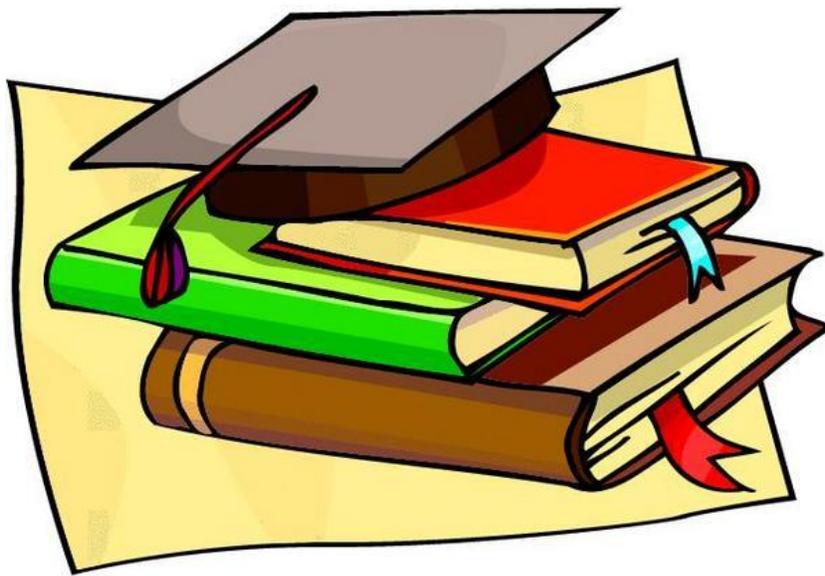


Spring 2019

Undergraduate
Course Description Booklet



English Department
University of Miami

If you have any questions, please visit the English
Department in Ashe 321.

305-284-2182

www.as.miami.edu/English/undergraduate

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED
IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising
beginning Monday, October 29.

To make an advising appointment, go to www.as.miami.edu/English/Advising. This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same website. This advising website is currently being set up and it will be available for you to use by **Wednesday, October 24th**. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR—formerly the ACE) on CaneLink and bring it to your advising appointment.

If you are a freshman or new transfer student and receive a letter about advising from your school or college, please follow the instructions in that letter to make your advising appointment.

REGISTRATION BEGINS:
Monday, November 5th

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

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

The following courses offered in **Spring 2019** satisfy the English literature major requirement for a course in literature before 1700: 315 N, 319 E, 373 D, 410 H, 431 O

The following courses offered in **Spring 2019** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 451 C, 482 P

The following courses offered in **Spring 2019** satisfy the English literature major requirement for a course in literature since 1900: 365 O, 388 K, 395 1S, 460 R, 472 P

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

ENG 210 B and E = (WGS 350 B and E), ENG 214 O, P, and R = (AMS 322 O, P, and R),

ENG 215 D = (WGS 320 D), ENG 260 Q = (AAS 290 Q), ENG 315 N = (CLA 315 N),

ENG 365 O = (JUS 365 O), ENG 373 D = (WGS 350 D), ENG 388 K = (AMS 327 K),

ENG 395 1S = (AAS 390 1S), ENG 482 P = (AMS 322 P1)

THE MAJOR IN ENGLISH

Students majoring in English must earn 30 credits in English courses (36 credits for Departmental Honors) and must meet the requirements for one of the tracks described below:

- The English Literature Major,
- The Creative Writing Concentration,
- The Concentration in British Literary History, or
- The Women’s Literature Concentration.

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

ENGLISH LITERATURE MAJOR (for students who entered UM in Fall 2014 or later)

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**
 2. Five *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be distributed as follows: two courses in literature before 1700; two courses in literature between 1700 and 1900; and one course in literature since 1900. **15 credits**
 3. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, *excluding* ENG 208). **12 credits**
- Total: 30 credits**

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

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

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**
 2. Four *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These four courses must be distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**
 3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, *excluding* ENG 208). **15 credits**
- Total: 30 credits**

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

Requirements for the Creative Writing Concentration are as follows:

1. **Students who declare a major in English with a Creative Writing Concentration should meet with the Director of Creative Writing.**
 2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits
	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	6 credits
Poetry track:	ENG 292	3 credits
	ENG 392	3 credits
	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	6 credits
 3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may **not** be used toward the fulfillment of this requirement.) **3 credits**
 4. Four more **literature** courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**
 5. One more **literature** course numbered 200 or higher. **3 credits**
- Total: 30 credits**

ENGLISH MINOR

The student minoring in English completes, with a grade of C- or better in each course and an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition. The 15 credits must be distributed as follows:

1. One **literature** course at the 200-level;
2. A second **literature** course, at either the 200- level or the 300-level;
3. A third **literature** course, at the 400-level;
4. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, *excluding* ENG 208).

