

English Department

Undergraduate Course Description Booklet

**SPRING
2020**



@UofMiamiEnglish

To make sure you take all the courses you need in order to graduate:

See an advisor every semester.

To make an advising appointment: www.as.miami.edu/English/Advising

This website will list all English Department faculty members who are advising this semester. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

REGISTRATION BEGINS:

Monday, November 4th

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

The following courses offered in **Spring 2020** satisfy the English literature major requirement for a course in literature before 1700: 315 N, 319 Q, 431 D

The following courses offered in **Spring 2020** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 373 P, 451 E

The following courses offered in **Spring 2020** satisfy the English literature major requirement for a course in literature since 1900: 341 P, 388 K, 395 Q, 465 G, 472 R, 490 R, 495 J

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 E = (AAS 290, AMS 339), ENG 210 H = (AAS 290), ENG 210 4K = (AAS 290, GSS 350), ENG 210 B and F = (GSS 350), ENG 214 O, P, and S = (AMS 322), ENG 215 R = (GSS 320), ENG 232 O = (PSY 375), ENG 241 D = (AMS 322), ENG 260 Q = (AAS 290, AMS 322), ENG 315 N = (CLA 315), ENG 373 P = (GSS 350), ENG 388 K = (AMS 327), ENG 392/391 S = (GSS 350), ENG 395 Q = (AAS 390, AMS 334), ENG 490 R = (GSS 350), ENG 495 J = (AMS 327)

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 before Fall 2016)

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) or | |
| | ENG 404 (taken once) plus ENG 407 or | |
| | 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) or | |
| | ENG 406 (taken once) plus ENG 407 or | |
| | 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

Requirements listed at: 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.

SPRING SESSION

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.

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

WORLD LITERARY MASTERPIECES I

ENG 201
Elizabeth Oldman
1:10

Section C, MWF 10:10-11:00
Section E, MWF 12:20-

In this course, we will explore classic works of world literature from antiquity to the later Renaissance in the context of the literary, social and political realms in which the texts were produced. We will read Homer's ancient Greek *Odyssey*, in comparison with the ancient Indian *Bhagavad-Gita*, and subsequently turn our attention to Euripides's *Medea*, classic literary criticism by Plato and Aristotle, Ovid's *Metamorphoses*, various examples of Old English Poetry, Shakespeare's *Othello*, Milton's *Paradise Lost*, and a selection of poetry by Marvell. This course encourages students to become careful, critical readers of the literary past, and to consider to what extent, and in what ways, works of various origin and genre can be seen to be in conversation with each other across centuries and across cultures. We will examine texts which exceed the boundaries of nations, countries, and languages to address the universal question of what it means to be human. Topics include self-doubt and self-knowledge, strivings for individual glory, everlasting fame, and the problems of hubris, the justice or injustice of pursuing war-like methods to right wrongs, representations of family and romantic love and devotion to God, and most significantly perhaps, a focus upon overcoming difference to confirm our essential interconnectedness.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Frank Stringfellow

Section Q, TR 12:30–1:45

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 by a bad marriage bargain (*Hedda Gabler*) to Kafka's tale of a man trapped in an insect's body (*The Metamorphosis*); from Hoffmann's ghost story about the mines of Falun to 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.

INTRODUCTION TO CREATIVE WRITING

ENG 209

A. Manette Ansay

Section H, MW 3:35-4:50

Creative writing is an increasingly broad field, one that supports a wide range of majors, sharpening skills in abstract thinking, practical communication, and interpersonal understanding. Expect to write memoir, fiction and poetry (not necessarily in that order) as well as experimenting with translation and exploring a personal interest in the form of a passion project. This interest might include (for instance) stand-up storytelling, graphic novel, artist books, video poetry, songwriting, playwriting, game design, short film, spoken word, online journaling/blogging, concrete poetry, screenwriting, ghostwriting—what have I missed? Be prepared for a busy syllabus with occasional online classes, gentle exposure to new technologies, and a flipped classroom model for the final third of the semester. Oh, and you will be writing. A lot. Other requirements: assigned readings, peer reviews, and a wildly creative presentation of your passion project. Attendance, participation and completion of assigned work *on time* are mandatory. Bring whatever you write with, in or on to our first class.

