

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

SPRING 2025

**ENGLISH &
CREATIVE
WRITING
COURSES**

your next great story starts here...

follow us on Insta  @umiamienglish

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



**DIY
ENG**

**"POETS ARE THE
UNACKNOWLEDGED LEGISLATORS
OF THE WORLD"**

—PERCY BYSSHE SHELLEY

7 NEW ENGLISH CLASSES FOR SPRING 2025!!

ENG 210: Black Feminist Geographies

Prof. Donette Francis

An introduction to Black feminist scholarship that examines the relationship between race, space, place, and power.

Section B, MWF 9:05-9:55

Section 4G, W 2:30-5:15

ENG 210: Medieval Mental Health

Prof. Noa Nikolsky

How come medieval knights could die from lovesickness but we can't?

Section GH, MW 2:30-3:45

ENG 210: Banned Books

Prof. John Funchion

In this course, we will examine various eras of censorship in the U.S. from the 1770s to the 1960s.

Section O, TR 9:30-10:45

ENG 308 Arts & Humanities in Public & Professional Life

Prof. Tim Watson

What can you do with an English or Creative Writing major? In this class, you'll get practical guidance on the transition to employment, graduate school, law school, and medical school.

Section HI, MW 3:35-4:50

ENG 312: Premodern Drama

Prof. Noa Nikolsky

What did we use to entertain ourselves before we had Netflix, TikTok, and an infinite number of influencers to scroll through? The theater, of course!

Section E, MWF 12:20-1:10

ENG 364 Sephardic Literature

Prof. Shai Cohen

This course delves into the intersection of Artificial Intelligence (AI) and Sephardic Heritage in Miami, a city known for its diverse cultural landscape and technological innovation.

Section Q, TR 12:30-1:45

ENG 407: Creative Writing Special Topics: Expanded Poetics, Poetry as Performance

Prof. Elisabeth Houston

This course considers poetry and performance in dialectical relationship. Here poetry is a site of performance and performance is a location of poetry.

Section R, TR 2:00-3:15

200-LEVEL LITERATURE CLASSES

SPRING 2025

**ENG 201: World Literary
Masterpieces I**

Prof. Robert Casillo

Section B, MWF 9:05-9:55

**ENG 202: World Literary
Masterpieces II**

Prof. Frank Stringfellow

Section T, TR 5:05-6:20

**ENG 210: War & the Fashioning of
Gender**

Prof. Elizabeth Oldman

Section B, MWF 9:05-9:55

Section E, MWF 12:20-1:10

**ENG 210: Black Feminist
Geographies**

Prof. Donette Francis

Section B, MWF 9:05-9:55

Section 4G, W 2:30-5:15

ENG 210: Medieval Mental Health

Prof. Noa Nikolsky

Section GH, MW 2:30-3:45

ENG 210: Banned Books

Prof. John Funchion

Section O, TR 9:30-10:45

ENG 214: American Literature II

Prof. Peter Schmitt

Section P, TR 11:00-12:15

Section R, TR 2:00-3:15

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

Prof. Kathryn Freeman

Section F, MWF 1:25-2:15

ENG 220: Introduction to Poetry

Prof. Joel Nickels

Section C, MWF 10:10-11:00

ENG 242: Literature and Law

Prof. Charlotte Rogers

Section P, TR 11:00-12:15

CREATIVE WRITING WORKSHOPS

SPRING 2025

Beginning Workshops

ENG 209: Creative Writing
6 sections enrolling for Spring

**ENG 290: Beginning Fiction
Workshop**
Prof. Swetha Siva
Section CD, MW 10:10-11:25

**ENG 290: Beginning Fiction
Workshop**
Prof. Aidan Tojino
Section P, TR 11:00-12:15

**ENG 292: Beginning Poetry
Workshop**
Prof. Mia Leonin
Section EF, MW 12:20-1:35
Section GH, MW 2:30-3:45

Intermediate & Advanced Workshops

**ENG 390: Intermediate Fiction
Workshop**
Prof. Kei Miller
Section R, TR 2:00-3:15

ENG 392: Intermediate Poetry Workshop
Prof. Mia Leonin
Section QEJ, MW 5:05-6:20

**ENG 404: Creative Writing (Prose
Fiction)**
Prof. A. J. Bermudez
Section GH, 2:30-3:45

ENG 406: Creative Writing (Poetry)
Prof. Elisabeth Houston
Section S, TR 3:30-4:45