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

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

The 15 credits must be distributed as follows:

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

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

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

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. One literature course at the 200-level, excluding ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One literature course at the 300-level or above.

CONCENTRATION IN BRITISH LITERARY HISTORY

Requirements for the Concentration in British Literary History are as follows:

1. ENG 211 and 212. **6 credits**

2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:

 One course on Shakespeare;
 One course on the history of criticism or literary theory;
 Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 Two electives. **24 credits**

3. Recommended: ancillary courses in Art History, Music, History, Philosophy, in consultation with a departmental advisor. **Total: 30 credits**

WOMEN'S LITERATURE CONCENTRATION

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. Students considering this concentration may want to take a special Women's Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. ENG 215. **3 credits**

2. Four **literature** courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**

3. Five additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **15 credits**

4. Three of the courses in 2 and 3, above, must be chosen from the following: ENG 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) that is combined with a course in Women's and Gender Studies (WGS).

5. **Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser. **Total: 30 credits**

DEPARTMENTAL HONORS IN LITERATURE

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

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENTAL HONORS IN CREATIVE WRITING

Students interested in seeking Departmental Honors in Creative Writing should consult the Director of Creative Writing, normally before the end of the junior year.

To enter the program a student must have achieved by the end of the junior year a 3.5 average in English courses (including courses in creative writing) and a 3.3 average overall. In addition to meeting the requirements for the Creative Writing Concentration, the candidate for Departmental Honors must:

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. Receive for the thesis a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.
4. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

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

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

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

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are in addition to the 10 courses required for the major. The first semester is ordinarily devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for ENG 497.

THE THESIS

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section O, TR 9:30-10:45

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

Text: *The Norton Anthology of World Masterpieces*, Vol. I., 7th Edition

WORLD LITERARY MASTERPIECES II

ENG 202

Frank Stringfellow

Section R, TR 2:00–3:15

This course will give you the chance to study some of the most important and memorable literary works written since 1660, ranging from La Rochefoucauld's cynical maxims about human behavior to Akhmatova's and Borowski's descriptions of the Soviet purges and the Nazi death camps; 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 this world (*Hedda Gabler*) to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*) and Borges's mystery story about the nature of time ("The Garden of Forking Paths"). The course will focus on the Western literary tradition and its development over the last 350 years, but for comparison we will read one non-Western work: the early twentieth-century Japanese novel *Kokoro* by Soseki, about coming of age in the modern world. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works.

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

CREATIVE WRITING

ENG 209

Chantel Acevedo

Section P1, TR 11:00-12:15

This introduction to creative writing is a three-genre course, including the study of fiction, poetry and creative nonfiction. Readings will represent a variety of contemporary voices in each genre. Students will be introduced to the concept of the writing workshop, and will be expected to share their work with classmates. A student portfolio will take the place of a final exam.

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

Spring 2019

CREATIVE WRITING

ENG 209

Zaina Alsous

Section D, MWF 11:15-12:05

This is an introductory course in creative writing that will include a mix of contemporary poetry and short fiction. We will build a writing community and regularly work collaboratively.

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

CREATIVE WRITING

ENG 209

Andrew Boryga

Section F, MWF 1:25-2:15

This is an introductory course in creative writing. We will study and practice the structures and techniques of poetry, short fiction, and creative nonfiction. We will grow our own writing practice by reading great writers, learning and discussing the craft behind their work, attempting our own work, and revising with the help of constructive critique from our peers.

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

CREATIVE WRITING

ENG 209

Christina Drill

Section B, MWF 9:05-9:55

What makes a story or a poem "*good*"? Why do some poems make you shiver while others do not? Why do you walk around thinking about the ending of a certain short story for years, but forget about another story the moment you're done reading it? In this class we will read canon and contemporary short stories and poetry to figure out the foundations supporting an effective piece of creative writing, learn to speak in terms of form and craft, and write and workshop our own poems and stories.

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

CREATIVE WRITING

ENG 209

Maeve Holler

Section E, MWF 12:20-1:10

This is an introductory course in creative writing that will explore the depths of poetry, fiction, and hybrid genres. In essence, the course will interrogate the differences between genres, conceptualizations of craft, and the social importance of writing. Our readings will examine creative writing as a tool of necessity in our current moment, as well as its power to endure across generations. The writing we will do in English 209 will help us foster our own voices in comparison to other more established authors.