INTRODUCTION TO CREATIVE WRITING

ENG 209

James Dumais

Section O, TR 9:30-10:45

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in

effect, "imitate toward originality." This section of English 209 is uniquely designed for 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.

INTRODUCTION TO CREATIVE WRITING

ENG 209

Maeve Holler

Section C, MWF 10:10-11:00

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.

INTRODUCTION TO CREATIVE WRITING

ENG 209

Mia Leonin

Section 10, T 9:30-12:00

Section T, TR 5:05-6:20

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality." This section of English 209 is uniquely designed for 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.

INTRODUCTION TO CREATIVE WRITING

ENG 209

Paula Mirando

Daniel Musgrave

Saeeda Quansah

Section S, TR 3:30-4:45

Section G, MWF 2:30-3:20

Section P, 11:00-12:15

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, "imitate toward originality." This section of English 209 is uniquely designed for 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.

CONTEMPORARY AMERICAN MIGRATIONS

ENG 210/AAS 290/AMS 339 (combined course)

Donette Francis

Section E, MWF 12:20-1:20

What does it mean to say "America is a nation of immigrants?" As a literary form, the American immigrant narrative describes the process of migration, Americanization and (un)settlement. How do authors portray immigrant experiences? Which stories are privileged and which silenced? Centering Miami and the state of Florida, we will read and watch narratives of American immigration, attending to how race, gender, class and sexuality as well as the changing character and policies of place have shaped immigrant experiences. In addition, we will explore the following questions: Is ethnicity in opposition to Americanness? How is identity transformed by migration? How and why is home remembered? Finally, what are the constitutive tropes of American immigrant fiction, and what narrative strategies are deployed to tell these stories?

This semester we will use the city of Miami as our lab for tracking a dynamic American im/migrant city. Going beyond the ready characterization of Miami as a "Latin City," we will explore distinctions among the various "Latin" populations within the city as well as consider non-Latin and Caribbean im/migrants, and their respective immigrant enclaves. Other assignments include conducting a sight and sound project of an immigrant neighborhood as well as writing an immigrant narrative of either yourself or a Miami-based immigrant.

ENG 210 is combined with AAS 290 and AMS 339. Must be taken as ENG 210 for credit in English.

AFROFUTURISM

ENG 210/AAS 290 (combined course)

Marina Magloire

Section H, MW 3:35-4:50

The massive success of the film *Black Panther* and Janelle Monáe's album *Dirty Computer* suggests that African American artists are providing broadly resonant solutions to our most urgent political concerns, constructing alternative models of liberation and self-governance through art. These works are often described as "Afrofuturist," an outlook that blends science fiction tropes like space exploration, post-apocalyptic landscapes, and technological advancement with Afrocentric themes and aesthetics. In this course, we will turn a critical eye on contemporary works by Afrofuturist thinkers like Marcus Garvey, Sun Ra, Nnedi Okarafor, and Octavia Butler. Through a variety of different mediums (political theory, literature, film, music, and visual culture), we will seek to answer why so many Black thinkers have turned to speculative and science fiction to imagine social and political change.

Requirements: Class attendance and participation; quizzes; two 3-5 page essays (revision is mandatory for first essay); final project.

ENG 210 is combined with AAS 290. Must be taken as ENG 210 for credit in English.

