

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

**SUMMER & FALL 2023**

# **ENGLISH & CREATIVE WRITING COURSES**

your next great story starts here...

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repeat...**



**DIY  
ENG**

**...PEOPLE KNOW WHEN YOU'RE  
SPEAKING FROM EL CORAZÓN.  
YOU HAVE THAT PAIN. TAKE  
THAT PAIN AND DO SOMETHING  
WITH IT...**

— Sandra Cisneros, novelist

# COGNATES

**SUMMER & FALL 2023**

## Introduction to Literature

(AT\_0087)

**ENG 210: Literary Themes & Topics**

1 section enrolling for Summer!

2 sections enrolling for Fall!

**ENG 201: World Literary**

**Masterpieces I**

1 section enrolling for Summer!

**ENG 202: World Literary**

**Masterpieces II**

1 section enrolling for Fall!

**ENG 211: English Literature I**

1 section enrolling for Summer!

**ENG 212: English Literature II**

1 section enrolling for Summer!

1 section enrolling for Fall!

**ENG 214: American Literature II**

1 section enrolling for Summer!

2 sections enrolling for Fall!

**ENG 240: Literature and Medicine**

1 section enrolling for Fall!

## Know Thyself

**A Creative & Critical Exploration**

(AT\_0087)

**ENG 209: Creative Writing**

2 sections enrolling for Summer!

8 sections enrolling for Fall!

**ENG 219: CW Beginning Mixed**

**Genre Workshop**

4 sections enrolling for Fall!



# 200-LEVEL LITERATURE CLASSES

## FALL 2023

**ENG 201: World Literary**

**Masterpieces I**

**Prof. Robert Casillo**

**Section O, TTh 9:30-10:45**

**ENG 202: World Literary**

**Masterpieces II**

**Prof. Frank Stringfellow**

**Section D, MWF 11:15-12:05**

**ENG 210: Science, Magic, and  
Medicine in Early Modern**

**Literature**

**Prof. Elizabeth Oldman**

**Section O, TTh 9:30-10:45**

**Section R, TTh 2:00-3:15**

**ENG 210: Miami Writers**

**Prof. Mia Leonin**

**Section Y/Y1 (BGS)**

**ENG 212: English Literature II**

**Prof. Patrick McCarthy**

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

**ENG 214: American Literature II**

**Prof. Peter Schmitt**

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

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

**ENG 215: English & American  
Literature by Women**

**Prof. Kathy Freeman**

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

**ENG 221: Introduction to Fiction**

**Prof. Joel Nickels**

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

**ENG 240: Literature and Medicine**

**Prof. Tassie Gwilliam**

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

**ENG 247: Black Religion in  
Literature**

**Prof. Eziaku Nwokocha**

**Section L, MW 8:05-9:20 pm**

# CREATIVE WRITING WORKSHOPS

**FALL 2023**

## Beginning Workshops

**ENG 290/219: Beginning Fiction  
Workshop**

**Inst. TBA**

**Section Q, TTh 12:30-1:45**

**Section R, TTh 2:00-3:15**

**ENG 292/219: Beginning Poetry  
Workshop**

**Prof. Mia Leonin**

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

**Section D, MWF 11:15-12:05**

## Intermediate & Advanced Workshops

**ENG 390/391: Intermediate Poetry  
Workshop**

**Prof. Evelina Galang**

**Section P, TTh 11:00-12:15**

**ENG 392/391/GSS 350:  
Intermediate Fiction Workshop**

**Prof. Mia Leonin**

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

**ENG 404: Creative Writing (Prose  
Fiction)**

**Prof. Kei Miller**

**Section O, TTh 9:30-10:45**

**ENG 406: Creative Writing  
(Poetry)**

**Prof. Jaswinder Bolina**

**Section H, MW 3:35-4:50**



# HISTORICAL DISTRIBUTION REQUIREMENTS

**FALL 2023**

## Literature Before 1700

**ENG 430: Shakespeare: The Early Plays**  
**Prof. Pamela Hammons**  
Section Q, TTh 12:30-1:45

## Literature Between 1700 and 1900

**ENG 373: Literary Representations of  
Women (Boundary Crossing in 18th  
Century Lit)**  
**Prof. Tassie Gwilliam**  
Section GH, MW 3:35-4:50

