

**DISCOVER...**  
**IMAGINE...**  
**YOU...**

**SUMMER & FALL 2024**

# **ENGLISH & CREATIVE WRITING COURSES**

**your next great story starts here...**

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**read, share,  
repeat...**



**DIY  
ENG**

**NICE TO MEET YOU, WHERE YOU BEEN?  
I COULD SHOW YOU INCREDIBLE THINGS:  
MAGIC, MADNESS, HEAVEN, SIN.**

**– TAYLOR SWIFT**

# 200-LEVEL LITERATURE CLASSES

## FALL 2024

**ENG 201: World Literary  
Masterpieces I**  
Prof. Robert Casillo  
Section B, MWF 9:05-9:55

**ENG 202: World Literary  
Masterpieces II**  
Prof. Frank Stringfellow  
Section E, MWF 12:20-1:10

**ENG 214: American Literature II**  
Prof. Peter Schmitt  
Section D, MWF 11:15-12:05  
Section G, MWF 2:30-3:20

**ENG 215: English & American  
Literature by Women**  
Prof. Kathryn Freeman  
Section O, TR 9:30-10:45

**ENG 221: Introduction to Fiction**  
Prof. Joel Nickels  
Section C, MWF 10:10-11:00

**ENG 240: Literature and Medicine**  
Prof. Tassie Gwilliam  
Section HI, MW 3:35-4:50

**ENG 242: Literature and Law**  
Prof. Charlotte Rogers  
Section P, TR 11:00-12:15

**ENG 247: Afrofuturism**  
Prof. Eziaku Nwokocho  
Section GH, MW 2:30-3:45

**ENG 249: Literature and the  
Environment**  
Prof. Tim Watson  
Section GH, MW 2:30-3:45

# CREATIVE WRITING WORKSHOPS

## FALL 2024

### Beginning Workshops

**ENG 209: Creative Writing**  
7 sections enrolling for Fall

**ENG 290: Beginning Fiction  
Workshop**  
Prof. Amina Gautier  
Section GH, MW 2:30-3:45

**ENG 290: Beginning Fiction  
Workshop**  
Prof. Evelina Galang  
Section J, MW 5:05-6:20

**ENG 292: Beginning Poetry  
Workshop**  
Prof. Mia Leonin  
Section O, TR 9:30-10:45  
Section P, TR 11:00-12:15

### Intermediate & Advanced Workshops

**ENG 390: Intermediate Fiction  
Workshop**  
Prof. Evelina Galang  
Section GH, MW 2:30-3:45

**ENG 392: Intermediate Poetry Workshop**  
Prof. Mia Leonin  
Section QEQ, TR 12:30-1:45

**ENG 404: Creative Writing (Prose  
Fiction)**  
Prof. Patricia Engel  
Section R, TR 2:00-3:15

**ENG 406: Creative Writing (Poetry)**  
Prof. Kei Miller  
Section T, TR 5:05-6:20

**ENG 407: Creative Writing Special  
Topics:  
Writing the Middle Grade and Young  
Adult Novel**  
Prof. Chantel Acevedo  
Section CD, MW 10:10-11:25

# HISTORICAL DISTRIBUTION REQUIREMENTS

## FALL 2024

### Literature Before 1700

ENG 318: Science, Medicine, and  
Magic in Early Modern Literature

Prof. Elizabeth Oldman

Section O, TR 9:30-10:45

Section R, TR 2:00-3:15

ENG 420: Chaucer

Prof. Noa Nikolsky

Section T, TR 5:05-6:20

### Literature Between 1700 and 1900

ENG 450: The Early Romantic Period:  
British Literature and Global Revolution

Prof. Kathryn Freeman

Section P, TR 11:00-12:15

ENG 491: Russian and Soviet Classics  
in English:

Tolstoy and Dostoyevsky

Prof. Frank Stringfellow

Section F, MWF 1:25-2:15

### Literature Since 1900

ENG 341: Modern British and American  
Poetry

Prof. Robert Casillo

Section C, MWF 10:10-11:00

ENG 348: Modern African Literature and  
Film

Prof. Brenna Munro

Section R, TR 2:00-3:15

ENG 361: Caribbean Literature:  
Re-Imagining Haiti

Prof. Patricia Saunders

Section EF, MW 12:20-1:35

ENG 484: American Literature:  
1915-1945

Prof. Joel Nickels

Section E, MWF 12:20-1:10

ENG 489: Queer Sexualities: Literature  
and Theory

Prof. Brenna Munro

Section S, TR 3:30-4:45

# AREA REQUIREMENTS

## FALL 2024

### Diversity & Global Understanding

ENG 215: English and American Literature by Women

Prof. Kathryn Freeman

Section O, TR 9:30-10:45

ENG 247: Afrofuturism

Prof. Eziaku Nwokocha

Section GH, MW 2:30-3:45

ENG 348: Modern African Literature and Film

Prof. Brenna Munro

Section R, TR 2:00-3:15

ENG 361: Caribbean Literature

Prof. Patricia Saunders

Section EF, MW 12:20-1:35

ENG 395: Black Miami Studies

Prof. Donette Francis

Section CD, MW 10:10-11:25

ENG 489: Queer Sexualities: Literature and Theory

Prof. Brenna Munro

Section S, TR 3:30-4:45

### Forms, Methods, & Genres

ENG 221: Introduction to Fiction

Prof. Joel Nickels

Section C, MWF 10:10-11:00

ENG 491: Russian and Soviet Classics in English:

Tolstoy and Dostoyevsky

Prof. Frank Stringfellow

Section F, MWF 1:25-2:15

## **REGISTRATION FOR SUMMER AND FALL 2024 BEGINS:**

**Monday April 1, 2024**

All English department courses at the 200 level and above are designated as “writing” (“W”) courses and count toward the Advanced Writing and Communication Proficiency requirement of the College of Arts and Sciences.

Combined 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.

## **ADVISING IN ENGLISH**

See an advisor every semester to make sure you take all the courses you need to graduate. The professional advisor assigned to English majors in the College of Arts and Sciences advising office is **Gisett Taveras** ([gxt231@miami.edu](mailto:gxt231@miami.edu)).