BLACK GIRL MAGIC

ENG 210/AAS 290/GSS 350 (combined course)

Marina Magloire

Section 4K, W 6:25-8:55

People have long thought that black girls were magic, sometimes literally. From Nina Simone's unofficial title as "the high priestess of soul," to the theatrical machinations of female practitioners of black magic in popular Hollywood films like *Pirates of the Caribbean*, the figure of the voodoo priestess haunts representations of black women. In this class we will explore both the stereotypes and the reality of the intersection between gender and African-based religions. From hoodoo and rootwork in the American South, to obeah, Santería, and *vodou* in the Caribbean, African-based religions in the Americas have long been places where women can ascend to the highest levels of leadership and draw from the example of powerful female spirits. Thus, these religions offer a unique perspective on black feminism in America and the Caribbean. Through literature, music, and film, this class will ask students to learn the history of these various traditions of "black girl magic," and to meditate on the future of black feminist religious practices in today's America. Through a civic engagement component that pairs students with local artists and practitioners, students will engage directly with the dynamic practices of New World African spirituality throughout the course.

Requirements: Class attendance and participation; two 3-5 page essays, civic engagement project.

ENG 210 is combined with AAS 290. Must be taken as ENG 210 for credit in English.

LITERARY THEMES AND TOPICS: War and the Fashioning of Gender

ENG 210/GSS 350 (combined course)

Elizabeth Oldman

Section B, MWF 9:05-9:55

Section F, MWF 1:25-2:15

This course examines war and retreat from war as gendering activities which serves 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, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, Browne, 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 GSS 350. Must be taken as ENG 210 for credit in English.

CONTEMPORARY SCIENCE FICTION

ENG 210
Lindsay Thomas

Section G, MWF 2:30-3:20

Science fiction author Kim Stanley Robinson has written that “we are now living in a science fiction novel that we are all writing together.” This course will investigate what exactly Robinson means by focusing on some of the best speculative and science fiction from the late twentieth and twenty-first centuries. We will examine how contemporary novels, short stories, and films imagine other places, times, technologies, and people, and consider why these authors turn to telling tales of other worlds in order to comment on our own. We will also discuss the concept of genre itself, including what makes science fiction texts “science fiction” while other texts are called “fantasy,” “horror,” or “fairy tales,” and how the genre of science fiction has changed in our contemporary moment. Along the way, we will pay close attention to what these works about other worlds have to teach us about contemporary earthly concerns such as imperialism and war, gender and sexuality, climate change, disaster and apocalypse, and white supremacy and racism. Class readings will include works by Margaret Atwood, Paolo Bacigalupi, Octavia Butler, Ursula K. Le Guin, Nnedi Okorafor, Jordan Peele, Kim Stanley Robinson, and more. Assignments will include two shorter papers and a final creative or critical project.

ENGLISH LITERATURE I

ENG 211
Eugene Clasby

Section P, TR 11:00-12:15

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 I

ENG 211
Patrick A. McCarthy

Section D, MWF 11:15-12:05

This course, the first half of an English literature survey, covers selected literary works from the Middle Ages through the early 18th century. Starting with *Beowulf* and continuing with works by Chaucer, Spenser, Shakespeare, Milton, Swift, and other authors, we will focus both on individual qualities of these poems, plays, and prose writings and on how they are characteristic of the ages in which they were composed. Writing requirements for this course are midterm and final exams and a course paper of about 5 to 7 pages.

Texts:

The Norton Anthology of English Literature, 10th ed., Vol. A: The Middle Ages

The Norton Anthology of English Literature, 10th ed., Vol. B: The Sixteenth Century and the Early Seventeenth Century
The Norton Anthology of English Literature, 10th ed., Vol. C: The Restoration and the Eighteenth Century
(Alternately, students may use the 10th edition of the *Norton Anthology of English Literature*, volume 1, which combines the editions listed above.)

ENGLISH LITERATURE II

ENG 212
Peter Schmitt

Section R, TR 2:00-3:15

A survey course in poetry and fiction through the Romantic, Victorian, and later (20th – 21st C.) periods. Writers to be considered include Blake, Wordsworth, Coleridge, Keats, Robert Browning, Mary Shelley, Hardy, Eliot, Joyce, Yeats, Auden, Larkin, Trevor, Heaney, and Walcott.

Requirement: Three essays, equally weighted.

