

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

SUMMER & FALL 2025

ENGLISH & CREATIVE WRITING COURSES

your next great story starts here...

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



**DIY
ENG**

**"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -**

— Emily Dickinson

EIGHT NEW ENGLISH & CREATIVE WRITING COURSES IN FALL 2025!!

ENG 210 How to Detect, Deploy, and Defend Against Artificial Intelligence Using Literature

Prof. Jaswinder Bolina

Section GH, MW 2:30-3:45

ENG 210 Women and Anger

Prof. Meghna Sapui

Section T, TR 5:05-6:20

ENG 340 Theory, History, & U.S. Novels

Prof. John Funchion

Section CD, MW 10:10-11:25

ENG 367 Refugee Stories

Prof. Brenna Munro

Section F, MWF 1:25-2:15

ENG 407 Building a Poetry Collective: Bookmaking, Collaboration, and Community

Prof. Mia Leonin

Section Q, TR 12:30-1:45

ENG 456 Victorian Empire

Prof. Meghna Sapui

Section R, TR 2:00-3:15

ENG 489 Contemporary Gender Expansive Literature

Prof. Brenna Munro

Section D, MWF 11:15-12:05

ENG 495 American Films, 1980-2000

Prof. Catherine Nealy Judd

Section J, MW 5:05-6:20

DIVERSITY & LITERARY FORMS COURSES

FALL 2025

Diversity & Global Understanding

ENG 205 Jewish Literature
Section CD, MW 10:10-11:25

ENG 210 Women and Anger
Prof. Meghna Sapui
Section T, TR 5:05-6:20

ENG 260 African American Literature
Prof. Marlon Moore
Section J, MW 5:05-6:20

ENG 363 Jewish American Literature
Section GH, MW 2:30-3:45

ENG 367 Refugee Stories
Prof. Brenna Munro
Section F, MWF 1:25-2:15

ENG 369 Black Miami Studies
Prof. Terri Francis
Section 1J, M 5:05-7:50

ENG 456 Victorian Empire
Prof. Meghna Sapui
Section R, TR 2:00-3:15

ENG 489 Gender-Expansive Literature
Prof. Brenna Munro
Section D, MWF 11:15-12:05

Literary Forms, Methods, & Genres

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

ENG 340 Forms of the Novel: Theory, History, and U.S. Novels
Prof. John Funchion
Section CD, MW 10:10-11:25

ENG 384 The Bible as Literature
Prof. Pamela Hammons
Section P, TR 11:00-12:15

ENG 430 Shakespeare: The Early Plays
Prof. Pamela Hammons
Section S, TR 3:30-4:45

ENG 456 19th-Century English Novel: Victorian Empire
Prof. Meghna Sapui
Section R, TR 2:00-3:15

ENG 491 Tolstoy and Dostoyevsky
Prof. Frank Stringfellow
Section F, MWF 1:25-2:15

ENG 495 American Films, 1980-2000
Prof. Catherine Nealy Judd
Section J, MW 5:05-6:20

200-LEVEL LITERATURE COURSES

FALL 2025

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

ENG 205 Jewish Literature

Section CD, MW 10:10-11:25

**ENG 210 How to Detect, Deploy,
and Defend Against Artificial
Intelligence Using Literature**

Prof. Jaswinder Bolina

Section GH, MW 2:30-3:45

ENG 210 Women and Anger

Prof. Meghna Sapui

Section T, TR 5:05-6:20

ENG 211 English Literature I

Prof. Noa Nikolsky

Section P, TR 11:00-12:15

ENG 214 American Literature II

Prof. Peter Schmitt

Section D, MWF 11:15-12:05

Section G, MWF 2:30-3:20

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 R, TR 2:00-3:15

**ENG 260 African American
Literature**

Prof. Marlon Moore

Section J, MW 5:05-6:20

CREATIVE WRITING WORKSHOPS

FALL 2025

Beginning Workshops

ENG 209 Introduction to
Creative Writing
9 sections enrolling for Fall!!

ENG 290 Beginning Fiction
Workshop
Prof. Amina Gautier
Section EF, MW 12:20-1:35

ENG 290 Beginning Fiction
Workshop
Prof. Patricia Engel
Section P, TR 11:00-12:15

ENG 292 Beginning Poetry
Workshop
Prof. Mia Leonin
Section R, TR 2:00-3:15
Section S, TR 3:30-4:45

Intermediate & Advanced Workshops

ENG 390 Intermediate Fiction
Workshop
Prof. M. Evelina Galang
Section EF, MW 12:20-1:35

ENG 392 Intermediate Poetry
Workshop
Section R, TR 2:00-3:15

ENG 404 Creative Writing
(Prose Fiction)
Prof. Amina Gautier
Section HI, MW 3:35-4:50

ENG 407 Creative Writing
Special Topics: Building a
Poetry Collective
Prof. Mia Leonin
Section Q, TR 12:30-1:45

HISTORICAL PERIOD COURSES

FALL 2025

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 384 The Bible as Literature