We also strongly encourage our majors and minors to meet with a faculty advisor in English. To arrange that meeting, follow the instructions on the Department of English Advising page: <https://english.as.miami.edu/advising/index.html>

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

## THE ENGLISH MAJOR

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 concentrations listed below:

- English Major with a Literature Concentration:  
<https://english.as.miami.edu/undergraduate/english-literature-major/index.html>
- English Major with a Creative Writing Concentration:  
<https://english.as.miami.edu/undergraduate/majors/major-creative-writing/index.html>

Credits earned for courses in first-year writing (including ENG 106) may not be applied toward the total number of credits required for the major. Students enrolled in the English major must receive a grade of C- or better in each English course, with an overall GPA in the major of at least 2.0.

## THE ENGLISH MINOR

Students minoring in English must earn 15 credits in English courses and must meet the requirements for one of the concentrations listed below:

- English Minor with a Literature Concentration:  
<https://english.as.miami.edu/undergraduate/minors/minor-literature/index.html>
- English Minor with a Creative Writing Concentration:  
<https://english.as.miami.edu/undergraduate/minors/minor-creative-writing/index.html>

Credits earned for courses in first-year writing (including ENG 106) may not be applied toward the total number of credits required for the minor. Students enrolled in the English minor must receive a grade of C- or better in each English course, with an overall GPA in the minor of at least 2.0.

## DEPARTMENTAL HONORS

Students interested in seeking departmental honors in English Literature or Creative Writing, which requires a senior thesis or creative project, should contact the Director of Undergraduate Studies or the Director of Creative Writing no later than their junior year.

For more information on the expectations and requirements for departmental honors, go to:  
<https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

# SUMMER 2024

## SESSION A (May 13 – June 14)

### Writing About Literature and Culture: “Southern Exposures”: Modern and Contemporary Southern Writers

**ENG 106**  
**Peter Schmitt**

**Section A02, MTWRF 10:40am-12:35pm**  
**Section A04, MTWRF 3:00-4:55pm**

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. Throughout this semester, you will conduct in-depth research, evaluate a variety of primary and secondary sources, forge complex arguments, and become conversant in the different conventions used in academic writing. You will also continue to refine strategies for improving your writing based on detailed feedback. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your academic success at UM.

### Creative Writing: Writing the Speculative and the Weird

**ENG 209**  
**Swetha Siva**

**Section A03, MTWRF 12:50-2:45pm**

This is an introductory course in writing speculative fiction, auto-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. Speculative writing is any writing that builds storyworlds with rules that veer from the commonly understood rules of the “real” world. In ENG 209, as we read, write, and discuss craft elements, we will interrogate the boundaries between the “real” and the “speculative.” We will build our own worlds and realities through poetry, auto-fiction, and fiction, and interrogate the implications of our creations. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.”



## Literary Themes and Topics: Miami Writers

ENG 210  
Mia Leonin

Sections Y/Y1, asynchronous online

*This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen, [m.bunsen@miami.edu](mailto:m.bunsen@miami.edu)*

This is an online 200-level survey course on contemporary literature (fiction, poetry, and nonfiction) set in the Miami area by writers who call Miami home. Students will explore our unique and vibrant city through its diverse and talented writers.

## Special Topics: Films: A Variety of Genres

ENG 395  
Catherine Judd

Sections Y/Y1, asynchronous online

*This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen, [m.bunsen@miami.edu](mailto:m.bunsen@miami.edu)*

This class asks students to focus on film analysis as well as historical and cultural contexts. Students carry out in-depth research, weigh competing sources against one another, and forge complex arguments while they continue to refine their strategies for strengthening their college writing skills. Film genres studied may include: Documentaries; Sport Films; Coming-of-Age; War Films; Bio-Pics; and Political Films.

**Requirements** Film viewing (eight films in all) and assignment completion. Films may include: *Raging Bull*, *Nope*, *King Richard*, *The Prowler*, *Heaven and Earth*, among others.

## SESSION B (June 17 – July 19)

### Writing About Literature and Culture: Pre-Modern Racism: Figuring Race from the English Late Middle Ages to the Renaissance

ENG 106  
Vanessa Barcelos

Section B03, MTWRF 12:50-2:45pm

This course aims to provide an overview of the approaches to race in English literary texts from the 14th to the 17th centuries. Therefore, it will help students understand the ways in which race was a societal mark even before the rise of the Atlantic slave trade by analyzing how features other than skin color created a sense of racial difference. In addition to contributing to the demystification of the traditional view of the medieval period as a time for knights, kings, and feudal lords, it will help students improve their critical thinking through in-class critical reading and writing while we explore the complexities of racial difference. That will include, for example, analyzing how *Sir Gawain and the Green Knight* portrays diaspora, class, and social difference; how Chaucer's *The Prioress Tale* exposes antisemitism and racism; how Renaissance poets described fairness and exoticism (including John Donne, Hester Pulter, and Edmund Spenser), how Shakespeare and Ben Jonson related evil-doing, magic, and servitude with non-British origins in *The Comedy of Errors* and *Othello*. Students will engage in class and group discussions, while exploring their reading and writing skills in assignments using digital products such as spreadsheets and collaborative writing in addition to presentations and close reading written assignments.

### Creative Writing

ENG 209  
Aidan Tojino

Section B02, MTWRF 10:40am-12:35pm

In this introduction to creative writing course, we will read and analyze a variety of canonical and contemporary works of short fiction, poetry, and creative non-fiction, but unlike a traditional literature course, we will keenly focus on the elements of craft. The central question is not, "What does this mean?" Instead, we will ask, "Why does the author do this?" and "What does it accomplish?" and "How can I incorporate this in my own writing?" You will be expected to craft your own writing projects and weekly writing exercises based on craft lessons for the week and submit them for peer review.