AMERICAN LITERATURE II

ENG 214/AMS 322 (combined course)
Peter Schmitt

Section O, TR 9:30-10:45
Section P, TR 11:00-12:15
Section S, TR 3:30-4:45

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 credit in English.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215 /GSS 320 (combined course)
Tassie Gwilliam

Section R, TR 2:00-3:15

This course will trace an alternative literary history—that of women writing in English—from the middle ages to the twenty-first century. Across this expanse of time, we will look at women’s writing not simply to see reflections of women’s lives in different eras, but to experience the work of a number of unique imaginations looking inwards and outwards. Beginning with *Bisclavret*, the medieval werewolf tale by Marie de France, and continuing with poets of the Renaissance, including Queen Elizabeth herself, we will consider women’s contributions to major genres and debates in a period of literary experimentation. We will

go on to read poems and a short novel by Aphra Behn, the first professional woman writer in English; feminist essays by Mary Astell and Mary Wollstonecraft (and, later, Virginia Woolf); novellas by Eliza Haywood and Jane Austen; Charlotte Brontë's *Jane Eyre*; poems by Emily Dickinson, Elizabeth Barrett Browning, and Christina Rossetti; and a wide range of poetry and stories from the late twentieth and early twenty-first centuries.

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

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 learn appropriate rhetorical strategies to produce all forms of professional and technical writing (e.g. employment documents, internal and external communication, formal and informal proposals), as well as professional use of social media and communication in the digital environment. Through real-world examples, the course underscores the value of clear, correct, and visually-appealing professional writing in a variety of contexts. With an eye to their own professional development and employment, students analyze, evaluate, and synthesize information from a variety of sources and perspectives. This course emphasizes the use of technology for planning, composing, and editing documents with attention to effective design and presentation, both written and oral. By examining and evaluating ethical issues inherent to professional communication, students also act as critics and editors, developing a sense of professionalism to be continued throughout their careers.

ADVANCED WRITING FOR ARTS AND HUMANITIES: Science Through Art

ENG 231
Valerie Gramling

Section P, TR 11:00-12:15

While science and art are sometimes positioned as opposing disciplines, in truth scientists and artists have regularly interacted and even collaborated in exploring questions about nature, life, the universe and reality. In this course, we will consider the relationship between art and science through modern plays and films that depict scientific discovery and knowledge in realistic and creative ways. We will assess these texts as both artistic works and critical investigations of science, considering questions as varied as why science has become such a popular topic on stage and film, how art can help illuminate certain scientific concepts, and what is both lost and gained when science is adapted to fit on stage and/or film. Our explorations of these texts will include both performative discussions and scientific examinations as we consider how art can transform and illuminate scientific ideas and how science can stimulate and deepen artistic creation. We will start and end the semester with two plays that directly explore the relationship between science and art, Timberlake Wertenbaker's *After Darwin* and Tom Stoppard's *Arcadia*; other texts will be examined thematically as we consider portrayals of scientists and ethics (*An Enemy of the People*, *Life of Galileo*, *Copenhagen*, *Jurassic Park*), the voices often silenced in scientific discovery (*Photograph 51*, *Silent Sky*, *Behind the Sheet*, *Hidden Figures*), and contemporary concerns

about genetic experimentation and technological advancement (*A Number, The Children, Ex Machina*).

Requirements: Class attendance and participation; group science presentation; 3 short response papers, one of which will be revised into longer midterm essay; and final essay with required revision.

This course is a Da Vinci Seminar. You must be a student in the Davinci Scholars program to enroll.

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 our lives by thinking about experience in terms of its lived reality—the real, on-the-ground, visceral, messy, challenging, transcendent, moving, joyous, 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.

ENG 232 is combined with PSY 375. Must be taken as ENG 232 for credit in English.

ADVANCED WRITING FOR STEM

ENG 233

Brian Breed

Section D, MWF 11:15-12:05

This course demonstrates that writing is an integral part of the scientific process, and STEM students and researchers should be adept in communicating their ideas. Students will learn how to effectively and persuasively present scientific and technical knowledge to both specialist and non-specialist audiences. They will examine and practice the discourse conventions of writing used in science, technology, engineering, and mathematics, and why specific genres are used to meet appropriate purposes, contexts, and audiences. In this course, students will analyze and produce a variety of texts to develop a stronger understanding of the rhetorical work scientific texts perform.