Prof. Pamela Hammons

Section P, TR 11:00-12:15

ENG 420 Chaucer: Love, Sex, & Marriage

Prof. Noa Nikolsky

Section T, TR 5:05-6:20

ENG 430 Shakespeare: The Early Plays

Prof. Pamela Hammons

Section S, TR 3:30-4:45

Literature Between 1700 and 1900

**ENG 373 Crossing Boundaries in the
18th Century & Beyond**

Prof. Tassie Gwilliam

Section E, MWF 12:20-1:10

**ENG 456 19th-Century English Novel:
Victorian Empire**

Prof. Meghna Sapui

Section R, TR 2:00-3:15

ENG 491 Tolstoy and Dostoyevsky

Prof. Frank Stringfellow

Section F, MWF 1:25-2:15

Literature Since 1900

**ENG 341 Modern British & American
Poetry**

Prof. Robert Casillo

Section C, MWF 10:10-11:00

ENG 363 Jewish American Literature

Section GH, MW 2:30-3:45

ENG 367 Refugee Stories

Prof. Brenna Munro

Section F, MWF 1:25-2:15

**ENG 484 American Literature,
1915-1945**

Prof. Joel Nickels

Section E, MWF 12:20-1:10

ENG 489 Gender-Expansive Literature

Prof. Brenna Munro

Section D, MWF 11:15-12:05

ENG 495 American Films, 1980-2000

Prof. Catherine Nealy Judd

Section J, MW 5:05-6:20

REGISTRATION BEGINS:

Monday March 31, 2025

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

English & Creative Writing courses combined with courses in another department or program (e.g., Gender and Sexuality Studies, Africana Studies, Judaic Studies, American Studies):

Students must enroll in the ENG section for the course to count toward the English or Creative Writing major or minor.

ADVISING IN ENGLISH & CREATIVE WRITING

See an advisor every semester to make sure you take all the courses you need to graduate. The professional advisor assigned to English & Creative Writing majors in the College of Arts and Sciences is Joshua Pineda (jmp649@miami.edu). We also strongly encourage our majors and minors to meet with a faculty advisor in English and Creative Writing. To arrange that meeting, follow the instructions on the Department of English & Creative Writing Advising page: <https://english.as.miami.edu/advising/index.html> If you have any difficulty making an appointment, please call the English & Creative Writing Department at 305-284-2182.

OUR MAJORS

Students majoring in English or Creative Writing must earn 30 credits in ENG courses (36 credits for Departmental Honors) and must meet the requirements for one of the concentrations listed below:

- English Literature Major:

<https://english.as.miami.edu/undergraduate/english-literature-major/index.html>

- Creative Writing Major:

<https://english.as.miami.edu/undergraduate/majors/major-creative-writing/index.html>

Credits earned for courses in first-year writing (WRS 105, WRS 106, ENG 106, WRS 107) may not be applied toward the total number of credits required for the major. In each ENG course, the English or Creative Writing major must obtain a grade of C- or better, with an overall GPA in the major of 2.0.

OUR MINORS

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

- English Literature Minor:

<https://english.as.miami.edu/undergraduate/minors/minor-literature/index.html>

- Creative Writing Minor:

<https://english.as.miami.edu/undergraduate/minors/minor-creative-writing/index.html>

Credits earned for courses in first-year writing (iWRS 105, WRS 106, ENG 106, WRS 107) may not be applied toward the total number of credits required for the minor. In each ENG course, the English or Creative Writing minor must obtain a grade of C- or better, with an overall GPA in the minor of 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 2025

Summer A: May 12–June 13

ENG 106—Writing About Literature and Culture Haitian Women’s Literature and Cultural Production

Gabrielle M. Jean-Louis Section A01, MTWRF 8:30–10:25 AM, synchronous online

This course offers an engaging exploration of twentieth- and twenty-first century Haitian literature and culture, with a focus on themes of migration, exile, gender, and Haitian cosmologies—including both formally recognized and informal spiritual practices. Together, we will examine how Haitian women writers and filmmakers engage global Black feminist theory and contribute to broader feminist conversations. Through the works of authors such as Francesca Momplaisir, Edwidge Danticat, and Debbie Rigaud, as well as select films, we’ll uncover how these creators craft narratives of migration and exile while representing Haitian religious traditions in ways that challenge or affirm dominant worldviews. Who shapes these worldviews on Haiti, and how do these artists push back? Students will sharpen their research and writing skills by critically analyzing Haitian literature and films alongside Black feminist and Haitian literary criticism. Together, we will explore how gender and spirituality intersect in Haitian women's cultural production, uncovering new insights about the ways these works challenge our understandings of identity, belonging, and power.

ENG 106—Writing About Literature and Culture Southern Writers

Peter Schmitt Section A02, MTWRF 10:40 AM–12:35 PM, synchronous online

Selected works from the American South, late 19th century to the present. Authors include Bierce, Chesnut, Chopin, Faulkner, Justice, O’Connor and Rash. Students will also read and prepare a collaborative presentation on a recent coming-of-age novel, *Bells for Eli*. Topics under consideration will be slavery (The Fugitive Slave Law), the Civil War, Jim Crow (past and present), Confederate monuments and the “Lost Cause,” and the question of reparations.

ENG 209—Creative Writing

Evan Wambeke Section A03, MTWRF 12:50–2:45 PM, synchronous online

In this section of ENG 209, we will be working through three creative writing genres: poetry, fiction, and creative nonfiction, in order to explore language, craft, and stories. This class is largely focused on the fundamentals and building blocks of creative writing. 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 afterward.

ENG 210—Literary Themes & Topics Miami Writers

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.