**ENG 451: The Late Romantic Period**  
**Prof. Kathryn Freeman**  
Section D, MWF 11:15-12:05

**ENG 455: Victorian Poetry and Prose**  
**Prof. Robert Casillo**  
Section P, TTh 11:00-12:15

**ENG 482: American Literature: 1800-1865**  
**Prof. John Funchion**  
Section R, TTh 2:00-3:15

**ENG 491: Russian and Soviet Classics in  
English**  
**Prof. Frank Stringfellow**  
Section E, MWF 12:20-1:10

## Literature Since 1900

**ENG 348: Modern African Literature and  
Film**  
**Prof. Brenna Munro**  
Section O, TTh 9:30-10:45

**ENG 388: Literature and Popular Culture  
(Films of the 1970s)**  
**Prof. Catherine Judd**  
Section GH, MW 3:35-4:50

**ENG 465: Irish Literature**  
**Prof. Patrick McCarthy**  
Section F, MWF 1:25-2:15

**ENG 484: American Literature: 1915-1945**  
**Prof. Joel Nickels**  
Section C, MWF 10:10-11:00

**ENG 487/AAS 490: Modern African-  
American Literature**  
**Prof. Marlon Moore**  
Section P, TTh 11:00-12:15

**ENG 495: Special Topics**  
**Prof. Catherine Judd**  
Section JK, MW 5:05-6:20

# AREA REQUIREMENTS

**FALL 2023**

## Diversity & Global Understanding

**ENG 215: English and American Literature by Women**

**Prof. Kathryn Freeman**

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

**ENG 348: Modern African Literature and Film**

**Prof. Brenna Munro**

**Section O, TTh 9:30-10:45**

**ENG 373: Literary Representations of Women (Boundary Crossing in 18th Century Lit)**

**Prof. Tassie Gwilliam**

**Section GH, MW 3:35-4:50**

**ENG 465: Irish Literature**

**Prof. Patrick McCarthy**

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

**ENG 487/AAS 490: Modern African-American Literature**

**Prof. Marlon Moore**

**Section P, TTh 11:00-12:15**

## Forms, Methods, & Genres

**ENG 221: Introduction to Fiction**

**Prof. Joel Nickels**

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

**ENG 388: Literature and Popular Culture (Films Of or About the 1970s)**

**Prof. Catherine Judd**

**Section GH, MW 3:35-4:50**

**ENG 395: Special Topics (Varieties of Film Genres)**

**Prof. Catherine Judd**

**Section Y/Y1**

**ENG 430: Shakespeare: The Early Plays**

**Prof. Pamela Hammons**

**Section Q, TTh 12:30-1:45**

**ENG 495: Special Topics (Major Film Genres 1948-2011)**

**Prof. Catherine Judd**

**Section JK, MW 5:05-6:20**



## REGISTRATION BEGINS:

**April 3, 2023**

All English department courses at the 200-level and above are designated as “writing” (“W”) courses.

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.

## 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/majors/major-literature/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. 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.

## 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. In each English course, the English minor must make a grade of C- or better, with an overall GPA in the minor of 2.0.



# REQUIREMENTS FOR DEPARTMENTAL HONORS IN LITERATURE

## For students majoring in English with a Literature Concentration

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 Major with a Concentration in Literature, the candidate for Departmental Honors must:

- Take at least three literature courses at the 400-level or higher.
- 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.

Note: Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes).

- While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
- 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.
- Achieve a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

For more information on completing an honors thesis in English, see <https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

# REQUIREMENTS FOR DEPARTMENTAL HONORS IN CREATIVE WRITING

For students majoring in English with a Creative Writing Concentration

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 GPA in English courses (including courses in creative writing) and a 3.3 GPA overall. In addition to meeting the requirements for the Creative Writing Concentration, the candidate for Departmental Honors must:

- Take at least three literature courses at the 400-level or higher.
- 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.

Note: Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes).

- 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.
- Achieve a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

For more information on completing an honors thesis in English, see <https://english.as.miami.edu/undergraduate/honors-thesis/index.html>



# SUMMER 2023 SESSION A

(May 15 – June 16)

## World Literary Masterpieces I

ENG 201

Section A01, MTWRF 8:30–10:25 AM

Elizabeth Oldman

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.

This course meets online.

## English Literature I

ENG 211

Elizabeth Oldman

Section A02, MTWRF 10:40-12:35 PM

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

### Requirements:

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

This course meets online.

## American Literature II

ENG 214

Peter Schmitt

Section A03, MTWRF 12:50-2:45 PM

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, Chesnutt, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O'Connor, and Wolff.

### Requirements:

Three take-home essays, equally weighted.

This course meets online.

## Special Topics

### Varieties of Film Genres & College-Level Writing

ENG 395

Catherine Judd

Section Y and Y1 (BGS students only)

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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

This course 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.

In this course we will study several groupings of films contained within the same genre. The genres studied will be: French New Wave Cinema; Film Noir; Musicals; Neo-Westerns; Documentaries; and War Films. Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford Coppola; Spike Lee; Werner Herzog; Agnes Varda; Oliver Stone; Howard Hawks; John Huston; Billy Wilder; Tony Richardson; and Raoul Walsh. Tentative class film list includes: *Le Bonheur*; *When the Levees Broke*; *The Misfits*; *Gentlemen Prefer Blondes*; *Apocalypse Now*; *Sunset Blvd.*; *The Loved One* and *Key Largo*.