CON ARTISTS AND TRICKSTERS US LITERATURE & CULTURE

ENG 241/AMS 322 (combined course)

John Funchion

Section D, MWF 11:15-12:05

In an era of rife with financial fraud, identity theft, social media manipulation, and political graft, why do we celebrate the exploits of scam artists in recent films and TV series such *Mr. Robot*, *Black Monday*, *House of Lies*, the *Oceans* movies, *Hustlers*, or *The Wolf of Wall Street*? Why are we so afraid of getting “fleeced” and yet so enchanted by those who do the fleecing? How do cons work? Why have con artists and tricksters always played such central roles in American literature and culture? Why does the word “confidence” seem to bear so many contradictory positive and negative meanings? What is the relationship between confidence and trust, confidence and faith, or confidence and success? To address these questions and others in this course, we will explore the concept of confidence in literary texts, works of literary and cultural theory and films that deal with economics, gender, ethnicity, aesthetics, and “Americanness” in American literature. As we consider some of these important questions, you will work at refining your reading practices, perfecting your prose, and crafting your critical responses to complicated cultural and literary problems. We will study depictions of con artists and tricksters in a variety of short stories, novels, films, and TV series. We will also learn about the narrative and formal features confidence games.

ENG 241 is combined with AMS 322. Must be taken as ENG 241 for credit in English.

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

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

Anthony Barthelemy

Section Q, TR 12:30-1:45

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 750 words in length and one longer research paper 1250-1750 words. There will be a final examination.

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

BEGINNING FICTION WORKSHOP

ENG 290/219 (combined course)

Christina Drill

David Sanchez

Section D, MWF 11:15-12:05

Section O, TR 9:30-10:45

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)
Maria Esquinca

Section F, MWF 1:25-2:15

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. In this course, students will refine their craft in poetry through frequent workshops, collaborations, writing exercises, and a diverse cast of contemporary readings. In essence, this course will guide students through generating new work, revising carefully, and placing themselves in conversation with more established authors. We will examine different genres, forms, and techniques for writing poetry. A goal of this course is providing students with the opportunity to produce new work and to help them interrogate how their work operates within the literary community.

ADVANCED COMPOSITION: "Free" Speech in the Digital Age

ENG 306
Samantha Phillips

Section F, MWF 1:25-2:15

In this course, we will broadly discuss online identity, privacy, security, fake news, cyber-bullying, and cyber wars, as well as many of our own personal interactions on social media. Students will focus on topics that reflect their academic interests (such as a project on public health and vaccine myths, technology and medicine, environmental movements, fake news and politics, social justice issues including Black Lives Matter, LGBTQ rights, feminism). We will aim not only for eloquence, clarity and style in our writing, but also for new understandings of ourselves, of each other, and of our digital age. The course will include readings from peer-reviewed articles, as well as from the wild west of the internet, as we gain skills in deciphering fake from real. Students will culminate the course with the completion of a feature-length multi-media project focusing on one of our themes.

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 Q, TR 12:30-1:45

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.

Texts: 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., Justices Antonio Scalia and Ruth Bader Ginsburg, 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."

MODERN BRITISH AND AMERICAN POETRY

ENG 341
Robert Casillo

Section P, TR 11:00-12:15

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

Texts: The Norton Anthology of Modern Poetry Volume I

LITERARY REPRESENTATIONS OF WOMEN: Masquerade & Disguise In 18th C. Women's Writing

ENG 373/GSS 350 (combined course)
Tassie Gwilliam

Section P, TR 11:00-12:15

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

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



Texts (tentative):

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

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

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

**LITERATURE AND POPULAR CULTURE:
Films (Mostly) From the Year 1970**

ENG 388/AMS 327 (combined course)

Catherine Judd

Section K, MW 6:35-7:50

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

The 1970s was an iconic decade when the cultural left and economic right came to the fore in American society and the world at large. While many have seen the 1970s as simply a

period of failures epitomized by Watergate, inflation, the oil crisis, global unrest, and disillusionment with military efforts in Vietnam, there was optimism too. This class explores a variety of film genres, topics, and directors drawn mostly from the first year of the decade--1970.