## Literary Themes and Topics: Miami Writers

**ENG 210**  
**Mia Leonin**

**Sections Y/Y1, asynchronous online**

*This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen, [m.bunsen@miami.edu](mailto:m.bunsen@miami.edu)*

This is an online 200-level survey course on contemporary literature (fiction, poetry, and nonfiction) set in the Miami area by writers who call Miami home. Students will explore our unique and vibrant city through its diverse and talented writers.

**FALL 2024**

**Writing About Literature and Culture:  
Pre-Modern Racism: Figuring Race from the English Late Middle Ages to the  
Renaissance**

**ENG 106**  
**Vanessa Barcelos**

**Section AB, MW 8:00-9:15am**

This course aims to provide an overview of the approaches to race in English literary texts from the 14th to the 17th centuries. Therefore, it will help students understand the ways in which race was a societal mark even before the rise of the Atlantic slave trade by analyzing how features other than skin color created a sense of racial difference. In addition to contributing to the demystification of the traditional view of the medieval period as a time for knights, kings and feudal lords, it will help students improve their critical thinking through in-class critical reading and writing while we explore the complexities of racial difference. That will include, for example, analyzing how Sir Gawain and the Green Knight portrays diaspora, class, and social difference; how Chaucer's *The Prioress Tale* exposes antisemitism and racism; how Renaissance poets described fairness and exoticism (including John Donne, Hester Pulter, and Edmund Spenser), how Shakespeare and Ben Jonson related evil-doing, magic, and servitude with non-British origins in *The Comedy of Errors* and *Othello*. Students will engage in class and group discussions, while exploring their reading and writing skills in assignments using digital products such as spreadsheets and collaborative writing in addition to presentations and close reading written assignments.

**Writing About Literature and Culture:  
"Southern Exposures": Modern and Contemporary Southern Writers**

**ENG 106**  
**Peter Schmitt**

**Section C, MWF 10:10-11:00am**  
**Section F, MWF 1:25-2:15pm**

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. Throughout this semester, you will conduct in-depth research, evaluate a variety of primary and secondary sources, forge complex arguments, and become conversant in the different conventions used in academic writing. You will also continue to refine strategies for improving your writing based on detailed feedback. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your academic success at UM.

## Writing About Literature and Culture: Disability in Literature and Media

ENG 106  
Micaela Donabella

Section GH, MW 2:30-3:45pm

This class will explore representations of disability in contemporary media and literature. Using critical insights from the field of disability studies, we will compare how disability appears in different media and why those manifestations might look similar or different across forms. We will ask questions such as: What assumptions do friends and family make after the onset of disability or illness? How are we conditioned to think about disability and illness in contemporary society? How does literature produce harmful stereotypes about illness and impairment? Differently, how do disabled writers engage in representations of the body? This class will have four sections: *disability in poetry*, *disability in fiction*, *disability in film*, and *personal narratives of disability*. Over the semester, through traditional papers and multimedia projects, students will develop an academic vocabulary to critically discuss disability as it appears in literature and culture.

## Writing About Literature and Culture: Love in the Middle Ages

ENG 106  
Kathryn Sanford

Section HI, MW 3:35-4:50pm

Many a Valentine's Day card has been adorned with depictions of a cherubic Cupid nocking back an arrow that will deliver feelings of love unto its target. Knowing as much, we might consider the following passage from Marie de France's *Equitan*: "Love [. . .] let fly in his direction an arrow which left a very deep wound in him. It was launched at his heart and there it became firmly fixed." The depiction of love as an arrow wound to the heart aligns perfectly, and what this microcosm of comparison demonstrates is that, when it comes to love—how we conceptualize it, how we portray it, and how we imbue it with meaning—those of us in our modern moment might discover that our understanding of love contains within it the echoes of romances written in centuries long past. In this course, students will hone their skills as writers by reading and writing about love as it appears in medieval literature, through which they will cultivate crucial skills in academic research, textual analysis, and the construction of rhetorically effective arguments. By evaluating both primary texts and secondary criticism, students will become quite familiar with the discourses surrounding medieval portrayals of love and be prompted to articulate their own findings and commentary in the form of essay assignments and multimodal projects. Love in the Middle Ages takes on many forms, from a pain that cuts through all others to salvation itself, and by plunging ourselves into the past, we might see how love has followed us into the present.

## Writing About Literature and Culture: Universal Issues in Our World Today

**ENG 106**  
**Charlotte Rogers**

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

Universal issues—reading, thinking critically, researching, analysis, and writing at a university level—these form our ultimate objectives. To achieve these, we focus on violence, ways of seeing, identity, alternatives, and comparisons with reality in our space and time. Writers from Asia, Europe, Latin America, the Middle East, and North America create our chosen literature. These writers include Tadeusz Borowski, Gabriel Garcia Marquez, Ernest Hemingway, Langston Hughes, Gao Xingjian, Derek Walcott, Svetlana Alexievich, and others.

What does critical analysis reveal about their ideas? How do these ideas fit in our changing world? How do we communicate our discoveries with clarity, vigor, depth, evidence, varied lenses, and persuasion in our individual writing voices?

## Writing About Literature and Culture: Taking Flight: The Aerodynamic Imagination

**ENG 106**  
**Elizabeth Oldman**

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

Humans have long wished to fly. The beauty and freedom of gliding birds have consistently inspired our admiration and envy. In this academic writing class, we examine our attempts to defy gravity. Exploring novels, short stories, travel memoirs, and epic poems, as well as documentaries, photographs, paintings, architectural and aeronautical models, we research and write about our desire to exceed our earthbound status—our insatiable quest for knowledge and ever-upward paths of improvement. We analyze the history of aviation from Leonardo da Vinci's fantastical flying machines to the airplane's ability to revolutionize travel, commerce, and warfare, and consider a range of architectural forms, from the soaring verticality of Gothic cathedrals to the race to build the tallest skyscraper. We study accounts of history's most dramatically unfortunate airplane crashes, groundbreaking mountain-climbing expeditions, audacious attempts to put air on halfpipe skateboards, and investigate how the legend of flying Africans functions as resistance to slavery and Black mobility toward liberation in literature of the diaspora, from coastal areas of the southern United States to the Caribbean and parts of Latin America.

