2017

LITERARY THEMES AND TOPICS:

Curiosity

ENG 210

Jessica Rosenberg

Section E, MWF 12:20-1:10

This course looks at stories about the desire to know, tracing the transformation of curiosity from a dangerous vice into a quality that the modern world now takes to be a nearly universal good. Curiosity has a long and complex history, and we will consider it from a number of angles – including philosophy, theology, and psychology – but we will take a special interest in stories of men and women who know – or who want to know -- too much, including tales of mad scientists (from Doctor Faustus to Shelley’s *Frankenstein* and Stevenson’s *Jekyll* to contemporary geneticists), re-tellings of the story of the Fall, tales of sexuality and jealousy (including Shakespeare’s *Othello*), *Alice in Wonderland*, and narratives of espionage. As literary scholars and as readers, we will explore what it is about narrative form as such that might stoke our desire to know. Together, we will think carefully about what might have seemed dangerous about knowledge in the past, and what might remain dangerous about it (and our own pursuits in the classroom) today.

LITERARY THEMES AND TOPICS:

Science, Magic, and Medicine in Early Modern Literature

ENG 210

Elizabeth Oldman

Section P, 11:00-12:15

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

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

FALL 2017

**LITERARY THEMES AND TOPICS:
Caribbean-American Fiction**

ENG 210/AMS 301/WGS 350 (combined section)

Patricia Saunders

Section Q, TR 12:30-1:45

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 the Caribbean region, urban spaces in the United States, and parts of Latin America.

ENG 210 is combined with AMS 301 and WGS 350. Must be taken as ENG 210 for credit in English

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section B, MWF 9:05-9:55

Section F, MWF 1:25-2:15

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)

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.

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)

Texts: Readings will include works by such authors as Wordsworth, Keats, Shelley, Tennyson, Coleridge, Yeats, Woolf, Joyce, and Auden.

FALL 2017

AMERICAN LITERATURE I

ENG 213/AMS 322

Joseph Alkana

Section E, MWF 12:20-1:00

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, Herman Melville, Henry David Thoreau, Edgar Allan Poe, Harriet Beecher Stowe, and Walt Whitman. In addition, we will read one of the great novels of the period by Nathaniel Hawthorne 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 Scarlet Letter*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; additional works will be made available on Blackboard. *ENG 213 is combined with AMS 322. Must be taken as ENG 213 for English credit.*

AMERICAN LITERATURE I

ENG 213

Leslie Kamphaus

Section S, TR 3:30-4:45

This course is a survey of American literature from its beginnings to 1865. Beginning with narratives of contact and captivity in early colonial settlement, we will examine genres such as sermons, diaries, poetry, letters, biographies, and novels in order to develop an understanding of how the notion of American identity has evolved since its earliest articulations. Although American literary history is often understood to be a narrative of improvement and progress that eventually coheres into a fully formed idea of what "American" means, the texts we examine in this class complicate this progress narrative and instead reveal national identity to be in a state of constant flux and redefinition. With this in mind, we will examine the work of such authors as Mary Rowlandson, Anne Bradstreet, John Winthrop, Olaudah Equiano, Judith Sargent Murray, Frederick Douglass, and Walt Whitman (just to name a few), paying particular attention to how the intersections of gender, race, ethnicity, sexual identity, and class shape a continually evolving—and continually fracturing—understanding of what it means to be "American." Students are often surprised that the issues confronting early Americans resonate with those we face in the 21st-century U.S. Who are Americans, and what do (and should) they look like? What rights and responsibilities accompany American citizenship, and how do we define—and balance—individual rights and our interdependence as members of intersecting communities? What is or should be our relationship to the land, our work, and each other? What counts as "American" literature, history, and culture?

Early American literature burgeoned just as print culture was developing rapidly, and more people had access to books, newspapers, and literacy. One might compare the surge in print culture to the transformation we have experienced in access, understanding, and production of knowledge wrought by today's internet. Similarly, during the colonial and early national periods of the U.S., writers formulated concepts of America as a physical place, a nation, a people, and an idea. Early American writers were various: a soldier of fortune, indentured servant, New England minister, governor, African American slave, farmer, shopkeeper, schoolteacher, Native American schoolgirl, Puritan goodwife, suffragette, and criminal. These people recorded eyewitness accounts of the "New World" to kings, queens, lawyers, ministers, servants, and criminals. Their accounts constructed distinct ideas about American people and places and had a hand in shaping public policy of the future.