**ENG 407: Creative Writing Special
Topics: Expanded Poetics, Poetry as
Performance**
Prof. Elisabeth Houston
Section R, 2:00-3:15

HISTORICAL PERIOD COURSES

SPRING 2025

Literature Before 1700

**ENG 312: European Middle Ages:
Premodern Drama**
Prof. Noa Nikolksy
Section E, MWF 12:20-1:35

ENG 431: Shakespeare: The Later Plays
Prof. Pamela Hammons
Section 7E, F 12:20-3:05

Literature Between 1700 and 1900

ENG 345: Edgar Allen Poe & the U.S. Gothic
Prof. John Funchion
Section S, TR 3:30-4:45

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

ENG 452: Jane Austen & Literary Criticism
Prof. Tassie Gwilliam
Section R, TR 2:00-3:15

ENG 455: Victorian Poetry & Prose
Prof. Robert Casillo
Section C, MWF 10:10-11:00

Literature Since 1900

ENG 375: Modern Drama
Prof. Frank Stringfellow
Section R, TR 2:00-3:15

ENG 388: Films of the 1970s
Prof. Catherine Neely Judd
Section GH, MW 2:30-3:45

**ENG 484: American Literature:
1915-1945**
Prof. Joel Nickels
Section E, MWF 12:20-1:10

DIVERSITY AND LITERARY FORMS COURSES

SPRING 2025

Literary Forms, Methods, & Genres

ENG 220: Introduction to Poetry
Prof. Joel Nickels
Section O, TR 9:30-10:45

ENG 340: Forms of the Novel: History, Romance, Gothic
Prof. Tassie Gwilliam
Section T, TR, 5:05-6:20

Diversity & Global Understanding

ENG 210: Black Feminist Geographies
Prof. Donette Francis
Section B, MWF 9:05-9:55
Section 4G, W 2:30-5:15

ENG 215: English and American Literature by Women
Prof. Kathryn Freeman
Section F, MWF 1:25-2:15

ENG 364: Sephardic Literature
Prof. Shai Cohen
Section Q, TR 12:30-1:45

ENG 395: Transgender Identity
Prof. Brenna Munro
Section EF, MW 12:20-1:35

REGISTRATION BEGINS:

Monday November 4, 2024

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

English courses with two or more numbers—
one in English and one in another department or
program:

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

ADVISING IN ENGLISH

See an advisor every semester to make sure you take all the courses you need to graduate. The professional advisor assigned to English majors in the College of Arts and Sciences advising office is Joshua Pineda (jmp649@miami.edu). We also strongly encourage our majors and minors to meet with a faculty advisor in English.

To arrange that meeting, follow the instructions on the Department of English Advising page: <https://english.as.miami.edu/advising/index.html> If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

THE ENGLISH MAJOR

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

- English Major with a Literature Concentration:

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

- English Major with a Creative Writing Concentration:

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

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

THE ENGLISH MINOR

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

- English Minor with a Literature Concentration:

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

- English Minor with a Creative Writing Concentration:

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

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

DEPARTMENTAL HONORS

Students interested in seeking departmental honors in English Literature or Creative Writing, which requires a senior thesis or creative project, should contact the Director of Undergraduate Studies or the Director of Creative Writing no later than their junior year. For more information on the expectations and requirements for departmental honors, go to: <https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

SPRING 2025

WRITING ABOUT LITERATURE AND CULTURE: Taking Flight: The Aerodynamic Imagination

ENG 106
Elizabeth Oldman

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

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

WRITING ABOUT LITERATURE AND CULTURE: Writing in the Digital Age

ENG 106
Micaela Donabella

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

In this course, we will explore how digital cultures affect patterns of reading and writing, as well as the affordances and consequences of born-digital texts and tools for analysis. You will be asked to critically analyze how literature represents internet phenomena and, inversely, how various internet forms—such as vlogs, blogs, and social media posts—represent literature. Additionally, together, we will gain hands-on experience with digital tools for analysis and visualization of literature, such as Voyant, AntConc, and StoryMaps. Readings in this course will include introductory theory in media studies and digital humanities; fiction work by Jennifer Egan, Ted Chiang, and Darcie Wilder, among others; and selections from online literary trends such as “instagram poetry” and “twitterature.” Your goal in this course will be to ask critical questions about the relationship between big data and literature, such as: 1) Who determines literary value? 2) In what ways does social media affect how we write? 3) Who has visibility in online literary spaces, and why? 4) What do we lose, if anything, in reading through digital platforms?