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

**CREATIVE WRITING:
Writing Between Worlds**

**ENG 209
Mia Leonin**

**Section P2, TR 11:00-12:15
Section 1Q, T 12:30-3:00**

This is an introductory course in writing poetry, flash fiction, and fiction. 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 dedicated practice of the 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.”

English 209 is uniquely designed to accommodate bilingual and multilingual students. In addition to English, the multilingual creative writing model encourages students to draw from a second language as well as other linguistic registers such as regional dialects, slang, and subject-specific terminology. Students are encouraged to dip deeper into the linguistic well of their unique culture, history, and interests to produce innovative and meaningful work.

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

CREATIVE WRITING

**ENG 209
Peter Schmitt**

Section S, TR 3:30-4:45

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

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

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

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

**ENG 210/WGS 350 (combined course)
Elizabeth Oldman**

**Section B, MWF 9:05-9:55
Section E, MWF 12:20-1:10**

This course examines war and retreat from war as gendering activities which serve to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of “manhood.” More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, and fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

Prerequisite: ENG 106 or equivalent.

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

**LITERARY THEMES AND TOPICS:
Rulership and the Politics of Resistance**

**ENG 210
Elizabeth Oldman**

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

In sixteenth and seventeenth-century England, there was no clear-cut legal precedent for deposing rulers who misused their authority. Little legitimate ground existed for challenging kingly will. The spiritual consecration of monarchs, and incontestability of sovereign power, remained largely viable according to widely-accepted political theory advocated by absolutists. At the same time, the possibility of resisting and removing tyrannical leaders was in the process of acquiring precedence in political writings and modernizing the study of international law to such a degree that it served to entirely transform the discipline. In this course, we examine the extent to which early modern plays, poetry, and prose inform and are informed by ideas of monarchical legitimacy and illegitimacy, and explore the role of early modern natural law doctrines in establishing relations between moral right and civil authority. We investigate a range of Renaissance cultural products--processions, portraits, coronations--and their relationship to political life, and analyze rituals, ceremonies, and public performances designed to sustain and enhance reverence for authority. Themes include the invalidity of a usurped kingdom, “the king deceived”, the popular image of the despot as “beast”, tyranny’s association with both effeminacy and lust, and the theater of the scaffold--attempts to preserve royal authority even after death.

Texts include works by Shakespeare, Donne, Jonson, Behn, Marvell, and Milton, in the context of popular philosophical and political tracts by Machiavelli, Grotius, Hobbes, Locke, and Rousseau.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Eugene Clasby

Section D, MWF 11:15-12:05

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

Requirements: There will be two essay examinations and three short papers.

ENGLISH LITERATURE II

Survey of British Literature late-18th-century-21st century

ENG 212

Catherine Judd

Section J, MW 5:00-6:15

This course serves as an introduction to British writers from the 1780s to the present.

Texts: *English Romantic Poets*, ed. Stanley Appelbaum (Dover Thrift #0-486-29282-7) ; *English Victorian Poetry*, ed. Paul Negri (Dover 0-486-40425-0) ; *Wuthering Heights*, Emily Brontë ; *Ballad of Reading Gaol*, Oscar Wilde (any edition) ; *Dubliners*, James Joyce (any edition) ; *World War One British Poets*, ed. Candace Ward (Dover 0-486-29568-0) ;

Requirements: Mandatory attendance; several short papers; and a final.

ENGLISH LITERATURE II

ENG 212

Robert Casillo

Section P, TR 11:00-12:15

The course will cover major British writers from the Romantic to the Modern Period, including William Wordsworth, Samuel Taylor Coleridge, John Keats, Alfred Tennyson, Robert Browning, and Joseph Conrad. Emphasis will be placed upon the close reading of literary works as well as upon their historical, intellectual, social, cultural, and political contexts. The format of the class will combine lecture and discussion.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)

Peter Schmitt

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

Section R, TR 2:00-3:15

A survey course in the development of American literature from the mid-19th C. to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—close explication will reveal the choices each writer has made, how the stories and poems “work” on their own, 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.

Requirement: Three take-home essays, equally weighted.

ENG 214 is combined with AMS 322. Must be taken as ENG 214 for English credit.

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215/WGS 320 (combined course)

Kathryn Freeman

Section D, MWF 11:15-12:05

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 their representations of identity vis-à-vis the changing expectations for women, including such influences as the developing relationship of women’s writing to the male literary tradition; the relationship of gender to class, race and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

Information: Three short papers, participation in discussions, midterm, and final exam.