We will examine how this literature presents an animated conversation about American nation, history, landscape, politics, self, and literature. The course includes writers from various socioeconomic, ethnic, and cultural backgrounds; this diversity will convey a sense of just how contested definitions of America and Americans were (and, one could argue, still are).

Requirements: Assignments may include one or more short essays, a longer final research essay, a midterm and final exam, and weekly reflections on the reading.

FALL 2017

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section D, MWF 11:15-12:05

Section F, MWF1:25-2:15

Section H, MW 3:35-4:50

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, Chesnut, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O’Connor, and Wolff.

Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215

Kathryn Freeman

Section O, TR 9:30-10:45

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)

FALL 2017

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Section H, MW 3:35-4:50
Section Q, TR 12:30-1:45
Section R, TR 2:00-3:15

If you are enrolling in ENG 219 in order to fulfill a requirement for the Creative Writing minor, you should choose either ENG 219 H (Prof. Ansay) or ENG 219 Q (Prof. Otis) if you prefer to concentrate on fiction. You should choose ENG 219 R (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 R, see ENG 292 R.

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.

AFRICAN AMERICAN LITERATURE

ENG 260/AMS 322/AAS 290 (combined course)

Anthony Barthelemy

Section C, MWF 10:10-11:00

This semester we will look at some classics from the African American literary canon that are still provocative and relevant today. Issues to be discussed include artistic and political responses to racism and racial oppression, gender and sexual identity, family and family life, economics and racial uplift. Works will include Richard Wright's *12 Million Black Voices*, Frederick Douglass' *Narrative of the Life of an American Slave*, Nella Larson's *Passing*, Ernest Gaines' *A Lesson Before Dying*, Lorraine Hansberry's *A Raisin in the Sun*, August Wilson's *Fences*, and selected poems of Langston Hughes and Gwendolyn Brooks.

Requirements: Each student will write 2 short papers 500 words in length and one longer research paper 1250-1750 words. There will be a midterm and final examination.

ENG 260 is combined with AMS 322 and AAS 290. Must be taken as ENG 260 for credit in English.

FALL 2017

BEGINNING FICTION WORKSHOP
Write What You Know (About What You Don't)

ENG 290/219 (combined course)

Manette Ansay

Section H, MW 3:35-4:50

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. Come prepared to explore paper pages and virtual spaces with an equally open mind. No textbook to carry—all materials are online. Requirements include creative springboards, reading responses, occasional quizzes, one complete draft story for workshop, peer reviews of the workshop stories of others, and a final portfolio (12-20 pages) consisting of your revised workshop story, your best creative exercise, a sampling of peer reviews, plus a self-evaluation.

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

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined Course)

Martha Otis

Section Q, TR 12:30-1:45

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.

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

BEGINNING POETRY WORKSHOP

ENG 292/219 (combined course)

Mia Leonin

Section R, TR 2:00-3:15

In 292/219, 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: ENG 209 or permission of the instructor. May not be taken concurrently with another Creative Writing workshop.

FALL 2017

**SPECIAL TOPICS:
The European Middle Ages: Viking Myth & Saga**

ENG 312

Thomas Goodmann

Section C, MWF 10:10-11:00

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

Do you have a liking for Vikings? In this course we'll survey Old Icelandic/Old Norse mythology and sagas, comprising one of the largest surviving vernacular literatures of premodern Europe. We'll take up an overview of Scandinavian peoples and cultures from about 800 to 1500, including Viking exploration, predation, and settlement in Iceland, Ireland, Greenland, Labrador, Iberia, Rus, Constantinople, and Baghdad, among other places. Our focus will be the study in translation of mainly Icelandic sources, as Iceland was (and is) one of the most intensely literate cultures in history.