Required Film Viewing:

Woodstock Director: Michael Wadleigh (1970)
Get Carter Director: Mike Hodges (1971)
Dirty Harry Director: Don Siegel (1971)
Diary of a Mad Housewife Director: Frank Perry (1970)
Five Easy Pieces Director: Bob Rafelson (1970)
Catch-22 Director: Mike Nichols (1970)
Tora! Tora! Tora! Directors: 3 U.S., 2 Japanese directors (1970)
The Conformist Director: Bernardo Bertolucci (1970)
The Hawaiians Director: Tom Gries (1970)
The Last Picture Show Director: Peter Bogdanovitch (1971)
Tristana Director: Luis Buñuel (1970)
Little Big Man Director: Arthur Penn (1970)
Aguirre, the Wrath of God Director: Werner Herzog (1972)
The Godfather Director: Francis Ford Coppola (1972)

Requirements: Regular attendance and participation, a series of short essays, a final 5-7 page paper.

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 5:05-6:20

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 uses of point of view, though we'll also pay attention to original characterization, use of active landscapes, and strategies for handling time (present narrative, backstory and flashback.) 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 read roughly 150 pages of published fiction (traditionally-

structured page stories, micro fictions, Twitter stories, and more) as well as generating around 30-40 pages of new work, offering feedback on peer writing, and meeting with me twice for individual tutorial. In addition, you will read a short story collection or novel (you'll have choices) and make a short creative presentation. The class moves fast, and the syllabus is busy, but if you love to write, you'll be pleased with how much you accomplish. A final portfolio consisting of your revised workshop story (12-20 pages) along with a self-evaluation, is due at the end of the semester.

Requirements: One short story collection or novel to be creatively presented in class. All additional readings will be distributed in class or posted online.

INTERMEDIATE POETRY WORKSHOP: Crafting and Queering the Contemporary Poem

ENG 392/391/GSS 350 (combined course)
Mia Leonin

Section S, TR 3:30-4:45

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

ENG 392/319 is combined with GSS 350. Must be taken as ENG 392/319 for credit in English.

SPECIAL TOPIC: L.A. Film Noir: Gangster, Gumshoes, & Femme Fatale

ENG 395
Catherine Judd

Section Y and Y1, Online

This course will give you a good understanding of the important film genre of "Film Noir" with a special focus on films noir set in Los Angeles and its suburbs. In this course we will be looking at eight classic Los Angeles films and one 1960s homage to L.A. Noir - Tony Richardson's comic masterpiece *The Loved One*.

ENG 395 Y and Y1 is an online course. Continuing Studies students ONLY during Fall/Spring Term. All others MUST obtain Advisor and Dean Approval. This course will pay a separate tuition charge IN ADDITION to regular Fall/Spring semester charges (because it is not included in the 12-20 credit flat rate). Section Y1 is for BGS students only.

BLACK FILM MATTERS: CINEMA AND SOCIAL CHANGE

ENG 395/AAS 390 Q1/AMS 334 Q (combined course)
Patricia Saunders

Section Q, TR 12:30-1:45

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

This course focuses on representations of social justice in African American, African and Caribbean literature and cinema. There has been a dramatic increase in contemporary films (both fictional and documentary) that focus on histories of racism and social inequity in the African Diaspora. For example, film releases such as *I am Not Your Negro* (2016) and *If Beale Street Could Talk* (2018), both original texts by James Baldwin, have evoked a good deal of public commentary and critical acclaim. But this trend is not new—*The Color Purple* (1985), based on the novel by Alice Walker, and most notably the novel, *Roots* (1977), based on the novel by Alex Haley. There has also been a long tradition in African cinema with films like *Hyanas* (1992) by the Senegalese filmmaker, Djibril Mambety. We will discuss how films help shape national consciousness about social injustice, racism and colonial and neocolonial power. We will also consider how these films function as platforms for typically silenced narratives of oppression to inform how we read and engage with representations of (racial, gender and class) differences. Some of these films evoke black pride, while other highlight the need for more organized political action and resistance across complex cultural and social boundaries.