## World Literary Masterpieces I

ENG 201  
Robert Casillo

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

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English Poetry, Shakespeare's *Titus Andronicus*, Milton's *Paradise Lost*, and a selection of poetry by Marvell.

This course encourages students to become careful, critical readers of the literary past, and to consider to what extent, and in what ways, works of various origin and genre can be seen to be in conversation with each other across centuries and across cultures. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness.

### Requirements:

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

## World Literary Masterpieces II

ENG 202

Frank Stringfellow

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

This course will give you the chance to study some of the most important and memorable literary works written since 1660. Selections range from La Rochefoucauld's cynical maxims about human behavior, to Akhmatova's poem cycle about the Soviet purges and Borowski's autobiographical story of the Nazi death camps; from Voltaire's satirical romp through the evils of the world (*Candide*), to Tolstoy's warning about a man dying a bad death (*The Death of Ivan Ilyich*); from Ibsen's portrayal of a woman trapped in "a dollhouse" of a marriage, to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*); from Lafayette's novel about a woman fighting against her own passion (*The Princess of Clèves*), to Keats's ghostly ballad about "the beautiful woman without pity." The course will begin by focusing on the Western literary tradition and its development up until 1900. After that, we will broaden our scope to include postcolonial fiction from Africa and the Japanese novel *Kokoro*, about a college student, his family, and the elusive mentor who shadows his life. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works; on occasion, art and music will also be included in our discussion.

**Requirements:** A number of short writing assignments, most of which will be done in class; two essays, with a minimum range of 1300-1750 words each; an oral presentation of one of your essays; class attendance and participation. There will be no final exam.



Caspar David Friedrich, *Two Men Contemplating the Moon* (ca. 1825-30)



## Creative Writing

ENG 209  
Instructor TBA

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

This is an introductory course in writing fiction and poetry. A 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. Readings, class discussions, and in-class writing exercises will focus on the elements of craft, paying 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: Writing the Speculative and the Weird

ENG 209  
Swetha Siva

Section D, MWF 11:15am-12:05pm

This is an introductory course in writing speculative fiction, auto-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. Speculative writing is any writing that builds storyworlds with rules that veer from the commonly understood rules of the ‘real’ world. In ENG 209, as we read, write, and discuss craft elements, we will interrogate the boundaries between the “real” and “speculative.” We will build our own worlds and realities through poetry, auto-fiction, and fiction, and interrogate the implications of our creations. 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  
Rose Jenny

Section GH, MW 2:30-3:45pm

**“We’ve been taught that silence would save us, but it won’t.” (Audre Lorde)**

This is an introductory course to creative writing where we will focus on the craft of storytelling as we analyze various poems, short stories, and stage plays. We will read works from each genre, engage in class discussions, and complete writing exercises and projects. Students will share completed projects with the class then revise those works.

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

## Creative Writing

ENG 209  
Evan Wambeke

Section J, MW 5:05-6:20pm

In this introductory course we will be working through three creative writing genres: poetry, fiction, and creative nonfiction, in order to explore language, craft, and stories. We will be reading works from each genre, engaging in class discussions, as well as completing writing exercises and projects. Students will also be required to share their work with their classmates for peer review and engage with revision afterwards.

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

## Creative Writing: Writing Towards Creative-Anarchy

ENG 209  
Sankara Olama-Yai

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

*"The wounded are all around us."*—Walter Rodney

*"Today this is my country / I say their names / & all the holes left behind / shaped like blackgirls / & blackboys / are lit up by hundreds of faraway stars."*—Safia Elhillo

This is an introductory course to creative writing, where students will be exploring poetry, fiction, and hybrid/experimental works as forms of resistance and empowerment. Students will be engaging with a survey of work written by BIPOC/Diasporic writers, Women, Transgender, otherly-abled, Non-Binary, queer, and other writers of marginal identity positions. We will be investigating writing created from and for the marginalized: the experimental, the violent, the wild, the anarchistic.

This course will emphasize student authority over their own writing, and facilitate writing as a process of learning how to break rules (successfully) and institutional norms, and reshape them to one's own needs. Readings, class discussions, and in-class writing exercises will focus on the elements of craft as they relate to a writer's identity and politics, positionality, the arguments they move forward, and how they desire to negotiate the spaces they move through in the world.

Our goal will not only be to change and evolve students' relationships to writing but to offer students writing tools that allow them to further challenge their environment and critically engage with how they are being taught. To keep in line with the values of student-centered learning, many elements of the syllabus will be fluid, such as choice of readings, assignments, forms of participation, attendance, and more.

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

## Creative Writing

ENG 209  
Aidan Tojino

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

In this introduction to creative writing course, we will read and analyze a variety of canonical and contemporary works of short fiction, poetry, and creative non-fiction, but unlike a traditional literature course, we will keenly focus on the elements of craft. The central question is not, "What does this mean?" Instead, we will ask, "Why does the author do this?" and "What does it accomplish?" and "How can I incorporate this in my own writing?" You will be expected to craft your own writing projects and weekly writing exercises based on craft lessons for the week and submit them for peer review.

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

## Creative Writing

ENG 209  
Elise Vincent

Section T, TR 5:05-6:20pm

*"We write to taste life twice—in the moment, and in retrospect."*—Anais Nin

In this introductory course to creative writing, we will focus on the craft of storytelling as we analyze various poems, short stories, and memoirs. The only required text for purchase is *Crying in H-Mart* by Michelle Zauner; all others will be provided via PDF. As we read and discuss these stories, we will be looking for elements of style to incorporate (or not!) into our own writing and put them into practice with in-class writing exercises and collaborative peer review of original work.

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

## Literary Themes and Topics: Miami Writers

ENG 210  
Mia Leonin

Sections Y/Y1, asynchronous online

***This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen, m.bunsen@miami.edu***

This is an online 200-level survey course on contemporary literature (fiction, poetry, and nonfiction) set in the Miami area by writers who call Miami home. Students will explore our unique and vibrant city through its diverse and talented writers.