Texts: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd Edition.
The Wide Sargasso Sea. Jean Rhys (Norton; “bundled” with the anthology).
Supplementary materials (through Blackboard)

ENG 215 is combined with WGS 320. Must be taken as ENG 215 for English credit.

ADVANCED PROFESSIONAL COMMUNICATION

ENG 230

Danielle Houck

Section P, TR 11:00-12:15

Section R, TR 2:00-3:15

Section S, TR 3:30-4:45

Students will learn the purposes and approaches behind conventional forms of professional writing, such as memoranda, letters, e-mails, and proposals. Through real-world examples, the course underscores the value of clean, correct, and attractive professional writing. With an eye to their own professional development, students practice communication skills: analyzing, evaluating, and synthesizing information from a variety of sources and perspectives as well as developing a clear, concise, and functional communication style in multiple forms. This course also emphasizes the use of technology for planning, composing, and editing documents with attention to effective design and presentation. Examining and evaluating ethical issues inherent to professional communications, students also act as critics and editors, developing a sense of professionalism to be continued throughout their careers.

ADVANCED WRITING FOR PEOPLE AND SOCIETY

ENG 232/PSY 375 (combined course)

Susan Leary

Section O, TR 9:30-10:45

ENG 232 is an advanced writing course designed to fit broadly into the People & Society area of knowledge and to provide instruction in communication and critical thought that is relevant and beneficial for students of any major or minor. While all disciplines maintain specific methods to classify identity, culture, behavior, change, and emotion, we will seek to be intellectually egalitarian, exploring such matters in ways that preserve the integrity of both English and the humanities as well as the social sciences. To do so, we will re-imagine what constitutes the context and content of our lives by thinking about experience in terms of its lived reality—the real, on-the-ground, visceral, messy, transcendent, moving, spontaneous, wowing, often small “stuff” of life. What moments of everyday existence, for example, have we perhaps ignored as worthy of consideration of how people, society, and self are structured? What emotions might be experienced, even co-experienced, in such moments? In understanding the subtleties of interaction, how can we then begin to capture what is essentially human, daily, or universal? Such an approach is significant because it favors highly nuanced, personalized versions of social schemas, providing students with opportunities for deep reflection on how people work, both individually and collectively, in ways that extend beyond traditional academic discourse.

ADVANCED WRITING FOR STEM

ENG 233

April Mann

Section E, MWF 12:20-1:10

ENG 233 is a course for students interested in writing at a sophisticated level both within and outside the university. Students focus on writing for science, technology, engineering, and mathematics (STEM), and examine why and how certain genres are used to meet specific purposes, contexts, and audiences. In order to develop a stronger understanding of the rhetorical “work” scientific texts perform, students will examine and practice the discourse conventions of STEM writing by analyzing and producing a variety of traditional and multi-modal texts. This course prepares students for STEM fields, where effective and persuasive writing is often crucial for research science, professional publication, and communicating to the public.

LITERATURE AND MEDICINE

ENG 240

Tassie Gwilliam

Section Q, TR 12:30-1:45

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 as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts, including a graphic memoir. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, 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*

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* Jean-Dominique Bauby, *The Diving Bell and the Butterfly*

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; several short papers and in-class exercises; two 5-7 page papers with one required revision; and final essay exam.

AFRICAN AMERICAN LITERATURE

ENG 260/AAS 290 (combined course)

Anthony Barthelemy

Section Q, TR 12:30-1:45

Has Black Twitter altered black America's relationship with its literary past? Are contemporary politics relevant in analyzing literary texts written before social media gave all Americans a platform to express and publish their opinions? Are issues of racism and responses to racism different in post-Obama America than they were in pre-Obama America? This semester we will look at some classics from the African American literary canon that are still provocative and relevant today. In addition to trying to understand the impact of contemporary social media on our understanding of these works, we will explore issues such as the artistic and political responses to racism and racial oppression, gender and sexual identity, family and family life, economics and racial uplift. We will explore what impact social media have on the aesthetics of language and artistry today. Works will include Richard Wright's *12 Million Black Voices*, Nella Larson's *Passing*, Toni Morrison's *The Bluest Eye*, Ernest Gaines' *A Lesson Before Dying*, Lorraine Hansberry's *A Raisin in the Sun*, August Wilson's *Fences*, and selected poems of Langston Hughes and Gwendolyn Brooks.