#### Requirements:

Film viewing (eight films in all) and assignment completion. Each of our eight modules contain between 3-4 writing assignments that total 20 points in full. You also have a term research paper that is worth 40 points. Thus, total points for this course: 200.

This course is asynchronous and meets online.

# SUMMER 2023 SESSION B

(June 20 – July 21)

## Creative Writing

ENG 209

Mia Leonin

Section B01, MTWRF 12:50–2:45 PM

This is a virtual course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models for our own work. We will, in effect, “imitate toward originality.” Students are encouraged to draw from their unique cultures, backgrounds, and interests to produce innovative and meaningful work.

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

This course meets online.

## Literary Themes & Topics Miami Writers

ENG 210

Mia Leonin

Section Y and Y1 (BGS students only)

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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.

This course is asynchronous and meets online.



# FALL 2023

## Writing about Literature and Culture Writing in the Digital Age

ENG 106  
Kate Albrecht

Section B, MWF 9:05AM – 9:55AM

In this course, we will study trends in how scholars write about the digital age and how the media shapes culture. Topics include the history of computing, digital storytelling, data and privacy, and the digital future of AI. You will gain an understanding of how authors use different rhetorical strategies to argue their positions and respond to counterarguments. We will pay close attention to bias in written texts, digital initiatives, and data. The ethos of this line of study is to better understand the flood of information that we receive on a daily basis and discover ways to harness data and the media for social justice and co-liberation. We will publish our findings through blog posts, social media, and podcasting. In addition to popular forms of digital publication, we will engage with more historical methods of research and communication. In partnership with librarians and archivists at the University of Miami Libraries, we will understand the long history of research by tracing how knowledge is stored in archives and databases. We will explore ways to use digital methods to remake the archive and amplify marginalized voices in the historical record. Ultimately, this course emphasizes writing as *process* rather than *product* and you will continually refine your writing based on detailed feedback.

Major assignments in this course include four essays and one multimodal group project. Minor assignments include readings, blog posts, and group presentations. The digital methods you will use to publish your writing in this course will introduce technical skills that you can build upon throughout your college career. Group work will be a major part of this course. You will get a chance to collaborate on projects in this class to help you develop your confidence as a writer, leader, and thinker within a professional setting among your peers.

Cannot be taken for credit only.

### Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

## Writing About Literature and Culture

### The Slave Narrative of Mary Prince

ENG 106

Section N, TR 8:00–9:15 AM

Laura Vasquez Bass

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. Based on feedback from myself and your classmates, you will also continue to refine strategies for improving your writing.

This section of ENG106 focuses on *A History of Mary Prince* (1831)—the first account of a Black formerly enslaved woman to be published in England—within the wider frame of the genre of the slave narrative. We will discuss Prince’s narrative and the circumstances of its publication within the context of slavery and empire to think through questions of writerly voice, narrative strategy, audience, and the politics of writing. Based on our discussions of Prince’s narrative as well as a number of other textual and visual materials, you will obtain skills in creative analysis, academic argument, and research practices, all of which are foundational to your academic success at UM.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence–Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

## Writing About Literature and Culture

### Shakespeare and Climate Change

ENG 106

Section E, MWF 12:20–1:10 PM

Sydney Shamblin

“Shakespeare and Climate Change” uses three Shakespeare plays as a springboard for writing and thinking about the complex political, societal ways we relate to our environments in the present. Today we are able to understand the negative impact that humans have on earth’s ecosystem more concretely and ‘scientifically’ than Shakespeare’s England ever could, yet our lives are much less enmeshed in natural ecologies than they once were. Environmental apathy often occurs when individuals sense no personal or local stakes in climate devastation, and while the articles we encounter in our newsfeeds might elicit our reluctant sympathies as we scroll past, it is easy to take for granted our own personal stakes in these issues. Literature, however, can provide opportunities to creatively engage with the concepts that exist beneath the facts—enabling us to reexamine our own beliefs by examining a text’s unreality. This class asks us to

engage with depictions of nature that can challenge our own perceptions of man's place on the Earth. Transitioning between premodern pasts to Miami's possible catastrophic future, this course asks the question, what can reading and writing do for climate change; what can we do?

This course will consist of three segments where we consider a Shakespearian play paired with modern-day readings in light of a particular topic. Each form of nature we will consider (weather, forests, and oceans) will function as a lens for how we can rethink our place in the world today. As you work to develop your personal voice through the essays, you will strengthen your skills in textual analysis, written argument, and academic research within the context of literary and cultural studies.