ENG 395 is combined with AAS 390 and AMS 334. Must be taken as ENG 395 for credit in English.

CREATIVE WRITING (PROSE FICTION)

ENG 404
Martha Otis

Section H, MWF 3:35-4:50

This is a fiction writing course that builds on skills and sensibilities developed in 200- and 300-level classes. We will challenge ourselves, pushing boundaries of language and genre, nudging each other out of our comfort zones. We'll start the semester by setting individual and communal goals. Then we will read, write, and share our reflections with an eye toward both product (polished, submittable fiction!) and vision: what lies beyond the undergraduate creative writing major? What about the MFA? What about publishing? What would a rich literary life include? How do we keep writing, find support, and contribute to the literary community beyond college? *What is this all about anyway, and why does it matter?* At the end of the semester, students should have two finished prose pieces and a portfolio that reflects their processes and plans. The class will also write a novella together, with each student contributing 1-2 chapters. Other possibilities include a field trip close to campus and visits from members of the literary and publishing communities.

Requirements: Class attendance and participation in discussion of class readings and student stories; attendance at two live literary events; regular short exercises; about 30 pages of polished fiction as part of a final portfolio that will demonstrate the student's growth as a writer, reader, and literary citizen.

ADVANCED POETRY WORKSHOP

ENG 406

Maureen Seaton

Section T, TR 5:05-6:20

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions while studying the work of Kimiko Hahn, Kazim Ali, Sasha Pimentel, Terrance Hayes, and others. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop skills necessary to advance in the craft. A final portfolio is due at semester's end.

SPECIAL TOPICS IN FICTION:

"Write Like A Child: Writing Fiction from The Child's Point Of View"

ENG 407

Amina Gautier

Section H, MW 3:35-4:50

How can writing from the point of view of a child help writers develop their craft and technique? How can one realistically capture the authentic voice of a child or adolescent or write about children without sentimentalizing or romanticizing them? The writer Flannery O'Connor once said, "Anybody who has survived his childhood has enough information about life to last him the rest of his days." Given the assertion that childhood yields a lifetime of writing material, the ability to write from the child's point of view is a valuable technique for any writer to master. In this fiction workshop, students will produce original works of literary fiction, will explore the means and methods of writing from the child's point of view, and will read both classic and contemporary novels and stories with children and/or adolescents as protagonists.

SHAKESPEARE: THE LATER PLAYS

ENG 431

Pamela Hammons

Section D, MWF 11:15-12:05

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

O when, when, *when* shalt thou read *Hamlet*, *Othello*, *Lear*, and the *Tempest*—if not this Spring 2020? What if you actually *miss* the college opportunity to read—deeply, carefully, historically, and with ample, compassionate help—*Antony and Cleopatra* and *Twelfth Night*? Alas and alack! Have you read *The Winter's Tale* and *Measure for Measure* yet? What about those two? If not soon—this very, very Spring 2020—when? When will you read their majestic, masterful, meaningful—and OK, OK, sometimes, admittedly sexually bawdy, punning, pointed—lines first silently to yourself and then aloud and robustly with your peers as you embody the words? When will you take the time to imagine—vividly, richly,

spectacularly—the wonderfully queer world of cross-dressing boy actors impersonating the incomparable Cleopatra or the brilliant Viola? (Did someone say, “who is Viola?” O my goodness, say it isn’t so!) When will you wrestle heroically along with Othello against vile, hideous racism? When, O when, will you come to know Caliban’s story and hear what he hears? The answer is Spring 2020.