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

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

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Matthew Nerger

Section B, MWF 9:05-9:55

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

This writing-intensive course meets requirements for creative writing majors and minors. ENG 290/219 may not be taken concurrently with another creative writing workshop.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Candice Mays

Section F, MWF 1:25-2:15

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

This writing-intensive course meets requirements for creative writing majors and minors. ENG 290/219 may not be taken concurrently with another creative writing workshop.

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Amina Gautier

Section H, MW 3:35-4:50

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense and points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

This writing-intensive course meets requirements for creative writing majors and minors. ENG 290/219 may not be taken concurrently with another creative writing workshop.

BEGINNING POETRY WORKSHOP

ENG 292/219 (combined course)

Mia Leonin

Section S, TR 3:30-4:45

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 artists' books and make our own.

This writing-intensive course meets requirements for creative writing majors and minors. ENG 292/219 may not be taken concurrently with another creative writing workshop.

THE CLASSICAL EPIC TRADITION

ENG 315/CLA 315 (combined course)

John Paul Russo

Section N, TR 8:00-9:15

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

The course treats the rise and development of the Western epic tradition from Homer's *Odyssey* (8th century BC) and Virgil's *Aeneid* (29-19 BC) in the classical world, through Dante's *Divine Comedy* (ca. 1305-1320) in the late Middle Ages, and Milton's *Paradise Lost* (1667) in the late Renaissance. One may compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature.

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

SHAKESPEARE

ENG 319

Eugene Clasby

Section E, MWF 12:20-1:10

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

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

Requirements: There will be two essay examinations and three short papers.

Text: Blakemore Evans, ed., *The Riverside Shakespeare*

LEGAL WRITING

ENG 331

Charlotte Rogers

Section O, TR 9:30-10:45

Section P, TR 11:00-12:15

What do Chief Justice John G. Roberts, Jr., Justice Ruth Bader Ginsburg and Justice Samuel Alito, attorney Gerry Spence and other lawyers, editor and entrepreneur Bryan A. Garner, law students, and English 331 students share in common? Each can--and does—write and win arguments. In English 331, Legal Writing, students critically read legal arguments in different contexts, analyze what makes the arguments more or less effective in "moving" the audience, and apply principles they discover. Sources include court decisions, oral arguments, model briefs and memoranda, dramatic films, role playing, classic arguments, and articles by selected legal scholars. In this critical reading and writing process, students then apply skills to develop their writing and reading to higher levels. The process also includes consideration of moral and ethical issues in persuasion and development of both individual style and flexibility in adapting written arguments to audience, purpose, professional tradition, and strategies in "getting to yes."

LITERATURE OF THE HOLOCAUST

ENG 365/JUS 365 (combined course)
Joseph Alkana

Section O, TR 9:30-10:45

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

Description: The destruction of European Jewry has generated a substantial body of literature, including survivor accounts, novels, poetry, and theological and philosophical inquiries. In this course, we first will review the history of the Holocaust; then we will read a range of works and discuss them in terms of questions associated with the memorialization of victims. We also will examine non-literary responses to the Holocaust: excerpts will be shown from the films *The Last of the Unjust*, *Shoah*, and *The Quarrel*, and we will listen to Steve Reich's musical composition *Different Trains*.

Students enrolling for this course are not expected to have any background in Holocaust history or Jewish culture.

Information: You will be asked to write short essays in addition to midterm and final essay examinations.

Texts: Elie Wiesel, *Night*; Gerda Weissmann Klein, *All But My Life*; Marceline Loridan-Ivens, *But You Did Not Come Back*; Aharon Appelfeld, *Tzili*; Cynthia Ozick, *The Shawl*; Art Spiegelman, *Maus* (I & II); in addition, short works by Primo Levi, Edith Pearlman, Ida Fink, Chaim Grade, and others will be available on Blackboard.

ENG 365 is combined with JUS 365. Must be taken as ENG 365 for credit in English.

LITERARY REPRESENTATIONS OF WOMEN Imagining Elizabeth I

ENG 373/WGS 350 (combined course)
Pamela Hammons

Section D, MWF 11:15-12:05

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

Elizabeth Tudor (1533-1603) reigned over England as Queen Elizabeth I for over forty years during a period of great cultural, religious, and political change. Because Renaissance England participated in a gender ideology that theoretically limited women's behavior and that asserted a strict hierarchy in which men were considered superior to women in many ways, the notion of a female monarch was paradoxical and unsettling to many of Elizabeth's contemporaries. Elizabeth's success depended upon her ability to navigate the gulf between early modern English notions of properly feminine behavior and contemporary theories of kingship: her strategic, prolific self-representations were central to this project.