Cannot be taken for credit only.

**Prerequisite:**

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

## **Writing About Literature and Culture**

### **Taking Flight: The Aerodynamic Imagination**

ENG 106

Elizabeth Oldman

Section P, TR 11:00 AM-12:15 PM

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

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.

Cannot be taken for credit only.

**Prerequisite:**

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

## Writing About Literature and Culture

ENG 106

Peter Schmitt

Section D, MWF 11:15AM-12:05 PM

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

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.

Cannot be taken for credit only.

### Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

## World Literary Masterpieces I

ENG 201

Robert Casillo

Section O, TR 9:30-10:45 AM

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

Section D, MWF 11:15AM-12:05 PM

Frank Stringfellow

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 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 two postcolonial stories by African women, as well as Soseki's novel *Kokoro*, from early-twentieth-century Japan, 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.

### Requirements:

Several journal entries or other short writing assignments; 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 exams.

## Creative Writing

ENG 209

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

Kayla Avila

This is an introductory writing course in poetry and fiction. In this course, we will read, write, and discuss creative work with attention to craft, purpose, and effect. The writers and poets that we cover in this class will act as guides to help you produce original work that we will develop through writing assignments, exercises, and workshops. Students will be encouraged to lean into their own experiences and interests while writing, with the aim of producing work that is most innovative and meaningful to them. In this section of 209, we will follow the principle that reading— and experiencing— the work of others can, not only, expand our own toolboxes as writers, but help us better understand the power and importance of listening.

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

## Creative Writing

ENG 209

Guillermo Leon

Section GH, MW 3:35–4:50 PM

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

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

## Creative Writing

ENG 209

Allen Means

Section O, TR 9:30–10:45 AM

Section P, TR 11:00 AM–12:15 PM

This is an introductory writing course in poetry and fiction. In this course, we will read, write, and discuss creative work with attention to craft, purpose, and effect. The poets and writers we cover in this class will act as guides to help you produce original work that we will develop through writing assignments, exercises, and workshops. Students will be encouraged to lean into their own experiences and interests while writing, with the aim of producing work that is most innovative and meaningful to them. In this section of 209, we will follow the principle that reading— and experiencing— the work of others can not only expand our own toolboxes as writers but help us better understand the power and importance of listening.

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

## Creative Writing

ENG 209

Qiang Meng

Section D, MWF 11:15 AM-12:05 PM

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

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful stories and poems emerge from not only reading and writing, but also rigorous revision. Some writers may be born, but all writers are made (as are athletes, doctors, painters, lawyers, and musicians) through the deliberate and persistent practice of discipline. In English 209, readings, group discussions, and in-class writing exercises will focus on the elements of craft. By approaching published literature from the perspective of an author, assessing different genres in meaningful ways, and working on drafts in multiple stages, students will become aware of writers' tools and process.

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

## Creative Writing

ENG 209

Isadora Spangler

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

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful poems and stories often emerge from attentive reading, fearless writing, and thoughtful revision. Together, we will explore the possibilities of self-expression and connection through writing. We will read works by authors of varying backgrounds – seeking both to absorb their craft techniques and expand our worldviews and literary horizons. In English 209, we will utilize readings, class discussions, in-class writing exercises, and peer feedback to inform our growth as writers.

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

## Creative Writing

ENG 209

Isadora Spangler

Section D, MWF 11:15 AM-12:05 PM

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful poems and stories often emerge from attentive reading, fearless writing, and thoughtful revision. Together, we will explore the possibilities of self-expression and connection through writing. We will read works by authors of varying backgrounds – seeking both to absorb their craft techniques and expand our worldviews and literary horizons. In English 209, we will utilize

readings, class discussions, in-class writing exercises, and peer feedback to inform our growth as writers.

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

## **Literary Themes and Topics**

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

ENG 210  
Elizabeth Oldman

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

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.



## Literary Themes and Topics

ENG 210  
Mia Leonin

Section Y/Y1 (BGS students only)

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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.

This course is asynchronous and meets online.

## English Literature II

ENG 212  
Patrick A. McCarthy

Section E, MWF 12:20–1:10 PM

English 212, the second half of the English literature survey, focuses on selected authors of the 19th and 20th centuries, from William Blake's *Songs of Innocence* and *Songs of Experience* to Samuel Beckett's *Waiting for Godot*. We will discuss representative works from the Romantic, Victorian, and Modern periods, looking both at individual qualities of the works and at ways in which they are characteristic of their times. Above all else, we will try to understand why these poems, plays, and novels are widely regarded as masterpieces that remain relevant today. Writing requirements: two critical essays of about 5–7 pages and a final exam.