ENG 214—American Literature II

Peter Schmitt

Section A04, MTWRF, 3:00–4:55 PM, synchronous online

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—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.

Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

ENG 247—Afrofuturism

Eziaku Nwokocha

Section A30, MW 1:00-5:50 PM, synchronous online

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 have 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?

*This course is **combined** with REL 367-A30 Black Religion in Literature: Afrofuturism and Africanjuism.*

ENG 395—Special Topics
Film Genres, Critical Thinking, and College-Level Writing

Catherine Nealy 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

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

Alternatively, with the approval of the Director of Undergraduate Studies, may be used to satisfy the English literature major requirement for a course in Forms, Methods, and Genres.

English 395—“Film Genres, Critical Thinking, and College-Level Writing”—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 include: Documentaries; Sport Films; Coming-of-Age; War Films; Bio-Pics; and Political Films. Films may include: *Raging Bull*, *Nope*, *King Richard*, *The Prowler*, *Heaven and Earth*, among others.

Requirements: Film viewing (eight films in all) and assignment completion.

Summer B, June 16–July 18

ENG 106—Writing About Literature and Culture Literature and Health

Sydney Shamblin Section B02, MTWRF 10:40 AM–12:35 PM, synchronous online

ENG 106—Writing About Literature and Culture Writing in the Digital Age

Micaela Donabella Section B03, MTWRF 12:50–2:45 PM, synchronous online

In this course, we will explore how digital cultures affect patterns of reading and writing, as well as the affordances and consequences of born-digital texts and tools for analysis. You will be asked to critically analyze how literature represents internet phenomena and, inversely, how various internet forms—such as vlogs, blogs, and social media posts—represent literature. We will read short-form internet fiction and poetry, as well as excerpts from print novels. We will, additionally, gain hands-on experience with digital tools for analysis and visualization of literature, such as Voyant and StoryMaps. Your goal in this course will be to ask critical questions about the relationship between big data and literature. As such, each week will be guided by a different theme and a related set of inquiries. Course themes will include *reading*, *writing*, *digital narratives*, *data*, and *digital humanities*. The course will have two major writing assignments and one presentation, in addition to weekly journal entries related to course readings.

ENG 209—Creative Writing

Aidan Tojino Section B04, MTWRF 3:00–4:55 PM, synchronous online

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 diverse backgrounds—seeking both to absorb their craft techniques and expand our worldviews and literary horizons. In ENG 209, we will utilize readings, class discussions, in-class writing exercises, and peer feedback to inform our growth as writers.

ENG 210—Literary Themes & Topics
Miami Writers

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.

FALL 2025

ENG 106—Writing About Literature and Culture Feminism, Religion, and Spirituality in the Middle Ages and the Renaissance

Vanessa Barcelos

Section B, MWF 9:05–9:55 AM

This course will explore the lives and writings of medieval and early modern women writers in English to interrogate issues still relevant for women and women's movements today. For example, may feminism manifest in religious contexts? What challenges and complicates the relationship of feminism and religion? In fact, what does it mean to be a feminist? Finally, how does feminism intersect with race, class, and gender diversity? We'll dive into the writings of Julian of Norwich, Marie de France, Christine de Pizan, Margery Kempe, bringing their ideas and inquiries to reassess the relationship between feminism and spirituality, religious networks and gender (in)equality as we know today through writing and critical reading assignments. Students will work in groups and individually to collaborate in academic-based research, writing, and discussion through digital products such as spreadsheets, image-based outlines, digital databases, and collaborative writing platforms.

ENG 106—Writing About Literature and Culture Southern Writers

Peter Schmitt

Section C, MWF 10:10–11:00 AM

Section F, MWF 1:25–2:15 PM

Selected works from the American South, late 19th century to the present. Authors include Bierce, Chesnutt, Chopin, Faulkner, Justice, O'Connor and Rash. Students will also read and prepare a collaborative presentation on a recent coming-of-age novel, *Bells for Eli*. Topics under consideration will be slavery (The Fugitive Slave Law), the Civil War, Jim Crow (past and present), Confederate monuments and the "Lost Cause," and the question of reparations.

ENG 106—Writing About Literature and Culture Haitian Women's Literature and Cultural Production

Gabrielle M. Jean-Louis

Section HI, MW 3:35–4:50 PM

This course offers an engaging exploration of twentieth and twenty-first century Haitian literature and culture, with a focus on themes of migration, exile, gender, and Haitian cosmologies—including both formally recognized and informal spiritual practices. Together, we will examine how Haitian women writers and filmmakers engage global Black feminist theory and contribute to broader feminist conversations. Through the works of authors such as Francesca Momplaisir, Edwidge Danticat, and Debbie Rigaud, as well as select films, we'll uncover how these creators craft narratives of migration and exile while representing Haitian religious traditions in ways that challenge

or affirm dominant worldviews. Who shapes these worldviews on Haiti, and how do these artists push back? Students will sharpen their research and writing skills by critically analyzing Haitian literature and films alongside Black feminist and Haitian literary criticism. Together, we will explore how gender and spirituality intersect in Haitian women's cultural production, uncovering new insights about the ways these works challenge our understandings of identity, belonging, and power.