## American Literature II

**ENG 214**  
**Peter Schmitt**

**Section D, MWF 11:15am-12:05pm**  
**Section G, MWF 2:30-3:20pm**

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

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

## English and American Literature by Women

**ENG 215 / GSS 360 (combined class)**  
**Kathryn Freeman**

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

*Satisfies the English literature major and minor requirement for a course in [Diversity and Global Understanding](#).*

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 trace a female literary legacy that contributes to and challenges established historical categories. We will study these writers’ representations of identity vis-à-vis the changing expectations for women, including such influences as their literary relationship to the male tradition; the relationship of gender to class, race, sexuality, and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

**Assignments:** Three short papers, participation in discussions, midterm, and final exam.  
**Access to Blackboard is required.**

**Required Text:** *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3<sup>rd</sup> Edition.  
Supplementary documents on Blackboard

## Introduction to Fiction

**ENG 221**  
**Joel Nickels**

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

*Satisfies the English literature major requirement for a course in [Forms, Methods, and Genres](#)*

The purpose of this class is to help you fall in love with fiction! Or, if you already love fiction, my aim will be to help you love it with greater depth, sensitivity, and clarity. We'll only be reading short stories in this class, and the stories that made it onto the syllabus all did one of three things: made me laugh out loud, aroused a powerful emotion in me, or made me say "Hm!" and changed my way of thinking about something. There's no midterm or final in this class. Instead, I'll be inviting you to share your authentic perspectives on these stories in short weekly response papers and two 4-page essays. Come join your peers to discuss some amazing stories by contemporary authors such as Wendell Berry, Louise Erdrich, Edwidge Danticat, Judith Ortiz Cofer, Mary Gordon and Tobias Wolff, and by foundational figures such as James Baldwin, Antoine de Saint-Exupéry, Jessamyn West, F. Scott Fitzgerald, Katherine Mansfield, Felisberto Hernández, Bret Harte, Charles Dickens and Nathaniel Hawthorne.

## Literature and Medicine

**ENG 240**  
**Tassie Gwilliam**

**Section HI, MW 3:35-4:50pm**

Even in eras when doctors were more likely to kill than cure, physicians' knowledge of the secrets of life and death made them appealing heroes—and villains—for writers. Patients, too, and even disease itself have offered writers an avenue to explore ultimate questions. In this course we will examine medicine and medical institutions as represented in several fictional, dramatic, poetic, and non-fiction texts, including a graphic memoir. We will begin by looking at some of the writing that has come out of the coronavirus pandemic. Over the course of the semester, we will observe doctors who run up against social crises, at psychiatrists and their patients, at the world of the institutionalized disabled, at patients facing death, and at the conflict between different forms of medicine. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

### **Texts (tentative):**

- Lisa Sanders, *Every Patient Tells a Story* (excerpts)
- Thomas Fisher, *The Emergency* (excerpts)
- Leo Tolstoy, *The Death of Ivan Ilyich*
- Henrik Ibsen, *An Enemy of the People*
- Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan)
- Pat Barker, *Regeneration*
- David Small, *Stitches: A Memoir*

- Susan Nussbaum, *Good Kings Bad Kings*
- Atul Gawande, *Complications: A Surgeon's Notes on an Imperfect Science*
- Poetry by Sylvia Plath, Dannie Abse, Jo Shapcott, Jane Kirwan, John Keats

**Requirements:** Regular attendance, diligent preparation, and informed participation in class discussion; group presentations; an individual presentation; several short papers and in-class exercises; and two 4-5-page papers with one required revision.

## Literature and Law

**ENG 242**  
**Charlotte Rogers**

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

Can literature give us a keener understanding of law—whether local, international, past, or current? And might law help both understand and convey those human events in literature? For most, the answer is “Yes.” For others, “I’m unsure, but I’d like to know.”

In ENG 242, we seek to know. This search takes us through short law stories, poems, novel excerpts, legal examples, great movies, Biblical stories, and even songs. Lawyers know the power of narrative legal events. Successful literary writers know both their interest in law and its related tales. These writers we will study include William Faulkner, Edgar Allan Poe, Tadeusz Borowski, Nobel Laureate Kenzaburo Oe, and Harper Lee. Legal cases and related issues—both national and international—will be matched with all our readings.

Much exists entwined in these two “L’s.”

## Afrofuturism

**ENG 247 / REL 367 (combined class)**  
**Eziaku Nwokocho**

**Section GH, MW 2:30-3:45pm**

*Satisfies the English literature major and minor requirement for a course in [Diversity and Global Understanding](#).*

We will explore the history and religious creative genre of Afrofuturism, Africanfuturism and Africanjuism. We begin by considering the literary and scholastic works on Afrofuturism by focusing on the works of three writers and scholars: N.K. Jemisin, Nnedi Okorafor and Toni Morrison. In between, we will discuss issues of religion, language, dialect, political art, music, genre, and gender as we read poems, novels, speeches and short stories. Additionally, we will consider questions like what role has writing by Black religion played in the sci-fi and fantasy? How has this genre of writing been shaped by different ways of thinking about race and religion? How has race and religion, in turn, been shaped or constructed by that writing? And how do representations of gender and sexuality participate in a literary construction of race and religion?

## Literature and the Environment

ENG 249 / ECS 375 (combined course)  
Tim Watson

Section GH, MW 2:30-3:45pm

This class will explore a wide range of literary writing about the natural world, from William Wordsworth's poetic response to the English Lake District at the turn of the nineteenth century to Diana McCaulay's climate change-era speculative fiction set in a post-apocalyptic late twenty-first-century Caribbean island. We will read poetry, fiction, and creative nonfiction to analyze the diverse ways in which writers have represented the natural world and people's place within it—and against it. Can environmental storytelling provide useful solutions to environmental crisis? What is "cli-fi"? How have queer, Indigenous, and Black writers revised the canon of "nature writing" that tended to emphasize the figure of the white man alone in the woods, seeking inspiration from nature.