We'll study what is called the *Poetic Edda*, the body of mythological poems offering stories of Yggdrasil (the World-Tree), one-eyed Odin, Freyja, Thor and Mjöllnir (his hammer), the trouble-making Loki, the tragic figure of Baldur, and the other supernaturals of Norse/Icelandic mythos, including Valkyries, elves, dwarves, and the world-changing events of Ragnarök. Then we'll survey some of the shorter sagas, such as "Audun's Tale," and two of the longer ones, including *The Saga of the People of Laxardal* and *Njal's Saga*, written when saga writing reaches its fullest development in the 13th and 14th centuries. We'll study the style, structure, and thematic concerns of these understated masterpieces, noting the remarkable number that survive in a variety of thematic groups. Along the way, we'll include a very short introduction to the language of this rich literature, and discuss recent productions such as *Vikings* on the History Channel.

Besides regular preparation for and participation in class meetings, there will be two essays, one of which you will revise to engage scholarship, criticism, and cultural sources and a final examination or a summative project. Presentations are always part of my courses, too. Please contact me with any questions and expressions of interest, including suggestions for sources: tgoodmann@miami.edu.

Likely sources; prices are retail list; books can usually be found for less (but please check with me **before purchasing** any of these).

Texts: Julian D. Richards. *The Vikings: A Very Short Introduction* (Oxford, 2005) \$11.95

Carolyne Larrington, trans. *The Poetic Edda* (Oxford, 2009). \$14.95

Thorsson, ed. *The Sagas of the Icelanders: A Selection* (Viking, 2000) \$26.00

Note: This course follows a summer travel course, ENG 312, The European Middle Ages: Following the Vikings: Seafarers and Sagas, to be led by myself, Terri Hood (Ecosystem Science and Policy), and William Drennan (Marine Science). Depending on your major and school, you may take this course for credit in STEM, People & Society, or Arts & Humanities—and **separately** from this fall course.

FALL 2017

SHAKESPEARE

ENG 319

Jessica Rosenberg

Section C, MWF 10:10-11:00

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. We will begin with selections from Shakespeare's Sonnets, and then move into 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." Working together to analyze these complex works, the class will supplement our close readings of the texts themselves with images and videos of performances, exploring how actors and directors have approached the plays in their own provocative ways. While learning 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. Students will also gain a rich understanding of 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?

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 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*.

FALL 2017

EDGAR ALLAN POE AND THE U.S. GOTHIC

ENG 345/AMS 322
John Funchion

Section O, TR 9:30-10:45

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

Edgar Allan Poe has remained a fixture of popular American culture since the nineteenth century. The circulation of his stories coincided with the rise of a new form of mass media: the periodical. Fittingly, Poe continues to surface in the mass media of our own age, as evinced by *The Simpson's* popular rendition of "The Raven" and James McTeigue's movie *The Raven*. Yet Poe's place in American literary history is vexed. In the early twentieth century, a respected intellectual historian, V.L. Parrington, declared that "so much only need be said" about Poe because his work "lies outside the main current of American thought." Conversely, Toni Morrison noted that "no early American writer is more important to the concept of American Africanism than Poe" because his work controversially revolves around the terror of blackness. Across the Atlantic, on the other hand, French writers and intellectuals from Baudelaire to Derrida have long displayed an infatuation with in his work. This course will invite students to revisit these many readings of Poe and to explore their own interpretations. Readings will include Poe's prose and poetry, some popular adaptations of his work, and relevant writing by his contemporaries and later authors indebted to his work. This course will help students develop their critical thinking and writing skills by requiring active participation in class discussions, several informal writing responses, two short formal papers, one long formal paper, and a final exam. *This course is combined with AMS 322. Must be taken as ENG 345 for English credit.*

**LITERARY REPRESENTATIONS OF WOMEN:
Masquerade & Disguise in 18th c. Women's Writing**

ENG 373
Tassie Gwilliam

Section H, MW 3:35-4:50

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

Masquerade balls—that is, costume balls attended by masked and cloaked revelers—were widely popular in eighteenth-century Britain. But masquerades were not only fashionable entertainments for all classes of people; they were also featured often in literary works. For women writers in particular, the transformations of identity represented by such disguises offered a chance to investigate a wide range of ideas. In this course we will explore the historical phenomenon of masquerading and then we will read plays, novellas, and novels that employ masquerades to examine women's social roles, gender roles, sexuality, and identity. We will begin with Behn's play *The Rover*, which displays the roots of masquerade in Italian carnival celebrations, and end with *A Simple Story*, a novel in which a masquerade ball signals female sexual transgression and liberty.