### Texts:

*The Norton Anthology of English Literature*, 10th ed., Volumes D (The Romantic Period), E (The Victorian Age), and F (The Twentieth Century and After),  
ISBN: 978-0-393-60313-2

Jane Austen, *Pride and Prejudice* (Norton Critical Edition, 4th ed.),  
ISBN: 978-0-393-26488-3

## American Literature II

ENG 214

Peter Schmitt

Section C, MWF 10:10–11:00 AM

Section F, MWF 1:25–2:15 PM

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, 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.

### Requirements:

Three take-home essays, equally weighted.

## English & American Literature by Women

ENG 215/GSS 350 (combined course)

Kathryn Freeman

Section B, MWF 9:05–9:55 AM

Satisfies the English literature major requirement for a course in **Diversity and Global Understanding** (new requirements).

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.

### Requirements:

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

### Texts:

*The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3<sup>rd</sup> Edition.  
Supplementary materials (through Blackboard).

ENG 215 is combined with GSS 350. Must be taken as ENG 215 for English credit.

## Introduction to Fiction

ENG 221

Joel Nickels

Section E, MWF 12:20–1:10 PM

Satisfies the English literature major requirement for a course in **Forms, Methods, and Genres** (new requirements).

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, J. California Cooper, 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 F, MWF 1:25–2:15 PM

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 a number of ways 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 look at 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; a number of short papers and in-class exercises; and two 4-5-page papers with one required revision.

## **Black Religion in Literature Afrofuturism and Africanjuism**

ENG 247/REL 367/AAS 390 (combined course)

Section L, MW 8:05-9:20pm

Eziaku Nwokocha

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?

## **Beginning Fiction Workshop**

ENG 290/219 (combined course)

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

TBA

Section R, TR 2:00-3:15 PM

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 292/219

Mia Leonin

Section C, MWF 10:10–11:00 AM

Section D, MWF 11:15 AM–12:05 PM

In ENG 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.

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.

## Modern African Literature and Film

ENG 348/AAS 390 (combined course)

Brenna Munro

Section O, TR 9:30–10:45 AM

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

Satisfies the English literature major requirement for a course in **Diversity and Global Understanding** (new requirements).

This class offers an introduction to the amazing range of African literature and film from the era of independence from colonialism in the late 1950s, through the postcolonial Cold War years, into the post-apartheid, post-Arab Spring, post-internet present. African writers and film-makers have been unusually politically engaged, and their work often challenges preconceived notions about the continent—but these works are also aesthetically rich, and often experimental. We will look at some of the most historically important writers and film-makers, such as Senegalese director Ousmane Sembene, Zimbabwean writer Tsitsi Dangarembga, and Sudanese novelist Tayeb Salih; but the class will also highlight the vibrant work of more recent artists, such as Wanuri Kahiu's "afro-bubblegum" cinematic celebration of queer Kenyan urban youth, *Rafiki*, and texts that do new things with form, such as Akwaeke Emezi's speculative fiction, Jessica Beshir's cinematic dreamscapes, and Emmanuel Iduma's *A Stranger's Pose*, a collage of photographs and impressions from his travels across the continent.

# Literary Representations of Women

## Crossing Boundaries in the Eighteenth Century and Beyond

ENG 373/GSS 350 (combined course)

Section GH, MW 3:35–4:50 PM

Tassie Gwilliam

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

Satisfies the English literature major requirement for a course in **Diversity and Global Understanding** (new requirements).

Women writers and female celebrities of the late seventeenth century to the early nineteenth century were experimenting with identities, both in literature and in life, in response to social and psychological constraints. This course focuses on literary and cultural texts that embody challenges to the limits placed on women's lives by moral and sexual norms, gendered expectations, social and psychological forces, and the law. We will begin the semester with two novellas by Aphra Behn that feature renegade anti-heroines, followed by one of Behn's plays, either *The Feigned Courtesans* or *The Rover*. Both comedies by this earliest of female professional writers demonstrate the possibilities and pitfalls of prostitution. In fact, the courtesan or celebrity sex worker recurs in our readings as a figure for the conflicted position of women in this era. Two scandalous tales of masquerade and danger by the bestselling novelist Eliza Haywood continue the thread of sexual experiment. Alongside these works, we will explore the actual world of eighteenth-century sex work through a fictionalized biography of one of the most celebrated courtesans of the period, Kitty Fisher, who also appears in *Harris's List of Covent Garden Ladies*, an annual guide to prostitutes from which we will read excerpts. Turning to another genre and another profession, the *Memoirs of Mary Robinson* offers insight into the life of the actress, poet, and novelist whose accomplishments as a writer were overshadowed by the scandal of her becoming mistress to the Prince of Wales. We will then look at women caught in Gothic traps: first Mary Shelley's *Mathilda* and then Jane Austen's homage to and parody of the Gothic, *Northanger Abbey*. Harking back to the renegade heroines of the beginning, we will end with Austen's radical, comic celebration of heartless scheming, *Lady Susan*.