ENG 106—Writing About Literature and Culture Misfits and Rebels

Catherine Nealy Judd

Section K, MW 6:35–7:50 PM

The theme of the misfit in film, literature, drama, and poetry often highlights the individual's struggle against societal norms and expectations. Characters like Jeff "The Dude" Lebowski, Napoleon Dynamite, New Zealand's most celebrated author Janet Frame, Pip in Charles Dickens' *Great Expectations*, and the New Jersey poet Allen Ginsberg exemplify the eccentric outsider who expresses tensions between the individual and society's norms and expectations. Through the lens of the misfit, we will explore the complexities of selfhood, the quest for authenticity, and the critique of social structures. This class focuses on growing and strengthening your analytical and writing skills. For this class, we will be analyzing and writing about poetry, drama, fiction, visual art, and non-fiction prose from a variety of artists, writers, and directors including Emily Dickinson, Walt Whitman, Allen Ginsberg, Jack Kerouac, Charles Dickens, Charlotte Brontë, Janet Frame, Martin Scorsese, and Walter Mosely.

Requirements: Class attendance and participation; formal and informal writing assignments; term paper.

ENG 106—Writing About Literature and Culture Universal Issues in Our World Today

Charlotte Rogers

**Section O1, TR 9:30–10:45 AM
Section P1, TR 11:00 AM–12:15 PM**

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.

ENG 106—Writing About Literature and Culture Reading AI

Kelly Baker Josephs

Section O2, TR 9:30–10:45 AM

In this section of ENG 106, “Reading AI,” we will read a selection of fictional narratives about artificial intelligence—across print, film, and TV/web series—alongside essays and articles from contemporary scholars and experts on AI technologies to consider what we believe machines are, and might become, capable of doing. The course asks students to critically engage with the social, cultural, and ethical questions of our uses of AI by examining past fears and future promises surrounding the rapid development of machine learning. What have our creative writers imagined for machine-human interactions, for better or worse, and what have our inventors made possible? How do fictive representations of AI affect how we navigate the current affordances of those technologies? Though grounded in literary narratives, the course will also ask students to contemplate the practical applications and implications of machine-generated materials via a variety of writing and research-based assignments.

Prerequisite: WRS 105 or equivalent.

ENG 106: Writing About Literature and Culture Taking Flight: The Aerodynamic Imagination

Elizabeth Oldman

Section P2, 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.

ENG 201—World Literary Masterpieces I

Robert Casillo

Section B, MWF 9:05–9:55 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 a final examination.

ENG 202—World Literary Masterpieces II

Frank Stringfellow

Section G, MWF 2:30–3:20 PM

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, music and art (such as the painting below) will be discussed in relation to the literary works.

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)

ENG 205—Jewish Literature

Instructor TBD Section CD, MW 10:10–11:25 AM

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

*This course is **combined with JUS 301-CD Studies in Judaica**.*

ENG 209—Creative Writing

Emily TahaBurt	Section B, MWF 9:05–9:55 AM
Gianella Rojas	Section D, MWF 11:15 AM–12:05 PM
Mariela Flores	Section EF, MW 12:20–1:35 PM
Monica Claesson	Section GH, MW 2:30–3:45 PM
Palmer Smith	Section HI, MW 3:35–4:50 PM
Aidan Tojino	Section S, TR 3:30–4:45 PM
Komal Singh	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 diverse backgrounds—seeking both to absorb their craft techniques and expand our worldviews and literary horizons. In ENG 209, we will utilize readings, class discussions, in-class writing exercises, and peer feedback to inform our growth as writers.

ENG 209—Creative Writing

Evan Wambeke	Section O, TR 9:30–10:45 AM
	Section Q, TR 12:30–1:45 PM

In this section of ENG 209, we will be working through three creative writing genres: poetry, fiction, and creative nonfiction, in order to explore language, craft, and stories. This class is largely focused on the fundamentals and building blocks of creative writing. 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 afterward.

ENG 210—Literary Themes & Topics
Contextual Intelligence: How to Detect, Deploy, and Defend Against Artificial Intelligence Using Literature

Jaswinder Bolina

Section GH, MW 2:30–3:45 PM

This course explores the depiction of artificial intelligence (AI) in literature, examining how writers across genres have envisioned the rise of intelligent machines and their impact on humanity. Through critical analysis of novels, short stories, poetry, and films, students will study how writers have portrayed AI as both a tool for advancement and a potential threat.

As part of our investigation, we'll study technical aspects of AI to learn how it works, how to detect its usage in mainstream media, and how it differs from related technologies such as neural networks and machine learning. We will further explore how to use AI tools ethically in school and in the workplace, and how literature can help us contend with the social and moral challenges posed by advancements in AI technology.

Throughout the semester, students will become adept at applicable skills including prompt engineering and AI detection while engaging in discussion of AI's place in culture and literature. No prior technical knowledge of AI is required—only a passion for reading and exploring how technology shapes storytelling!

ENG 210—Literary Themes & Topics
The Feminine Urge to Be Mad: Women and Anger

Meghna Sapui

Section T, TR 5:05–6:20 PM

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

This course is about women who are often considered mad, bad, and even ungendered by their anger. We will look at enraged women inside and outside the literary world. Angry women, as we will see, are frequently represented by drawing on racial stereotypes and in ways that sharply contrast the depiction of angry men. For instance, whereas proud and angry Achilles becomes an epic hero in Homer's *Iliad*, tennis champion Serena Williams's pride and anger at the 2018 U.S. Open finals was repeatedly penalized as inappropriate. Even as we live in a time when women are no longer expected to be submissive and passive, women who *refuse* to subdue their anger are still seen as disruptive, unstable, and problematic. If women breaking their silence about the wrongs that they have quietly endured are ostracized, demonized, and punished, then what are the acceptable ways to express one's anger? This course will investigate the gendered politics of anger in literature and culture, grappling with such questions in the aftermath of #MeToo. What can anger do for us now? Does this anger take different shapes in different communities and places? In 2025, can this anger be an instrument of hope?