Requirements: Attendance and informed participation in discussion; two 5-7 page essays, with required revision of the first essay; several short (paragraph-length) essays; in-class performance of plays; occasional in-class writing assignments and group work; and a final (cumulative) exam.

Texts (tentative): Aphra Behn, *The Rover* (1677), Eliza Haywood, *Fantomina* (1725)
Mary Davys, *The Accomplish'd Rake* (1727), Eliza Haywood, *Anti-Pamela* (1741)
Hannah Cowley, *The Belle's Stratagem* (1780), Elizabeth Inchbald, *A Simple Story* (1791)



FALL 2017

MODERN DRAMA

ENG 375

Frank Stringfellow

Section E, MWF 12:20-1:10

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

The modern theatre, dating from the 1870's to the 1940's, produced dramas of stunning originality and depth that continue to hold the stage—and readers' attention—up to the present day. English 375 will focus on major dramatists of this era, from Henrik Ibsen to Eugene O'Neill, and will also serve as an introduction to the drama, with the aim of improving your ability to read a play and to imagine it in performance. We will examine the ways in which Ibsen and his successors attempted to expand the scope and possibilities of the drama, both through a more courageous and unflinching realism, and later through various efforts to move beyond the limitations of realism. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social and ethical problems of middle-class life—problems such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov's *The Cherry Orchard*; *The Lower Depths*, Gorky's brilliant portrayal of the downtrodden of Russian society; Pirandello's *Six Characters in Search of an Author*; Shaw's *Pygmalion*, the source of the musical *My Fair Lady*; Brecht's *Mother Courage*, perhaps the greatest of all antiwar plays; and O'Neill's harrowing family drama, *Long Day's Journey into Night*.

Requirements: Class attendance and participation; occasional short writing assignments, including in-class writing; two essays, with a minimum range of 1300–1750 words each, and a required revision of the first essay; and a final exam.

**LITERATURE OF SCIENCE FICTION
In Other Worlds**

ENG 383

Lindsay Thomas

Section R, TR 2:00-2:15

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

Margaret Atwood identifies “one of the salient features of science fiction” as being “emphatically not of this here-and-now Earth.” This course will consider science and speculative fiction from this perspective, examining (mostly) contemporary novels, short stories, and films that are especially concerned with other places, times, and people. We will explore what it means for times, places, and people to be “other,” and what these “other” times, places, and people have to teach us about contemporary earthly concerns like imperialism and war, globalization, race and gender, and climate change. Our task will be to investigate how and why we continue to read tales of other worlds in an era when, as Kim Stanley Robinson has put it, “we are now living in a science fiction novel that we are all writing together.”

Requirements: Assignments will include a literature review of contemporary scholarship on science fiction; two papers (one shorter and one longer); and a final exam.

Texts: In addition to literary criticism about science fiction, course texts may include fiction by Margaret Atwood, Paolo Bacigalupi, Octavia Butler, Ted Chiang, Ursula K. Le Guin, Wanuri Kahiu, Kim Stanley Robinson, Colson Whitehead, and H. G. Wells.

FALL 2017

KING ARTHUR IN FACT, FICTION, & FILM

ENG 386

Thomas Goodmann

Section E, MWF 12:20-1:10

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)

King Arthur, the Round Table, Guinevere and Lancelot: were those royals ever real? 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 films and novels. We'll review the scant documents, literary references, and archaeology suggesting historical possibilities for someone like Arthur, and then explore some major medieval texts (mostly in translation) that represent the flowering of medieval Arthurian literature from about 1135 to 1485. These include works 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, classical Latin erotic poetry (chiefly by Ovid), and the love poetry of the Occitan troubadours and trobairitz, and the trouvères of northern France.