### Texts:

Aphra Behn, *The Fair Jilt* & *The History of the Nun*  
Aphra Behn, *The Feigned Courtesans* or *The Rover*  
Eliza Haywood, "Fantomina" and *The Masqueraders: Or Fatal Curiosity*  
*The Juvenile Adventures of Miss Kitty Fisher*  
*Harris's List of Covent Garden Ladies* (excerpts)  
Mary Robinson, *Memoirs*  
Mary Shelley, *Mathilda*  
Jane Austen, *Northanger Abbey*  
Jane Austen, *Lady Susan*

### Requirements:

Faithful attendance and informed participation in class discussions; short writing assignments and homework sheets; two 4-5 page papers, one of which will be revised; presentations of papers; and occasional group work.

## Literature and Popular Culture: Films of or About the 1970s

ENG 388  
Catherine Judd

Section GH, MW 3:35–4:50 PM

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

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

The 1970s was an iconic decade when the cultural left and economic right came to the fore in American society and the world at large. While many have seen the 1970s as simply a period of failures epitomized by Watergate, inflation, the oil crisis, global unrest, and disillusionment with military efforts in Vietnam, there was optimism too. This class explores a variety of film genres, topics, and directors. Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford Coppola; Martin Scorsese; Spike Lee; Werner Herzog; Agnes Varda; Rainer Werner Fassbinder; and Bernardo Bertolucci. Tentative class film list includes: *Woodstock*, *Crooklyn*, *Saturday Night Fever*, *The Godfather 1*, *The Godfather 2*, and *Fat City*.

## Intermediate Fiction Workshop

ENG 390/391  
M. Galang

Section P, TR 11:00 AM–12:15 PM

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 at least one short story. 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**

### **Crafting and Queering the Contemporary Poem**

ENG 392/391/GSS 350 (combined course)

Section E, MWF 12:20–1:10 PM

Mia Leonin

ENG 391/392 is a poetry workshop that encourages students to write from an informed, expansive understanding of gender and sexuality. To lay the foundation for student writing and examine our personal and cultural assumptions about gender, we will discuss essays by feminist writers such as bell hooks, Audre Lorde, and Jackson Katz. Models for student writing include poets of color such as Natalie Scenters-Zapico, Ocean Vuong, Patrick Rosal, and Analicia Sotelo, whose poems queer (or challenge) notions of gender and upend normative approaches to point of view, voice, and form in contemporary poetry. ENG 319/392 is a portfolio-based course that requires students to write and revise poems throughout the semester and actively participate in a peer review workshop.

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**

### **Varieties of Film Genres & College-Level Writing**

ENG 395

Section Y and Y1 (BGS students only)

Catherine Judd

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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

Satisfies the English literature major requirement for a course in **Forms, Methods, and Genres** (new requirements).

This course 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.

In this course we will study several groupings of films contained within the same genre. The genres studied will be: French New Wave Cinema; Film Noir; Musicals; Neo-Westerns; Documentaries; and War Films. Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford



Coppola; Spike Lee; Werner Herzog; Agnes Varda; Oliver Stone; Howard Hawks; John Huston; Billy Wilder; Tony Richardson; and Raoul Walsh. Tentative class film list includes: *Le Bonheur*; *When the Levees Broke*; *The Misfits*; *Gentlemen Prefer Blondes*; *Apocalypse Now*; *Sunset Blvd.*; *The Loved One* and *Key Largo*.

#### Requirements:

Film viewing (eight films in all) and assignment completion. Each of our eight modules contain between 3–4 writing assignments that total 20 points in full. You also have a term research paper that is worth 40 points. Thus, total points for this course: 200.

This course is asynchronous and meets online.

## Special Topics

### Queer Studies: Transgender Politics

ENG 395/GSS 305 (combined course)  
Brenna Munro

Section Q, TR 12:30–1:45 PM

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

Transgender, non-binary, and gender-diverse people have become the intense focus of contemporary politics. In order to make sense of this historical development, we will look at the laws being proposed and passed in the US, alongside the status of trans people in other countries; analyze rhetoric about transgender, non-binary, and gender-diverse people from a variety of political locations; and read a range of journalism on trans youth healthcare. We will also analyze some contemporary TV representations, take a look at some of the children's books that have been banned in the US, and attend to what trans and gender diverse people themselves have to say, through a memoir, a novel, and some poetry.

ENG 395 is combined with GSS 305. Must be taken as ENG 395 for English credit.