**Texts** (tentative list, subject to change):

- Jeff VanderMeer, *Hummingbird Salamander* (fiction)
- Diana McCaulay, *Daylight Come* (fiction)
- Nan Shepherd, *The Living Mountain* (excerpts; nonfiction)
- Ursula Le Guin, *The Word for World Is Forest* (fiction)
- Helen Macdonald, *Vesper Flights* (excerpts; nonfiction)
- William Wordsworth & S. T. Coleridge, *Lyrical Ballads* (excerpts; poetry)
- Henry David Thoreau, *Walden, or, Life in the Woods* (excerpts; nonfiction)
- W. S. Merwin, *Migration: New and Selected Poems* (excerpts; poetry)
- *Queer Nature: A Poetry Anthology*, ed. Michael Walsh (excerpts; poetry)
- *Planet Earth*, BBC Studios Natural History Unit (documentary film)

### Assignments

2 close reading short papers (750-1,000 words each); 1 group presentation; 1 longer essay (2,000 words), submitted first as draft and then revised based on instructor feedback.

## Beginning Fiction Workshop

ENG 290  
Amina Gautier

Section GH, MW 2:30-3:45pm

This introductory fiction writing workshop combines the critical study of published short stories (both classical and contemporary) and elements of fiction (such as Character, Dialogue, Setting, and Point of View) with the practical engagement of writing short stories. Students will be asked to complete writing exercises, produce and revise original short stories, and critique the work of their peers.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Beginning Fiction Workshop

**ENG 290**  
**Evelina Galang**

**Section J, MW 5:05-6:20pm**

This course is an introduction to the writing of contemporary short fiction where you will develop critical as well as creative thinking and writing skills. We will focus on building your understanding of the elements of fiction and how you might use these elements to design your stories. We are also concerned with developing your sense of what it means to be part of a writing community. The workshop environment requires extensive peer collaboration as we practice various writing strategies and examine the stages of the writing process: mining, collecting, shaping, drafting, and revising.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Beginning Poetry Workshop

**ENG 292**  
**Mia Leonin**

**Section O, TR 9:30-10:45am**  
**Section P, TR 11:00am-12:15pm**

In ENG 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.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Science, Medicine, and Magic in Early Modern Literature

**ENG 318**  
**Elizabeth Oldman**

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

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

British historian Herbert Butterfield has argued that the emergence of modern science between 1450 and 1700 "outshines everything since the rise of Christianity and reduces the Renaissance and



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

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

## Modern British and American Poetry

**ENG 341**  
**Robert Casillo**

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

*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.

## Modern African Literature and Film

**ENG 348**  
**Brenna Munro**

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

*Satisfies the English literature major and minor requirement for a course in [Diversity and Global Understanding](#).*

*(Alternatively, with the approval of the director of undergraduate studies, ENG 348 can be used to satisfy the requirement for a course in [literature since 1900](#).)*

In this class, students will have the opportunity to immerse themselves in the literature and film of Nigeria: a country that bursts with creative talent, that has a long history of literary publication in English as well as indigenous languages, and that boasts the second largest film industry in the world. This cultural archive deserves the same engagement that national literatures from the rest of the world do. In fact, global literature in English has been shaped by writers from the continent. While we will be reading some well-known writers, such as Chinua Achebe, Flora Nwapa, Wole Soyinka, and Chimamanda Ngozi Adichie, and watching some “art” cinema such as Pamela Adie’s work, we will also look at how the arts in modern Nigeria have been popular in all senses of the word, and the way that writers and film-makers continue to find ways to make and circulate their work despite a ravaged postcolonial economy. The texts will offer us Lagos as a spectacular imagined city; writing critiquing the oil industry, corruption, and misrule; memories of the Biafran War of the late 1960s; how feminism, and more recently, queer politics have long been important to Nigerian writing; and we’ll chart Nigeria’s lively speculative tradition, forged from its many cosmologies, from D.O. Fagunwa’s *Forest of a Thousand Daemons: A Hunter’s Saga*, published in Yoruba in 1938, to Francesca Ekwuyasi’s novel *Butter Honey Pig Bread* (2020). Students will hand in regular questions about the reading, write four very short papers, and produce a longer final paper.

## Caribbean Literature

### Re-Imagining Haiti: From Revolution to Reconstruction

**ENG 361**  
**Patricia Saunders**

**Section EF, MW 12:20-1:35pm**

*Satisfies the English literature major and minor requirement for a course in [Diversity and Global Understanding](#).*

*(Alternatively, with the approval of the director of undergraduate studies, ENG 361 can be used to satisfy the 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. Some of the questions we will consider include: What do we know about Haiti, and where/how is this knowledge produced and disseminated? How are Haiti and Haitians imagined differently from their closest neighbors (Cubans, Dominicans); what do these imaginings tell us about the power of the gaze in shaping not only how we see, but also how we respond to countries like Haiti? Do readers have a role to play in knowledge production and consumption of Haitian history and culture? If so, what is this role, and how can we perform these roles in critically and socially responsible ways?

### **Required Texts:**

- Edwidge Danticat – *Create Dangerously* and *The Farming of Bones*
- Alejo Carpentier – “Prologue” and *Kingdom of this World*
- Marie Vieux-Chauvet – *Love, Anger, Madness: A Haitian Trilogy*
- Dany Laferriere – *Heading South* (selected short stories)
- Edwidge Danticat, ed. – *Haiti Noir*
- Readings on *Blackboard*
- **Films:**
  - Raoul Peck – *Moloch Tropical*
  - Dany Laferriere – *On the Verge of a Fever* (film)
  - Wes Craven – *The Serpent and the Rainbow*

## **Intermediate Fiction Workshop**

**ENG 390**  
**Evelina Galang**

**Section GH, MW 2:30-3:45pm**

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 and revise two short stories. In addition to workshoping each other’s narratives, every week you will read essays on craft and published short stories. Plug in your laptops and let’s go!