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*—a long of possibilities!) Anyone interested to discuss the course and to offer suggestions is welcome to 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 Malory's *Morte Darthur* in Middle English (or a version thereof), although no previous experience of that language will be assumed or required. There will be two essays, including a revision, and a final examination. Daily preparation for, and active participation in class meetings: it's all much more fun that way.

Texts: (required editions to be posted on Blackboard): Wilhelm, ed. *The Romance of Arthur* (Garland) Chretien de Troyes, *Yvain*, trans. Cline (University of Georgia) Vinaver, ed. *King Arthur and His Knights: Selected Tales by Sir Thomas Malory* (Oxford)

LITERATURE & POPULAR CULTURE

American Film Noir Femme Fatales of the 1940s and 1950s

ENG 388/WGS 350 (combined course)

Catherine Judd

Section F, MWF 1:25-2:15

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

In this course we will study films featuring “dangerous women” or “femme fatales” of Classic American Film Noir. Our viewing list may include Otto Preminger's *Laura* (1944); Fritz Lang's *Scarlet Street* (1945); Raoul Walsh's *High Sierra* (1944); John M. Stahl's *Leave Her to Heaven* (1945); Otto Preminger's *Fallen Angel* (1945); Jacques Tourneur's *Out of the Past* (1947); Joseph Lewis' *Gun Crazy* (1949); Rudolph Maté's *D.O.A.* (1950); Fritz Lang's *Rancho Notorious* (1953); Henry Hathaway's *Niagara* (1953); Sam Fuller's *Pickup on South Street* (1953); Fritz Lang's *The Big Heat* (1953); Joseph Lewis' *The Big Combo* (1955); Alfred Hitchcock's *Vertigo* (1958); Raoul Walsh's *The Revolt of Mamie Stover* (1956).

Requirements: completion of assignments, 2 5-7 p. papers, midterm and final

ENG 388 is combined with WGS 350. Must be taken as ENG 388 for credit in English

FALL 2017

THE SIXTIES

ENG 389 / HIS 372 / AMS 301(combined course)

Patrick A. McCarthy (English Dept.)

Donald Spivey (History Dept.)

Section UV, T 6:25-9:05

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

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 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 period 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 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. Additionally, as part of our effort to make connections between the ideas and events of the 1960s and contemporary life outside the academy, we will offer students the option to fulfill part of the course requirements through service-learning work in a variety of settings away from the U.M. campus. 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 Sixties" requires a range of personal perspectives and interpretations, for even today the era of "The Sixties" provokes passionate responses from those who were there as well as those who were not.

Requirements: Four book analyses of three (3) pages each (12.5% each; 50%); midterm examination (25%); final examination (25%).

*A service-learning project may be done in lieu of one (1) of the book analyses or for extra credit. This option does not excuse the student from doing all required readings, attending class, and taking good notes. More about the service-learning project in class.

Thursday Night Film Screenings: On most Thursdays, films from and about the 1960s will be shown in LC 130. The course schedule provides details. Attendance, while not mandatory, is encouraged, and extra credit will be given. Students who attend at least five films will receive a one-third of a grade increase on their lower examination grade (e.g., a B would become a B+). Students who in addition to attending five films submit a three-page response paper no later than the last class meeting will receive an increase of a full grade on their lower examination grade.

Texts: 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*; Robert A. Heinlein, *Stranger in a Strange Land*; Philip K. Dick, *The Man in the High Castle*;
Charles Neu, *America's Lost War: Vietnam, 1945-1975*
Additional short readings will be posted on the course Blackboard site.

ENG 389 is combined with HIS 372/AMS 301. Must be taken as ENG 389 for English Credit

FALL 2017

**INTERMEDIATE FICTION WORKSHOP
Landscape and Character**

**ENG 390/391 (combined course)
Manette Ansay**

Section K, MW 6:25-7:40

This is a course for advancing writers of literary fiction who are passionate about their craft. Our particular focus this semester will be on innovative and original uses of point of view. This will involve exploring traditionally structured page stories as well as flash, micro and linked fictions, Twitter stories, graphic novel, and more. All work submitted for this class must be *new and original* work. That means nothing written for another class, even if you have revised it! Over the course of the semester, each student will generate 30-35 pages of fiction, to be collected into a final portfolio, along with a self-evaluation. In addition, students will creatively present a full-length story collection or novel to the class and meet with the instructor twice for individual tutorial.