We will analyze the representation of women's anger, crossing historical periods and geographical regions. Texts will include: selections from Homer's *Iliad*, Aristophanes' *Lysistrata*, *The Taming of the Shrew* by William Shakespeare, Gil Junger's *Ten Things I Hate About You*, Charlotte Brontë's *Jane Eyre*, Jean Rhys's *Wide Sargasso Sea*, Shirley Jackson's *We Have Always Lived in the Castle*, poems by Sylvia Plath and Adrienne Rich, music by Beyoncé and DoeChii, and films like *Nightbitch* and *I, Tonya*. We will ground our readings in theoretical frameworks drawn from cultural studies, affect studies, and Black studies through the works of Audre Lorde, Angela Davis, Martha Nussbaum, Mary Beard, Rebecca Traister, and Soraya Chemaly. Assignments will include brief reading responses, a creative assignment (a design for a book cover or album cover that distills a text's thematic import), a personal/opinion essay, and an analytical paper.

This course is combined with GSS 360-T Special Topics in Gender and Sexuality Studies: Arts and Humanities.

ENG 210—Literary Themes & Topics Miami Writers

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.

ENG 211—English Literature I

Noa Nikolsky

Section P, TR 11:00 AM–12:15 PM

Where did English literature come from? What did it look like before it took over universities, book clubs, and BookTok? This course is a survey of premodern English literature. It is intended for anyone who wants to have an overview of important English literary works. We will study major works from before 1660, and read some of the most famous literary genres: epic, romance, mystery play, sonnet, and more! We will also learn about the history of the English language, and why it looks and sounds the way it does.

ENG 214—American Literature II

Peter Schmitt

Section D, MWF 11:15 AM–12:05 PM

Section G, MWF 2:30–3:20 PM

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—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.

Prerequisite: ENG 106 or equivalent.

ENG 221—Introduction to Fiction

Joel Nickels

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

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 foundational figures such as Charles Dickens, Nathaniel Hawthorne, Bret Harte, Felisberto Hernández, F. Scott Fitzgerald, Herman Hesse, Katherine Mansfield, Antoine de Saint-Exupéry, Jessamyn West and James Baldwin and contemporary authors such as Wendell Berry, Louise Erdrich, Edwidge Danticat, Judith Ortiz Cofer and Mary Gordon.

ENG 240—Literature and Medicine

Tassie Gwilliam

Section HI, MW 3:35–4:50 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 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.

ENG 242—Literature and Law

Charlotte Rogers

Section R, TR 2:00–3:15 PM

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? What relationship exists in these two independent fields: between law and literature?

In English 242, we seek to know these answers. This search takes us through short law stories, poems, novel excerpts, and legal examples (especially those of our U.S. Supreme Court), great movies, and Biblical stories. Lawyers know the power of narrative legal events. Successful literary writers know both their interest in law and its related decisions and narratives.

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

ENG 260—African American Literature

Marlon Moore

Section J, MW 5:05–6:20 PM

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

Develop analytical and interpretive skills by reading and writing about major works of the African American literary tradition. Assignments include reading quizzes, analytical essays, midterm and final exam.

ENG 290—Beginning Fiction Workshop

Amina Gautier

Section EF, MW 12:20–1:35 PM

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, and Setting) with the practical engagement of writing short stories. This course introduces students to the fundamentals of writing fiction and to reading as writers. Students will be asked to read the published works of established writers, complete writing exercises, produce and revise original short stories, and critique the work of their peers.

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 290—Beginning Fiction Workshop

Patricia Engel

Section P, TR 11:00 AM–12:15 PM

This course will build on your foundation for writing, workshopping, editing, and revising short fiction. You will read numerous literary works, expand your critical vocabulary, share, and critique each other's work. You will develop a deeper understanding of the elements of fiction such as character, narrative voice, plot, scene, structure, and conflict. We will focus on all aspects of the writing process, from idea to draft, developing critical faculties for workshop and engaging in productive revision. You will share work, and you will respond to your peers' writing with critical feedback and engage in craft discussion. You will create original work and respond to selected texts, as well as become more familiar with a collaborative workshop dynamic. A portfolio will take the place of a final exam, demonstrating the stages of the writing process.

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 292—Beginning Poetry Workshop

Mia Leonin

Section R, TR 2:00–3:15 PM

Section S, TR 3:30–4:45 PM

In ENG 292, students explore memory, culture, and collaboration to produce poetry that pushes the boundaries between technical rigor and artistic innovation. While creative production is emphasized, students will also read, discuss, and respond to a selection of poets from a diverse range of cultures and aesthetics.

May only be taken concurrently with another creative writing workshop in a different genre.

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

Elizabeth Oldman

Section O, TR 9:30–10:45 AM

Section R, TR 2:00–3:15 PM

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.