THE LATE ROMANTIC PERIOD

ENG 451

Kathryn Freeman

Section E, MWF 12:20-1:10

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 male 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.

Requirements: class participation including oral presentations, three papers, midterm and final exam.

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).

IRISH LITERATURE: THE LITERARY RENAISSANCE AND BEYOND

ENG 465

Patrick A. McCarthy

Section G, MWF 2:30-3:20

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

This course focuses on the way selected writers responded to the political and cultural climate of modern Ireland, beginning with the Irish Literary Renaissance of the late 19th and early 20th centuries. We will read poems by William Butler Yeats and Seamus Heaney;

fiction by James Joyce, Liam O'Flaherty, and Flann O'Brien; a memoir by Peig Sayers; plays by Lady Gregory, John M. Synge, Sean O'Casey, and Brian Friel. The readings have been chosen both for their relevance to recurrent political, social, and cultural questions in Irish public life and for their intrinsic interest as literary works.

Requirements: final exam, two documented critical papers (about 7-10 pages each).

Texts:

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

William Butler Yeats, *Selected Poems and Four Plays*

James Joyce, *Dubliners*

Liam O'Flaherty, *The Informer*

Flann O'Brien, *The Third Policeman*

Peig Sayers, *Peig*

Seamus Heaney, *Opened Ground*

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section R, TR 2:00–3:15

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); in each case, we will read the work itself along with at least one example of contemporary psychoanalytic criticism of the work. 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.

**WHAT MOVES YOU?:
Black Diaspora Literature and Visual Culture(S)**

ENG 490/GSS 350 (combined course)
Patricia Saunders

Section R, TR 2:00-3:15

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

Given the increasing focus and debate on immigration and its impacts on North America, the need to understand the integral nature of immigrant communities and their contributions to what we not understand and refer to as America and American culture is more important now than it has ever been. Once more, the phenomenon of migration has such large implications on a global scale as natural disasters, political corruption, civil wars and illicit transactions (of drugs, human trafficking, weapons, etc.) account for a larger share of income than any other sector of the GDP of many of the countries. There are also waves of intra-Caribbean migration also, from the town to the city in search of work, opportunity, even fame and fortune, not unlike those who migrate to the United States. In this course, we will examine a range of visual and literary texts that represent some of the complexities of migration and immigration within the Caribbean region and between the United States, Canada, and the Caribbean. In particular, we will focus on the waves of migration during key historical watershed moments: World War II, the Civil Rights (in the U.S.) and post-independence (in the Caribbean region) movements, globalization and its aftermaths entering the 21st century. Texts will include Dany Laferrière's *Dining with the Dictator* and *Heading South*, Michael Thelwell's *The Harder They Come*, Paule Marshall's *Brown Girl, Brownstone* and Terri McMillan's *How Stella Got Her Groove Back*.

ENG 490 is combined with GSS 350. Must be taken as ENG 490 for credit in English.

**SPECIAL TOPIC:
The Films of 1975: Hollywood and the World**

ENG 495/AMS 327 (combined course)
Catherine Judd

Section J, MW 5:05-6:20

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

In this course, we will study the films of 1975 with an emphasis on their cultural, political, and historic meanings. The mid-1970s were a time of tempestuous political culture, cinematic experimentation, and a variety of "liberations." By viewing a collection of mid-decade films, we will come to a greater understanding of the irrevocable transformations performed on American and global cultures in the mid-1970s—transformations that still resonate today.

Films may include: *Rocky Horror Picture Show* 1975; *Taxi Driver* Martin Scorsese 1976; *Capone* 1975; *The Day of the Locust* 1975; *Ali: Fear Eats the Soul* Fassbinder 1974; *Chinatown* Roman Polanski 1974; *The Lost Honour of Katharina Blum* Volker Schöndorff & Margarethe von Trotta 1975.

Requirements: Two 7-10 page papers, midterm, final, regular attendance and participation.

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.

Questions?

**Visit the English Department
in Ashe 321**

305-284-2182

www.as.miami.edu/English/undergraduate