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Intermediate Poetry Workshop

**ENG 392**  
**Mia Leonin**

**Section QEO, TR 12:30-1:45pm**

ENG 392 builds on the skills developed in ENG 292, with more class time spent on the writing workshop. Students will explore memory, culture, and collaboration. While creative production will be emphasized, students will also read, discuss, and respond to a diverse selection of contemporary poets. As an additional component to the course, we will make artist's books.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Special Topics: Black Miami Studies

**ENG 395 / AAS 360 / AMS 322 (combined class)**  
**Donette Francis**

**Section CD, MW 10:10-11:25am**

*Satisfies the English literature major and minor requirement for a course in Diversity and Global Understanding.*

Miami is an experiment in the future of the US and the wider Americas. Longstanding ethnic and national diversity among peoples of Africa and African descent in South Florida makes it indexical for changing national, hemispheric and global demographics. The City of Miami and its environs, therefore, provide us a very rich 'field' to practice *seeing* (for example, like an anthropologist/ethnographer, or a cultural critic, or an architect, or an epidemiologist...), as we engage various local communities and disciplinary expertise. This course will focus on social-cultural, spatial, aesthetic and historical factors that have created contemporary Black Miami--an important yet understudied crossroad of the US south and the global south. We will spend the semester identifying, documenting, and 'mapping' Black Miami arts and aesthetics, built environment, health, well-being, and community capacity.

We intend to create a community of scholars. Students will be introduced to research disciplines (social scientific, bench science, journalistic, ethnographic, archival, literary, artistic) and asked to think about the differences among disciplinary methods and outcomes. Through engaging interdisciplinary works and assignments, weekly lectures from subject area specialists, students will participate in the creation and nurturing of new knowledge and generative linkages between the university, local and global Black Miami institutions, communities and discourses. Through this critical engagement with subject area specialists, students will learn how to compose their (research) questions and why they chose whatever method(s) to answer the question. Students will also be (1) Introduced to Black Miami (2) thereby sketching or inaugurating a Black Miami Studies and (3) while getting to know Black faculty across the campuses.

The course adapts a critical workshop style that raises productive questions--discussing theory, methods, close readings, occasional short in-class writing as well as longer form writings based on following projects: (1) Ethnography of a local Black Miami neighborhood or community organization; and (2) Oral history of a Black Miami resident or community organization.

## Creative Writing (Prose Fiction)

**ENG 404**  
**Patricia Engel**

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

In this advanced fiction course, students will generate new fiction in the form of short stories and have your work critiqued in a supportive workshop community. We will build on your foundation of narrative strategies through discussion of craft and form with particular attention to voice, plot, structure, language, revision, and the development of critical faculties, while reading and responding to selected texts. The class will consist of an ongoing discussion of the challenges of the writing life, examination of our individual artistic intent, and the use of personal history as a source of inspiration in writing powerful fiction, which reveals something meaningful about the human interior. You will workshop three full-length stories and submit a revision of one of the previously critiqued stories in your final portfolio. You will be asked to write formal responses to your peer's work in the form of an editorial letter, which you will also submit to me, and written responses to assigned literary texts. This is a discussion-based class. The purpose of this class is to share your work and have valuable discussions that benefit the collective. Participation is required. Please come to class ready to be open-minded, communicative, compassionate, and respectful for each other's work and creative growth.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## Creative Writing (Poetry)

**ENG 406**  
**Kei Miller**

**Section T, TR 5:05-6:20pm**

Work toward professional standards in poetry. Student poetry is considered in workshop sessions with comment by members of the class and by instructor.

*This writing-intensive course meets requirements for creative writing majors and minors. May only be taken concurrently with another creative writing workshop in a different genre.*

## **Creative Writing Special Topics:** **The Kids Are Alright: Writing the Middle Grade and Young Adult Novel**

**ENG 407**  
**Chantel Acevedo**

**Section CD, MW 10:10-11:25am**

This course is designed for students who are interested in writing novels for children and teenagers. Contemporary children's literature encompasses a wide variety of genres. Magical books like *The Tale of Despereaux*, politically conscious novels like *Running*, novels in verse like *The Poet X*, and middle grade graphic novels like *Mexikid*, have captured the attention of a broad swath of readers, young and old. Students will learn about the children's publishing industry, including how MG and YA books are marketed and sold. The class will also explore the developmental needs of young readers and how writers for children address those needs. Through lectures, discussion, and assigned readings, students will explore formal writing techniques, and acquire a deeper understanding of scene, characterization, and plot development as they write their own fiction for children. Rigorous revision is expected, as is participation in a format where work-in-progress is to be shared.

*This writing-intensive course meets requirements for creative writing majors and minors.*

## **Writing Autobiography:** **Writing Place**

**ENG 408**  
**Evelina Galang**

**Sections Y/Y1, asynchronous online**

*This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen, [m.bunsen@miami.edu](mailto:m.bunsen@miami.edu)*

Everybody has a story to tell. What's yours? This workshop asks its members to read and write. In addition to workshopping each other's personal essays, every module you will read published essays, watch videos, and conduct interviews through the StoryCorps app. These exercises, combined with online class discussions, creative responses, and class critiques will lead to the drafting of one complete essay, a workshop, and revision of that essay. Workshops will critique short pieces between 7-12 pages. This workshop is about reading, writing and revising so plug in your laptops and let's go! No pre-requisites. This workshop is online and asynchronous.

## Chaucer: Sex, Love, and Marriage in Medieval Literature

**ENG 420**  
**Noa Nikolsky**

**Section T, TR 5:05-6:20pm**

This course is an introduction to medieval literature and medieval situationships. We will examine works from across the Middle Ages that deal with relationships, love, and sex. We will read famous medieval literature such as Chaucer's *Canterbury Tales* and *Sir Gawain and the Green Knight*, but also lesser-known texts like bawdy French farces and medieval medical and scientific manuals. Together, we will investigate the love life of medieval people, learning about medieval cures for lovesickness, the best ways to flirt with someone from a different social class, and why a medieval pope wrote a successful sex manual.