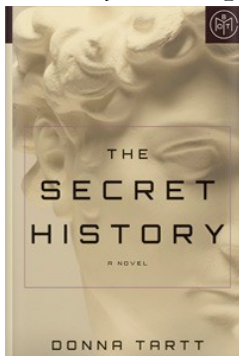
Requirements: Class attendance and participation; two formal essays; informal take-home writing assignments.

ENG 340—Forms of the Novel Theory, History, and U.S. Novels

John Funchion

Section CD, MW 10:10–11:25 AM

Satisfies the English literature major requirement for a course in Forms, Methods, and Genres.



From historical adventure sagas to students plotting murder, four significant novels belonging to different genres and various historical periods provide the foundation for this course on the history of the novel. These texts will assist us in charting the development of this important literary form in the United States. Alongside these texts, we will read literary criticism and theory that has shaped our understanding of the novel. Texts may include work by some of the following authors: James Fenimore Cooper, Herman Melville, Louisa May Alcott, Frances E.W. Harper, Henry James, Charles Chesnutt, Edith Wharton, Ernest Poole, Zora Neale

Hurston, Ralph Waldo Emerson, Chimamanda Ngozi Adichie, Donna Tartt, Louise Erdrich, Toni Morrison, William Gibson, Colson Whitehead, Dave Eggers, Viet Thanh Nguyen, or Sandra Cisneros. Students will learn about the history of the novel by reading excerpts from scholarly books and learning key concepts used in narrative studies and theory today. We also consider how narrative theory might still be applied to contemporary visual media and contemplate the future of the novel in our digital age.

This course is combined with AMS 322-CD Topics in American Studies: Literature.

ENG 341—Modern British and American Poetry

Robert Casillo

Section C, MWF 10:10–11:00 AM

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.

ENG 363—Jewish American Literature

Instructor TBD

Section GH, MW 2:30–3:45 PM

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, may be used to satisfy the English literature major requirement for a course in literature since 1900.

This course is combined with AMS 322-GH Topics in American Studies: Literature and with JUS 301-GH Studies in Judaica.

ENG 367—Refugee Stories

Brenna Munro

Section F, MWF 1:25–2:15 PM

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, may be used to satisfy the English literature major requirement for a course in literature since 1900.

In 2025 there are more refugees trying to find a new home in the world than ever before, as multiple conflicts, authoritarian regimes, environmental catastrophes, and forms of violent prejudice force people to flee their homes. We are also in the midst of a creative explosion of work about refugee life, including novels, poetry, children's books, short stories, memoir, theatre, cinema, documentaries, photography, imaginative activist projects, and multimedia reportage. In this class, we'll examine the kinds of stories being told about refugees, and, crucially, the stories they tell about themselves. We will look back at the history of the international legal category of the refugee; we will examine how the nation state as it came out of histories of empire produced modern forms of "bordering" that create both citizens and statelessness. We will analyze contemporary media depictions of refugees, how they humanize or demonize their subjects, and how images of refugees travel across social media; and discuss and write about a range of literary texts and film media from different places around the world. How can writers, filmmakers, visual media creators, journalists and activists make you pay attention to the refugee, go beyond stereotypes, and change what you think?

ENG 369—Black Miami Studies

Dr. Terri Francis

Section 1J, M 5:05–7:50 PM

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

Miami offers a window to the future of the United States and the wider Americas. Longstanding ethnic and national diversity among peoples of Africa and African descent in South Florida makes this region indexical for changing national, hemispheric, and global demographics. The City of Miami and its environs, in particular, 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 looks beyond the surface) these dynamics at play, as we engage various local communities and intellectuals through their areas of disciplinary expertise.

This course will focus on social-cultural, spatial, aesthetic, and historical factors that have created contemporary Black Miami—a crucial yet understudied crossroads of the US South and the Global South. We will spend the semester identifying, documenting, and mapping Black Miami's arts and aesthetics, built environment, health and well-being, and community capacity.

We intend to create a community of scholars. Students will be introduced to diverse research disciplines (for instance: social scientific, journalistic, ethnographic, archival, literary, artistic) and

they will be asked to think about the differences among disciplinary methods and their potential outcomes. Through engaging interdisciplinary works as well as assignments and lectures from subject area specialists, students will participate in the creation of and nurturing of new knowledge and generative linkages between the university and Black Miami institutions, communities and discourses, both local and global.

With such critical engagement with subject area specialists as a foundation, students will learn how to compose their research questions and discuss why they chose their method(s) to answer questions they compose. Students will also be (1) introduced to Black Miami, (2) contributing to Black Miami Studies directly, (3) while getting to know Black faculty across the UM campuses.

The course adapts a critical workshop style. We aim for questions as complex as Black Miami itself. Using a workshop format allows us to discuss our ideas and projects openly and listen generously as a group. The space of a workshop allows us to use a variety of tools as needed.

Our toolbox includes theory, methods, close readings, occasional short in-class writing as well as longer form writings based on following projects: (1) Work with local community organization; (2) Write ethnography of a local Black Miami neighborhood; and (3a) Oral history of a Black Miami resident or community organization or (3b) Analysis of an archival object. Our class reflects on multifaceted Black Miami through readings, guest speakers, field trips, streaming videos and more.

This course is combined with AAS 360-1J Black Miami Studies; with AMS 322-1J Topics in American Studies: Literature; and with CCA 394-1J Special Topics in Cinematic Arts.