## Creative Writing (Prose Fiction)

ENG 404  
Kei Miller

Section O, TR 9:30-10:45 AM

In this Advanced Fiction Workshop we'll be moving beyond the short story towards longer forms, and working to develop professional editing and craft skills in prose fiction. Student drafts submitted each week will receive incisive feedback with special attention paid to tension, pace, and characterization. The final polished portfolio will be a single long story (7000 words minimum) or a cohesive excerpt from a longer work.

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.

## Writing Autobiography: Writing Place

ENG 408  
Evelina Galang

Section Y and Y1 (BGS students only)

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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. All are welcome.

This course is asynchronous and meets online.

## Shakespeare: The Early Plays

ENG 430

Pamela Hammons

Section Q, TR 12:30–1:45 PM

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

Satisfies the English literature major requirement for a course in **Forms, Methods, and Genres** (new requirements).

Are you curious about how an artist develops their craft across their lifetime? How do Shakespeare's early plays reveal how the playwright first honed his skills? Perhaps more importantly, how many shrews can you count in *The Taming of the Shrew*? How can *Titus Andronicus* teach us why sometimes the sweetest revenge is to bake a pie? Would Richard II have been a better poet than a king? If you want to learn to curse with the best of them, which play should you study carefully, and who is currently the GOAT of cussing? How fast can you run if you ever meet Richard, Duke of Gloucester, in a dark alley? Is it possible to be real friends with a prince who is the heir to the throne—or might he be a hypocritical jerk? Should you bother to make *Much Ado About Nothing*? Who are the powerful female figures Portia and Rosalind, and why do they make such fantastic parts for actors? How many characters named Antonio would sacrifice everything—even their very lives—for the men they love?

## The Late Romantic Period

English 451

Kathryn Freeman

Section D, MWF 11:15–12:05 PM

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

Previously defined by three poets, Byron, Percy Shelley, and Keats, this literary era has undergone significant changes since the process of recovering noncanonical texts began in the 1980s. The course will reflect the ways this field continues to reshape the idea of a second and third generation of British writers of the revolutionary era that includes Jane Austen, Mary and Percy Shelley, Keats, Byron, Letitia Elizabeth Landon, and other writers. Through their poetry, drama, and fiction, we will examine patterns and distinctions among their representations of gender and sexuality; race; political dissent; and colonialism.

### Requirements:

in-class and online forum participation; three papers; midterm and final exam.

### Required Texts (Tentative List):

Keats, *Selected Poems and Letters*, ed. Bush (Riverside)

Austen, *Persuasion* (Penguin)

*Shelley's Poetry and Prose*, ed. Reiman & Powers (Norton)

Mary Shelley, *Frankenstein*, 1818 ed. (Norton)

Byron's *Poetry*, ed. McConnell (Norton)

Landon, Letitia Elizabeth. *Selected Writings* (Broadview)

\*Recommended (for background on the first generation Romantic writers):

*British Literature: 1780-1830*. Ed. Anne Mellor & Richard Matlak (Harcourt Brace).

## Victorian Prose & Poetry

ENG 455

Section P, TR 11:00 AM-12:15 PM

Robert Casillo

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

This course has two main purposes: to convey to the major the Victorians' sense of their age as one of massive intellectual, moral, religious, social, economic, and political crisis; and to examine the continuities and differences between the Victorian and the earlier Romantic culture. In Sartor Resartus Thomas Carlyle reacts against the tormented subjectivism of his Romantic precursors through his adoption of a spiritualized conception of work as self-realization. However, he builds upon Romanticism in his epistemological assumptions, his anti-self-consciousness theory, and his "natural supernaturalism," which proclaims the presence of spirit in nature and the material world generally. Alfred, Lord Tennyson's poem *In Memoriam* is the classic Victorian expression of religious and personal doubt in the face of the "disappearance of God" and the disturbing discoveries of modern science. Yet it also calls to mind Romanticism in its faith in the restorative power of nature, feeling, and primal memory. Robert Browning attempts in his poetry to escape Romantic subjectivity and relativism not only through frequent recourse to the apparently greater "objectivity" afforded by the dramatic monologue but through a comprehensive examination of life from multiple points of view. Matthew Arnold, the third major Victorian poet, besides maintaining an ambiguous and ambivalent relationship to the Romantic poets, reveals a distinctly modern awareness of the isolation and incommunicativeness of the self within modern society. In much of Arnold's poetry, the emerging modern self remains unavoidably suspended, frustrated, and hence unfulfilled in the period of historical "transition" which was the nineteenth century.