In this course, we will examine a wide variety of representations of Elizabeth I. We will analyze Elizabeth's self-representations in her speeches, letters, and poetry, and we will explore how others have represented her, during (and a few decades after) her day and our own. Thus, in addition to treating Elizabeth's own writings, we will consider sixteenth- and seventeenth-century works by Walter Raleigh, Edmund Spenser, Anne Bradstreet, Margaret Cavendish, and others, and we will study a sample of recent novels and films depicting her.

ENG 373 is combined with WGS 350. Must be taken as ENG 373 for credit in English.

Spring 2019

**LITERATURE AND POPULAR CULTURE:
California Film Noir**

**ENG 388/AMS 327 (combined course)
Catherine Judd**

Section K, MW 6:25-7:40

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

In this course we will study that important and far-reaching genre of Hollywood films, Film Noir. We will be watching films by directors Alfred Hitchcock, Fritz Lang, Billy Wilder, and Jacques Tourneur, among others.

Some of the viewings will include *Niagara* with Marilyn Monroe, Hitchcock's *Vertigo*, Orson Welles' *Touch of Evil*, and the bizarre retelling of the Medea legend, *Leave Her to Heaven*, starring Gene Tierney.

Requirements will include mandatory attendance; several short papers; and a final.

All English Department courses at the 200-level and above (except ENG 208) are designated as "Writing" or "W" courses.

If you have any questions, please do not hesitate to email me at c.judd@miami.edu.

ENG 388 is combined with AMS 327. Must be taken as ENG 388 for credit in English.

INTERMEDIATE FICTION WORKSHOP

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

Section J, MW 5:00-6:15

This is a course for advancing writers of literary fiction who are passionate about their craft. Our particular focus this semester will be on innovative and original uses of point of view. This will involve exploring traditionally structured page stories as well as flash, micro and linked fictions, Twitter stories, graphic novel, and more. All work submitted for this class must be *new and original* work. That means nothing written for another class, even if you have revised it! Expect to generate roughly 30-40 pages of new writing. In addition, you'll *creatively* present a full-length story collection or novel to the class and meet with the instructor for individual tutorial. An end-of-semester self-evaluation is required.

Prerequisite: ENG 290 or Permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

INTERMEDIATE POETRY WORKSHOP

**ENG 392/391 (combined course)
Maureen Seaton**

Section T, TR 5:00-6:15

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

Prerequisite: ENG 292 or Permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

SPECIAL TOPICS: CARIBBEAN LITERATURE AND VISUAL CULTURE(S)

ENG 395/AAS 390 (combined course)

Patricia Saunders

Section 1S, T 3:30-6:00

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

This class will examine Caribbean literature in dialogue with the visual cultures of the Caribbean.

ENG 395 is combined with AAS 390. Must be taken as ENG 395 for credit in English.

CREATIVE WRITING (PROSE FICTION)

ENG 404

Chantel Acevedo

Section O, TR 9:30-10:45

Students in this advanced Creative Writing workshop will work on the short story form, as well as a collaborative novella at the end of the semester. Readings will represent a variety of contemporary voices in each genre. Students can expect to produce a future-minded portfolio of work, including self-assessment and writing goals.

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

CREATIVE WRITING (POETRY)

ENG 406

Jaswinder Bolina

Section Q, TR 12:30-1:45

This Advanced Poetry Workshop for majors and minors aims to help you sharpen your abilities as poets. This means we'll be doing a whole lot of reading, writing, and revising during the semester. We'll spend much of our time in the detailed discussion of your original creative work. Perhaps more importantly, we'll read the work of a diverse array of 20th and 21st century writers to gain an understanding of the characteristics that define contemporary American poetry. You will learn the state of the art, and you will contribute to its continuing evolution as an engaged and active artist.

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

**CREATIVE WRITING SPECIAL TOPICS:
Super Short Fiction**

ENG 407

Evelina Galang

Section R, TR 2:00-3:15

This workshop is a study in flash fiction, in the minisaga, and in the six-word-story. Call it “twitterature” or “twiction,” students will learn to read, write, and workshop fiction of extreme brevity. We’ll analyze shorts from writers like Margaret Atwood, Eduardo Galeano, Ernest Hemingway, Roxanne Gay, and Italo Calvino. By the end of the course, students will have written a chapbook of very short prose.