ENG 373—Literary Representation of Women Crossing Boundaries in the Eighteenth Century and Beyond

Dr. Tassie Gwilliam

Section E, MWF 12:20–1:10 pm

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

Women writers and writers about women of the late seventeenth century to the early nineteenth century were experimenting with female 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 a novella by Aphra Behn that features an anti-heroine, followed by Behn's play, *The Rover*. This comedy by the earliest of female professional writers demonstrates, among other elements, 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. We will read Daniel Defoe's *Moll Flanders*, a central novel in the exploration of transgressive female identity. We will examine two short novels by the bestselling writer Eliza Haywood: *Fantomina*, a tale of masquerade and danger, and *The City Jilt*, about a scheming woman bent on revenge. We will then shift gears to sample some of the ballads about crossdressing women in the database, *The Warrior Women Project*, followed by Henry Fielding's

mocking report on a celebrated crossdressing or transgender woman, *The Female Husband*. As we move to the late eighteenth- and early nineteenth century, we will then look at women caught in Gothic traps in two short novels: first, Mary Wollstonecraft's *Maria*, and then her daughter Mary Shelley's *Mathilda*. We will end with Elizabeth Inchbald's double tale of a rebellious mother and an oppressed, orphaned daughter.

Texts (except for *Moll Flanders* and *A Simple Story*, most of these works are short):

- Aphra Behn, *The History of the Nun*
- Aphra Behn, *The Rover*
- Daniel Defoe, *Moll Flanders*
- Eliza Haywood, "Fantomina" & "The City Jilt"
- Ballads from *The Warrior Women Project*
- Henry Fielding, *The Female Husband*
- Mary Wollstonecraft, *Maria, or the Wrongs of Women*
- Mary Shelley, *Mathilda*
- Elizabeth Inchbald, *A Simple Story*

Requirements: Faithful attendance, keeping up with the reading, and informed participation in class discussions; weekly short in-class writing assignments; two 1400-1700 word papers, one of which will be revised; presentations of papers; and occasional group work.

This course is combined with GSS 360-E Special Topics in Gender and Sexuality Studies: Arts and Humanities.

ENG 384—The Bible as Literature

Dr. Pamela Hammons

Section P, TR 11:00 AM–12:15 PM

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

Alternatively, with the approval of the Director of Undergraduate Studies, may instead satisfy the English literature major requirement for a course in Forms, Methods, and Genres.

A serpent, a rainbow, a star, a stone—these are among the key figures in famous stories from the Bible. As an immensely influential collection of texts in diverse genres, the Bible is essential reading, regardless of one's personal beliefs. In this class, we will examine a selection of biblical works through a literary interpretive lens. In doing so, we will encounter some of the richest narratives and most moving lyrics of all time.

This course is combined with JUS 301-P Studies in Judaica.

ENG 390—Intermediate Fiction Workshop

M. Evelina Galang

Section EF, MW 12:20–1:35 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 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!

Prerequisite: ENG 290

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 392—Intermediate Poetry Workshop

Instructor TBD

Section R, TR 2:00–3:15 PM

Prerequisite: ENG 292

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 395—Special Topics Film Genres, Critical Thinking, and College-Level Writing

Catherine Nealy 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.

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

Alternatively, with the approval of the Director of Undergraduate Studies, may instead satisfy the English literature major requirement for a course in Forms, Methods, and Genres.

English 395—"Film Genres, Critical Thinking, and College-Level Writing"—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 include: Documentaries; Sport Films; Coming-of-Age; War Films; Bio-Pics; and Political Films. Films may include: *Raging Bull*, *Nope*, *King Richard*, *The Prowler*, *Heaven and Earth*, among others.

Requirements: Film viewing (eight films in all) and assignment completion.

ENG 404—Creative Writing (Prose Fiction)

Amina Gautier

Section HI, MW 3:35–4:50 PM

This advanced fiction writing workshop combines the critical study of published short stories and elements of fiction with the practical engagement of writing short stories and builds upon the craft techniques learned in ENG 290 and ENG 390. This course focuses on the craft elements of point of view, scene construction, and structure to introduce students to sophisticated methods of storytelling. Students will be exposed to stories that may be ambitious and/or experimental in scope, content, structure, or form as instructive models. Students will be asked to read the published works of established writers, complete writing exercises, produce and revise original short stories, and critique the work of their peers, with the goal of expanding and deepening their own bodies of work as aspiring writers.

Prerequisite: ENG 390

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 407—Creative Writing Special Topics Building a Poetry Collective: Bookmaking, Collaboration, and Community

Mia Leonin

Section Q, TR 12:30–1:45 PM

This creative writing class takes inspiration from the Latin American tradition of the “colectivo” or the artists collective, a group of artists who strive to discover their voices and who are equally committed to hold a space for all members to do the same. To that end, we will write daily and we will spend ample amounts of time exploring the Special Collections at the Kislak Center and the Cuban Heritage Collection. Students will study artists’ books and ultimately design and create their own handmade artist’s books, as well as a collaborative class book to which everyone will contribute.