Prerequisite: ENG 290/219

INTERMEDIATE FICTION WORKSHOP

**ENG 390/391(combined course)
Chantel Acevedo**

Section R, TR 2:00-3:15

Beyond the Short Story: Using Point of View, Structure, and Collaborative Writing to Improve our Craft

In this course, students will be reading fiction with an eye towards developing the craft lessons learned at the 200-level, and focusing specifically on how point of view, perspective, and story structure affect our writing. To that end, we will be reading four novellas, *Chronicle of a Death Foretold*, *The Shawl*, *We the Animals*, and *We Have Always Lived in the Castle*. Students will be writing their own short novellas, dividing the work into two 20-25 page sections which will be workshopped in class. In addition, students will work collaboratively to write a class novella, which will be posted online.

Prerequisite: ENG 290/219

INTERMEDIATE POETRY WORKSHOP

**ENG 392/391
Jaswinder Bolina (combined course)**

Section H, MW 3:35-4:50

In ENG 392/391, our aim is to help each of you continue the development of your skills 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. We'll also read books of poetry by a diverse array of contemporary writers to gain a better understanding of the different kinds of poetry being published today. You will learn the state of the art and you will contribute to its continuing evolution as an engaged and active artist.

Prerequisite: ENG 106 or equivalent. To enroll in this class, students must have declared English Creative Writing as a major OR minor or must have permission from the instructor. May not be taken concurrently with another creative writing workshop.

FALL 2017

CREATIVE WRITING (PROSE FICTION)

ENG 404

Amina Gautier

Section 404 J, MW 5:00-6:15

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

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

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 studying the work of Phillip B. Williams, Kaveh Akbar, Claudia Rankine, Ocean Vuong, 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 skills necessary to advance in the craft. A final portfolio is due at semester's end.

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

CHAUCEUR

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*.

FALL 2017

SHAKESPEARE: THE EARLY PLAYS

ENG 430

Anthony Barthelemy

Section D, MWF 11:15-12:05

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

William Shakespeare is viewed by many as England's greatest poet and England's greatest playwright. This semester we will explore seven plays by Shakespeare discussing both his poetic mastery and his skill in stagecraft and characterization. How does the playwright's poetic skill convenience his audiences of the "reality" of his characters? But Shakespeare's impact on contemporary culture extends beyond his artistic achievements. We will discuss his exploration of gender and sexual identity, political ideology, patriarchy, racial formation and basic human and humane aspirations and development. To enliven our conversation, I will show in class scenes from film adaptations of several of the plays. We will read *Richard III*, *Titus Andronicus*, *Taming of the Shrew*, *Richard II*, *Romeo and Juliet*, *The Merchant of Venice*, *Twelfth Night*.

Requirements: Each student will write a critical analysis of 1750 words and a longer research paper of 2000 words. There will be a midterm and final examination.

"POLITICS AND LITERATURE"

Irish and British Representations of the Irish Famine 1840s 1900s

ENG 442

Catherine Judd

Section G, MWF 2:30-3:20

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

This course will explore concurrent and subsequent representations of Ireland's Great Famine through Victorian and Edwardian novels, poetry, cartoons, essays, sermons, travel narratives, and newspaper articles.

Requirements: Take-home midterm and final and two 7-10 page papers.

Texts: may include William Carleton's *The Black Prophet*; Anthony Trollope's *Castle Richmond*; poems and essays by James Clarence Mangan, Aubrey de Vere, Jane Wilde, and William Butler Yeats, Thomas Carlyle's essays on "The Condition of Ireland;" Sidney Godolphin Osborne's *Gleanings in the West of Ireland*; Charles Kingsley's *The Water-Babies*; Matthew Arnold's *On the Study of Celtic Literature*; and James Joyce's *Dubliners*. Among other topics, we will consider the historical context of the Great Famine, colonialism, cultural nationalism, plague theory, and the difficulties inherent in representations of trauma.

FALL 2017

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section P, TR 11-12:15

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).