Prerequisite: ENG 390/392/319 or Permission of Creative Writing Director. This course may not be taken concurrently with another creative writing workshop. May repeat for credit. This 400-level course fulfills the creative writing requirement for an advanced creative writing workshop.

**OLD ENGLISH LANGUAGE AND LITERATURE:
From Beowulf to Tolkien, and Back Again**

ENG 410

Thomas Goodmann

Section H, MW 3:35-4:50

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

Wesað hāle! “May you all be well!” This course will introduce you to the language and literature of the Anglo-Saxons through a study of grammar and word forms, and readings from surviving prose and poetry, both in Old English and in translation. You will be able to read Old English prose before the term is half over, and you will develop skill in reading the verse in the last six weeks of the course, including selections from *Beowulf*.

During the mid-1930s, as J. R. R. Tolkien worked on an impactful lecture about *Beowulf*, later published as an essay, he was also writing *The Hobbit*. The influence of the poem is evident on his novel for young readers. As we read selections in Old English, we will read a full translation of *Beowulf*, as well as Tolkien’s essay and his novel as part of our course. And such study may be extended to *The Two Towers* volume of *The Lord of the Rings*, where the language spoken by the Rohirrim is a dialect of Old English, while their material culture is close to that of the Anglo-Saxons.

Along with a reading knowledge of Old English (whose grammar is fairly simple), class members may expect to gain a broad introduction to Old English literature and to Anglo-Saxon culture, and to the history of a foundational discipline in the modern development of literary studies, and one with a complicated history.

Writing: student-centered learning via discussion and inquiry; frequent short written translations and quizzes; two essay analyses; midterm and final examinations.

No prerequisites; no prior knowledge of Old English (or prior reading of Tolkien) is necessary or expected. You are welcome to contact me with questions and suggestions: tgoodmann@miami.edu

Texts:

McGillivray. *A Gentle Introduction to Old English*. Broadview Press, 2011. (& website)

McGillivray. *Old English Reader*. Broadview Press, 2011. (with supporting website)

Tolkien. *The Hobbit* (any edition) and selections from *The Two Towers*.

Tolkien. “*Beowulf*: The Monsters and the Critics.” (distributed in class)

We’ll read a translation of *Beowulf*, as well.

SHAKESPEARE: THE LATER PLAYS

ENG 431

Anthony Barthelemy

Section O, TR 9:30-10:45

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

In June, 2017, Shakespeare's *Julius Caesar* burst into the headlines. Some people were outraged by a new production of the play; others discussed the continuing relevance of the plays of this long-dead Englishman. We will take a look at six of his most important plays this semester and try to understand why his works still command the stage and the headlines so many centuries later. The highlight of this semester will be close study and discussion of what critics call Shakespeare's four great tragedies: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. In addition to the four great tragedies, we will read *Antony and Cleopatra* and *The Tempest*. Each play has its own unique stylistic features, soaring poetic moments, and thematic subtleties and challenges. Starting with *Hamlet* we will examine each play and look for thematic and plot similarities and differences, poetic mastery, and unique human understanding. We will pay particular attention to the plays' interest in politics, culture and identity. How do these plays help us discover who we are, both as unique individuals and as humans with common goals, ambitions and fates? How did this English playwright in the first decade of the seventeenth century understand human psychology so completely that we are comfortable 400 years later discussing his characters within the context of 21st century psychoanalysis? We will also take some time to attempt to understand why our contemporaries still consider these plays to be so important culturally, poetically and dramatically. To help us understand the contemporary issues we will include in our classroom discussion scenes from film adaptations of *Hamlet*, *Macbeth*, *Othello* and *The Tempest*.

Requirements: Class will be structured to encourage strong student participation through discussion and attention to performance details. Each student will write a critical paper of 1250 and a research paper of 1750 words. There will be a midterm and a final examination.

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section C, MWF 10:10-11:00

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

Description: This course examines the second and third generations of British writers of the Romantic era, including Jane Austen, Mary Shelley, Keats, Percy Shelley, Byron, Letitia Elizabeth Landon, and a selection of other writers whose recent reintroduction to the field has challenged the parameters of the literary era previously defined by its three canonical poets. We will study literature in several genres, including poetry, drama, and fiction. Situating these works in the context of the revolutionary period, we will examine patterns and distinctions among their representations of gender and sexuality; patriarchy; abolition, political dissent; and colonialism.

Information: class participation including oral presentations, 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).