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 408—Writing Autobiography The Personal Essay

M. 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.

Everybody has a story to tell. In this workshop you will learn to tell yours through reading, analyzing, and writing the personal essay. In addition to workshopping each other's work, you will read published essays, watch videos, and respond to these works in writing. These exercises, combined with online class discussions, creative responses, and class critiques will lead to the drafting of one complete essay, a full workshop, and revision of that essay. Workshops will critique short pieces between 7-10 pages. This workshop is about reading, writing, and revising, so plug in your laptops and let's go!

ENG 420—Chaucer Sex, Love, and Marriage

Noa Nikolsky

Section T, TR 5:05–6:20 PM

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

This course is an introduction to medieval love, sex, and situationships. We will study the works of one of the most famous poets from the Middle Ages, Geoffrey Chaucer, but also other writing such as the anonymous romance *Sir Gavain and the Green Knight*, as well as medieval medical and religious texts. We will focus on romantic relationships, the roles of women in society, and the history of sex and the body.

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 how many husbands a woman is allowed to have.

ENG 430—Shakespeare: The Early Plays

Dr. Pamela Hammons

Section S, TR 3:30–4:45 PM

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

Alternatively, with the approval of the Director of Undergraduate Studies, may instead satisfy the English literature major requirement for a course in Forms, Methods, and Genres.

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? 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? 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?

ENG 456—Nineteenth-Century English Novel Victorian Empire

Meghna Sapui

Section R, TR 2:00–3:15 PM

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

Alternatively, with the approval of the Director of Undergraduate Studies, may be used to satisfy the English literature major and minor requirement for a course in Diversity and Global Understanding or the English literature major requirement for a course in Forms, Methods, and Genres.

The Victorian period, as we know it, is foundational in our understanding of literary histories, forms, and canons. The Victorian period, as we know it, is also foundational in our understanding of global empire, race, and gender. We will look at imperial subjects of the British empire as they formed themselves as “Victorian,” sometimes in keeping and sometimes in opposition with metropolitan culture and its global circulation. For instance, what did non-white subjects of Victorian empire think of this empire? Did they really even think of it? If metropolitan Victorians exploited and appropriated the cultures that they colonized (and even ones they did not), how do we reckon with imperial subjects who appropriated “English” material, literary, and aesthetic ideas as their “own”? This course asks these questions to conceptualize nineteenth-century literary and cultural history as the legacy and inheritance of its people of color. We will see what the Victorian Anglophone world looks like when seen through the works of its second- and third-language English speakers and non-English speakers, its colonial subjects, and its people and places whose histories still cannot be written about without reference to Britain even as British history behooves no reference to them.

We will read nineteenth-century literature from across the globe. Texts will include Mary Seacole's *Wonderful Adventures of Mrs. Seacole in Many Lands*; Elizabeth Gaskell's *Cranford*; Fakir Mohan Senapati's *Six Acres and a Third*; Rokeya Sakhawat Hossein's "*Sultana's Dream*"; Olive Schreiner's *Trooper Peter Halket of Mashonaland*; selections from Natsume Soseki's *The Tower of London*; Okakura Kakuzo's *Book of Tea*; poetry by the Brownings, Frances Harper, and Anne Spencer. Assignments will include discussion posts, a close reading essay, an annotated bibliography, and a final paper.

ENG 484—American Literature, 1915–1945

Joel Nickels

Section E, MWF 12:20–1:10 PM

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.

*This course is **combined with** AMS 401-E Seminar in American Studies.*

ENG 489—Queer Sexualities: Literature and Theory Contemporary Gender-Expansive Literature

Brenna Munro

Section D, MWF 11:15 AM–12:05 PM

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, may be used to satisfy the English literature major requirement for a course in Literature since 1900.

In this class, we are going to read, discuss, and write about a range of contemporary literature from the U.S. and around the world by gender-diverse writers. This writing changes how readers imagine gender and pushes the boundaries of literary form. Speculative fiction, surrealism, postmodern fairytales, graphic memoirs, Afro-spirit-writing—gender/queer literature is both inventing and re-making genres, while also creating an important body of work of trans and nonbinary realism. This is also a literature that is being targeted for censorship: all the more reason to read it.

This course is combined with GSS 450-D Special Topics in Gender and Sexuality Studies.

ENG 491—Russian and Soviet Classics in English Tolstoy and Dostoyevsky

Frank Stringfellow

Section F, MWF 1:25–2:15 PM

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, may be used to satisfy the English literature major 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.

ENG 495—Special Topics **American Films, 1980–2000: Violence, Escapism, Ecstasy, and Alienation**

Catherine Nealy Judd Section J, MW 5:05–6:20 PM

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

Alternatively, with the approval of the Director of Undergraduate Studies, may be used to satisfy the English literature major requirement for a course in Forms, Methods, and Genres.

The 1980s and 1990s were iconic decades when the cultural left and economic right came to the fore in American society and the world at large. Many have seen these decades as simply periods of failures epitomized by the Reagan era, economic growth and its accompanying theme of greed, global unrest, and disillusionment with the American Dream. This class explores a variety of film genres, topics, and directors. Films may include works by Francis Ford Coppola; Martin Scorsese; Spike Lee; Werner Herzog; Agnes Varda; Rainer Werner Fassbinder; and Bernardo Bertolucci.

Requirements: Class attendance and participation; formal and informal writing assignments; term paper.

This course is combined with AMS 327-J Topics in American Studies: Film.

ENG 497—Senior Thesis I

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.

ENG 498—Senior Thesis II

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.