AMERICAN LITERATURE: 1865-1914

ENG 483/AMS 401

Joseph Alkana

Section D, MWF 11:15-12:05

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

The years following the Civil War are associated with considerable social and cultural transformation. We will concentrate on the major literary development of the era: the rise of American Realism. A number of the novels we will read show how Realist writers portrayed experiences of younger people encountering the conventions of an adult world. Some of these stories allowed Realist writers to describe different social settings often overlooked by writers from earlier eras, such as those inhabited by the poor, ignored, or despised. Moreover, we will see how Realist writers balanced representations of individual consciousness against larger regional, national, and international perspectives.

Requirements: There will be several short writing assignments, one paper of 10-15 pages, and a final examination.

In addition to the works listed below, short stories and essays by writers such as Sarah Orne Jewett, Stephen Crane, and W. E. B. Du Bois will be made available on Blackboard.

Texts: Mark Twain, *Adventures of Huckleberry Finn*; Henry James, *Washington Square*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Willa Cather, *O Pioneers!* Edith Wharton, *The Age of Innocence*; Anzia Yezierska, *Bread Givers*; Robert Frost, *North of Boston*.

ENG 483 is combined with AMS 401. Must be taken as ENG 483 for English credit.

FALL 2017

**AMERICAN LITERATURE, 1945 TO THE PRESENT
The End of the “American Century”**

ENG 485/AMS 322 (combined course)

Lindsay Thomas

Section Q, TR 12:30-1:45

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

What does the end of empire look and feel like? And how does the end change our understanding of what that empire was? This course examines U.S. literature from WWII to the present, or from a period that has been termed the “American century” because of the dominant role the U.S. played in shaping global politics and culture during this time. However, as many recent events have demonstrated, this period of dominance may now be drawing to a close. While we will emphasize how the fiction and poetry we read address many different historical, political, and social issues important to this era, we will pay special attention to how these works negotiate and challenge the global power and dominance of the U.S. during this period. We will also consider what the so-called “American century” looks like from the other side, after the end of empire.

Requirements: Assignments will include two shorter papers and a final research project.

Texts: In addition to some scholarship about this period and its literature, course texts may include fiction and poetry by Elizabeth Bishop, Junot Díaz, Ralph Ellison, William Gibson, Toni Morrison, Thomas Pynchon, Leslie Marmon Silko, Adrienne Rich, David Foster Wallace, and Young-hae Chang Heavy Industries.

ENG 485 is combined with AMS 322. Must be taken as ENG 485 for English credit.

STUDIES IN WOMEN AND LITERATURE

ENG 490/AAS 490 (combined course)

Patricia Saunders

Section P, TR 11:00-12:15

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

This course will ask students to consider the myriad ways Haiti has been represented in the literary and cultural imaginations of writers, visual artists, politicians, doctors, tourists and visitors alike. Beginning with literary representations of the Haitian Revolution by Latin and African American writers, we will consider the extent to which this historical event transformed debates about democracy and freedom in the 19th and 20th centuries. We will also consider how political unrest in Haiti has been reproduced in popular American horror films and French films as well. Finally, we will also examine the works of contemporary Haitian writers who are constructing their versions/visions of Haiti from Miami, Montreal and other parts of the diaspora, particularly in the face of the devastating earthquake that struck Haiti in 2010.

ENG 490 is combined with AAS 490. Must be taken as ENG 490 for credit in English

FALL 2017

RUSSIAN AND SOVIET CLASSICS IN ENGLISH:
TOLSTOY AND DOSTOYEVSKY

ENG 491

Frank Stringfellow

Section F, MWF 1:25-2:15

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

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

We will spend the entire semester reading and studying these two novels, and using them to think comparatively about Tolstoy and Dostoyevsky as writers. In average editions, the novels each take up about 800 pages—that is part of the unforgettable experience of reading them. But you must be committed to keeping up, especially since the class will be conducted as a discussion.

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

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

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 may not register for this course unless a faculty thesis advisor has first agreed to supervise their thesis. With approval of the director of undergraduate studies, a section of ENG 497 will then be opened for the student. 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.

Prerequisite: Senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.

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.

Prerequisite: ENG 497; senior status; approval of the director of undergraduate studies; and permission of the faculty thesis director.