## The Early Romantic Period: British Literature at the Intersection of Global Revolution

**ENG 450**  
**Kathryn Freeman**

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

*Satisfies the English literature major requirement for a course in [literature between 1700-1900](#).*

Far from forming a cohesive movement the label "Romantic" has come to suggest, the writers of this course represent multiple perspectives on their revolutionary era. To explore the ways British writers engaged with upheavals that redefined nation, race, gender, selfhood, genre, and creativity at the turn from the eighteenth into the early nineteenth century, we will study slave narratives and abolitionist texts by Equiano, Wheatley, Barbauld, and Cowper; polemical texts on women's rights by Mary Wollstonecraft and Mary Hays; and a range of texts experimenting with genre, including William Blake's engraved poetry, prose, and designs; the diary of Dorothy Wordsworth; Joanna Baillie's drama; and poetry by Charlotte Smith, William Wordsworth, S.T. Coleridge, and Mary Robinson.

**Assignments:** three papers, midterm, final exam, regular attendance, and class participation.  
**Access to Blackboard is required.**

**Text:** *Broadview Anthology of Literature of the Revolutionary Period: 1770-1832*.

**Blackboard:** Supplementary Material

## American Literature: 1915–1945

**ENG 484 / AMS 401 (combined class)**  
**Joel Nickels**

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

*Satisfies the English literature major requirement for a course in [literature since 1900](#).*

In this class, we'll share Robert Frost's surprise at seeing a telephone pole in the middle of the forest: "You here?" I said. "Where aren't you nowadays?"

We'll journey with Mina Loy through New York crowds, which look to her like an "ocean in flower / of closing hour."

We'll hear Langston Hughes' metaphysical laughter, "Shaking the lights in the fish joints, / Rolling white balls in the pool rooms."

And we'll camp out with Hemingway beside "Big Two-Hearted River."

The point of this class will be to *encounter* early twentieth-century literature as a force that moves and inspires us. There will be no tests or quizzes in this class. Instead, I'll ask you to write short reflections on what you've read and to write two essays.

I'm eager to hear your thoughts and feelings about these magnificent authors! I'll walk you through the hard parts to help you build confidence in your interpretive skills.

We'll be reading authors such as F. Scott Fitzgerald, Ernest Hemingway, Robert Frost, T. S. Eliot, e. e. cummings, Countee Cullen, Mary E. Wilkins Freeman, Langston Hughes, Léonie Adams, Jean Toomer, Mina Loy, Anne Spencer, Richard Wilbur, Robert Hayden and Mark Van Doren.

## Queer Sexualities: Literature and Theory

**ENG 489 / GSS 450 (combined class)**  
**Brenna Munro**

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

*Satisfies the English literature major and minor requirement for a course in [Diversity and Global Understanding](#).*

*(Alternatively, with the approval of the director of undergraduate studies, ENG 489 can be used to satisfy the requirement for a course in [literature since 1900](#).)*

In this class, we are going to read, discuss, and write about a range of recent and contemporary international literature that opens up how readers imagine gender, and pushes the boundaries of literary form. As non-binary, experimental writer Isabel Waidner puts it, "If there were a literary



avant-garde that were relevant now, it would be what the queers and their allies are doing." Speculative fiction, surrealism, apocalyptic climate crisis fiction, postmodern fairytales, graphic novels and manga, a tragicomic novel in verse, queer Afro-spirit-writing, a novel that never genders its main characters, a novel whose narrator can shift genders at will, gender/queer literature is both inventing genres and re-making existing genres, from gothic to the epistolary—and the current wave of contemporary trans and non-binary realism is, in a different way, transforming the novel too. This is also a literature that is being targeted for censorship, around the world and here in our own state.

Texts might include a selection of the following: Chi Ta-Wei, *The Membranes* (Taiwan), Vivek Shraya, *The Subtweet* (India/Canada), Eloghosa Osunde, *Vagabonds!* (Nigeria), Cat Fitzpatrick, *The Call Out* (US), Helen Oyeyemi, *What Is Not Yours Is Not Yours* (Nigerian-British), Isabel Waidner, *Sterling Karat Gold* (German-British), Zeyn Joukhader, *The Thirty Names of Night* (Syrian-American), Camila Sosa Vilada, *Las Malas* (Argentina), Joshua Whitehead, *Jonny Appleseed* (Oji-nêhiyaw), Maia Kobabe, *Gender Queer: A Memoir* (US), Akwaeke Emezi, *Freshwater* (Nigeria/US), Alice Oseman, *Loveless* (UK), Oto Toda, *To Strip The Flesh* (Japan), Anne Garréta, *Sphinx* (France), Nat Reeve, *Nettleblack* (UK), Andrew Joseph White, *Hell Followed With Us* (US), Nicola Dinan, *Bellies* (Hong Kong/UK), Alison Rumfitt, *Tell Me I'm Worthless* (UK), Andrea Lawlor, *Paul Takes the Form of a Mortal Girl* (US), Irenosen Okojie, *Nudibranch* (Nigerian-British), Nina Bouraoui, *Garçon Manqué* (Algeria/France), Shelley Parker-Chan, *She Who Became The Sun* (Chinese-American), Rivers Solomon, *An Unkindness of Ghosts* (US).

Students will hand in regular questions about the reading, write four very short papers, and produce a longer final paper.

## Russian and Soviet Classics in English: Tolstoy and Dostoyevsky

**ENG 491**  
**Frank Stringfellow**

**Section F, MWF 1:25–2:15pm**

*Satisfies the English literature major requirement for a course in literature [between 1700 and 1900](#).*

*(Alternatively, with the approval of the director of undergraduate studies, ENG 491 can be used to satisfy the requirement for a course in [Forms, Methods, and Genres](#).)*

*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 summits of 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, a long conversation with the devil, and the story of the Grand Inquisitor.

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, studying, and absorbing these two novels, and along the way we will 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.

**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 plan on buying these editions.*

**Requirements:** A number of short writing assignments, most of which will be done in class; two essays, with a minimum range of 1800–2300 words each; an oral presentation of one of your essays; class attendance and participation. There will be no final exam.

## 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.

**Prerequisites:**

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.

**Prerequisites:**

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