The Victorian age also produced a major body of social, political, and economic criticism in response to the challenges of an emerging capitalistic and democratic society. The two antithetical poles of Victorian social thinking, liberal and conservative, appear in Thomas Babington Macaulay's scathing attack on Robert Southey's celebration of medieval social values. In contrast to Macaulay, Southey offers one of the earliest instances of Victorian protest—to be seen much more thoroughly and significantly in Carlyle and John Ruskin—against the social and cultural impact of industrialization, commercialization, and utilitarianism, which were in many respects the predominant forces of the Victorian age. As both a literary and social critic Matthew Arnold envisions general education and humane letters as having a special role not only in shaping modern values but in combating the "anarchy" of unrestrained individualism, of "doing what one likes." In Arnold's writings, literature and especially poetry are assigned the difficult task of developing humanity's mental and moral faculties and thus in the long run of enabling "culture"

to replace religion after the ultimate decline of the latter. Arnold's views on education will be compared and contrasted with those of John Henry Cardinal Newman, who conceives of the university as the primary means of freeing the student from the ever encroaching tyranny of the merely practical and the useful, in short, as the site of "liberal education" in its most meaningful sense. Other great Victorian essayists and social critics to be considered will include John Stuart Mill, John Ruskin, and Walter Pater. As this summary reveals, the course treats individual works not only in themselves but within their social, political, and historical context. Far from being dull and outmoded, the major Victorians are of the deepest interest to anyone seeking to understand the present age and his or her own relation to it. They were among the first to confront the problems of modern mass and industrial society, and they have provided us with much of our current political, social, and aesthetic vocabulary.

## Irish Literature

### The Literary Renaissance and Beyond

ENG 465

Patrick A. McCarthy

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

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

Satisfies the English literature major requirement for a course in **Diversity and Global Understanding** (new requirements).

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

#### Requirements:

Final exam, two documented critical papers (about 7-10 pages each).

#### Texts:

*Modern and Contemporary Irish Drama*, ed. John P. Harrington

William Butler Yeats, *Selected Poems and Four Plays*

James Joyce, *Dubliners*

Liam O'Flaherty, *The Informer*

Flann O'Brien, *The Third Policeman*

Peig Sayers, *Peig*

Seamus Heaney, *Opened Ground*



## American Literature: 1800–1865

### Novel Revolts

ENG 482  
John Funchion

Section R, TR 2:00PM – 3:15PM

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

This course considers the relationship between the U.S. Revolution and the development of the early American novel. Reading works by both philosophers and literary critics, we will discuss American writers' preoccupation with violence, despotism, and seduction. We will also examine how novels formally grappled with political unrest, settler colonialism, enslavement, and the outbreak of the Civil War. While assessing the cultural significance of the early American novel, we will attend to the formal complexities and generic characteristics of adventure narratives, sentimental novels, romances, and gothic thrillers.

## American Literature 1915–1945

ENG 484  
Joel Nickels

Section C, MWF 10:10–11:00 AM

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 the "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.

## **Modern African American Literature Preachers, Conjurers, and Haunts**

ENG 487/AAS 490 (combined course)  
Marlon Moore

Section P, TR 11:00-12:15 PM

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

Satisfies the English literature major requirement for a course in **Diversity and Global Understanding** (new requirements).

This seminar focuses on representations of the supernatural in African American literature. We will survey the presence of religious and secular magic, mystical characters, and related symbolism in novels, short stories, and biographical narratives. Writing assignments and class discussions will examine the meanings, role, and effects of 'spirit' and morality in such depictions, as well as the intersection of supernatural beliefs with other aspects of a character's identity and relationships, such as notions of family, sexuality, race/ethnicity, and social class. Students will likely interpret a scholarly article in an oral presentation, write their own short critiques throughout the semester, and take a final exam. The course is taught in a flipped-learning format, which means class time will be devoted primarily to group discussion and building knowledge in a participatory manner. Some activities will take place in virtual spaces/online.

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

ENG 491  
Frank Stringfellow

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

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 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.

#### Requirements:

Several journal entries or other short writing assignments; 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 exams.

#### 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.*

## Special Topics

### Major Film Genres 1948–2011

ENG 495

Section JK, MW 5:05–6:20 PM

Catherine Judd

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

Satisfies the English literature major requirement for a course in **Forms, Methods, and Genres** (new requirements).

In this course we will study several groupings of films contained within the same genre. The genres studied will be: French New Wave Cinema; Film Noir; Musicals; Neo-Westerns; Documentaries; and War Films. Films may include works by Francis Ford Coppola; Spike Lee; Werner Herzog; Agnes Varda; Oliver Stone; Howard Hawks; John Huston; Billy Wilder; Tony Richardson; and Raoul Walsh. Tentative class film list includes: *Le Bonheur*; *When the Levees Broke*; *The Misfits*; *Gentlemen Prefer Blondes*; *Apocalypse Now*; *Sunset Blvd.*; *The Loved One* and *Key Largo*.

#### Requirements:

Regular attendance and participation, a series of short essays, several quizzes, and a term research paper.

## 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.