Spring 2019

**MODERN BRITISH LITERATURE:
History as Nightmare**

ENG 460

Patrick A. McCarthy

Section R, TR 2:00-3:15

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

In “Hugh Selwyn Mauberley” (1920) Ezra Pound bitterly described the recent world war in which “There died a myriad,/ And of the best, among them,/ For an old bitch gone in the teeth,/ For a botched civilization.” Two years later, in an essay on James Joyce’s *Ulysses*, T.S. Eliot famously referred to “the immense panorama of futility and anarchy which is contemporary history,” and in *Ulysses* itself Stephen Dedalus calls history “a nightmare from which I am trying to awake.” One result of this widespread disillusionment with history was that imaginative writers found new ways either to address or to compensate for their alienation from “a botched civilization” and its many discontents. In this course we will examine a series of modernist writings in order to consider how their authors respond to the crisis of history both directly and through their experimentation with poetic, narrative, or dramatic form.

Writing requirements: midterm and final exams, two documented critical papers (about 7-10 pages each).

Texts: William Butler Yeats, *Selected Poems and Four Plays*
T.S. Eliot, *The Waste Land and Other Poems*
Joseph Conrad, *The Secret Agent*
Ford Madox Ford, *The Good Soldier*
E.M. Forster, *A Passage to India*
Virginia Woolf, *To the Lighthouse*
Malcolm Lowry, *Under the Volcano*
Samuel Beckett, *Waiting for Godot*

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section P, TR 11:00–12:15

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

Psychoanalysis can open up the study of literature in surprising and profoundly revealing ways. That is the thesis of this course, which will offer an introduction to psychoanalytic theories—especially those of Sigmund Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about infantile development, oedipal relations, or the superego, for example—help us understand individual literary works? The first part of the semester will be an overview of psychoanalytic psychology and an examination of Freud’s specific treatments of literature, such as his famous discussions of *Oedipus Rex* and *Hamlet* in *The Interpretation of Dreams*. We will then look briefly at the ideas of Melanie Klein, one of Freud’s most important successors, and their implications for the study of literature. In the second half of the course, we will attempt psychoanalytic interpretations of a few literary texts: *King Lear*, three sonnets by Shakespeare, Kate Chopin’s *The Awakening*, and “A Country Doctor” by Franz Kafka; and for each work, we will read at least one example of contemporary psychoanalytic criticism. Your final course essay will allow you to examine a literary work of your choosing from a psychoanalytic point of view. No previous knowledge of Freud or psychoanalysis will be assumed or expected.

Requirements: Class attendance and participation; occasional short writing assignments, done either at home or in class; one essay of about 1500-2000 words, with a required revision; a longer final project of about 2500 words; and a final exam.

AMERICAN LITERATURE: 1800-1865

ENG 482/AMS 322 (combined course)
Joseph Alkana

Section P, TR 11:00 a.m.-12:15 p.m.

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

Description: In 1837 Ralph Waldo Emerson exhorted his contemporaries to awaken "the sluggish intellect of this continent," and American writers responded by creating a national literature that made distinctive demands of readers. In this course, we will discuss these demands, such as attention to the natural environment, moral implications of the contemporary social order, and the kinds of lived experience that resist rational categorization. Requirements will include brief writing assignments, a longer (8-10 page) essay, and a final essay examination.

Texts:

Nathaniel Hawthorne, *The Blithedale Romance*
James Fenimore Cooper, *The Last of the Mohicans*
Henry David Thoreau, *Walden*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*

In addition, a number of works will be posted on Blackboard. These will include essays by Emerson and Frederick Douglass, Rebecca Harding Davis's novella "Life in the Iron Mills," excerpts from works by Margaret Fuller and Harriet Beecher Stowe, stories by Edgar Allan Poe and Herman Melville, and chapters from Sigmund Freud's *The Uncanny*.

ENG 482 is combined with AMS 322. Must be taken as ENG 482 for credit in English.

SENIOR THESIS I

ENG 497

This course is for students who are writing a senior thesis in either literature or creative writing under the direction of a faculty thesis advisor. Students may not register for this course unless a faculty thesis advisor has first agreed to supervise their thesis. With approval of the director of undergraduate studies, a section of ENG 497 will then be opened for the student. Students who are writing a six-credit thesis in partial fulfillment of the requirements for Departmental Honors in English will normally register for ENG 497 in the first semester of their senior year, followed by ENG 498 in the second semester.

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

SENIOR THESIS II

ENG 498

This course is the continuation of ENG 497 for students who are writing a six-credit senior thesis in literature or creative writing.

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