**WRITING ABOUT LITERATURE AND CULTURE:
Universal Issues in Our World Today**

ENG 106
Charlotte Rogers, MS, MBA, PhD, JD

Section EF, MW 12:20-1:35 pm
Section GH2, MW 2:30-3:45 pm

Reading, thinking critically, researching, and writing at a university level—these form our ultimate objectives. To achieve these objectives, we focus on universal issues of violence, ways of seeing, choices, identity—the reality in our space and time. Writers from Asia, the Caribbean, Europe, Latin America, the Middle East, and North America create our chosen literature. They include Tadeusz Borowski, Gabriel García Márquez, Ernest Hemingway, Langston Hughes, Mo Yan, Derek Walcott, Svetlana Alexievich, and others. What does critical analysis reveal about their ideas? How do these ideas fit in our changing world? How do we communicate our discoveries with clarity, vigor, depths, evidence, and persuasion in both our class’s shared analysis and writing voices?

**WRITING ABOUT LITERATURE AND CULTURE:
Voice and Memory in Afro-Latin Cinema**

ENG 106
Jordan Rogers

Section GH1, MW 2:30-3:45 pm

This course will provide students with a stimulating overview of Black Latin American cinema in the twentieth and twenty-first centuries. Focusing on works by and about Afro-Latin peoples from Brazil, Cuba, Haiti, the Dominican Republic, Colombia, Venezuela, and their diasporas, we will contextualize the role of cinema in Afro-Latin history and culture. We will also pay close attention to questions of genre, form, and narrative in order to interrogate the historical uses of a media format in which Afro-Latin peoples have suffered systematic marginalization and erasure. This course promises to address themes such as colonization, slavery and its afterlives, migration, tourism, poverty, and revolution, in a uniquely interdisciplinary fashion. We will discuss major works of Latin American national cinemas, such as *De cierta manera/One Way or Another* (Sara Gómez, 1974), *Quilombo* (Carlos Diegues, 1984), and *Cidade de Deus/City of God* (Fernando Meirelles and Kátia Lund, 2002), alongside independent and experimental work.

**WRITING ABOUT LITERATURE AND CULTURE:
Terror in the Womb**

ENG 106
Kathryn Sanford

Section HI, MW 3:35–4:50 pm

The miracle of life is exactly that—a miracle—but certainly not a miracle without cost. For each of us to be here, our mothers first had to carry us in their wombs and then endure the labor pangs of childbirth to bring us into the world. A universalizing experience to be sure, and one that is typically and rightfully cast as resulting in great joy, but as one of the most uniquely dangerous biological processes that our bodies are capable of, it is no wonder that pregnancy and childbirth also comingle with horror in the human imagination. From the curse of birth pangs laid upon Ulster in the *Táin Bó Cúailnge*, to the lurid details of monstrous births in early modern broadsides, to the otherworldly, familial anxieties of “Bloodchild” and the kaleidoscopic, dizzying terror of *Mononoke*, this course aims to explore the ways in which pregnancy becomes entangled with horror in a variety of different media across a wide swathe of time. Students will hone their skills as writers by reading and writing about this topic, through which they will cultivate crucial skills in academic research, textual analysis, and the construction of rhetorically effective arguments. By evaluating both primary texts and secondary criticism, students will become quite familiar with the discourses surrounding horror as a genre and, more specifically, how pregnancy is treated in horror, and then be prompted to articulate their own findings and commentary in the form of essay assignments and multimodal projects. Over the course of the semester, we will investigate why it is that the bodily experience that grants us our one precious life enmeshes itself so easily within the horror genre, and in tracing ourselves back to our most fateful beginnings might we begin to understand the nature of that primordial terror that shakes us to our core.

**WRITING ABOUT LITERATURE AND CULTURE:
Southern Writers**

ENG 106
Peter Schmitt

Section O, TR 9:30–10:45 am
Section S, TR 3:30–4:45 pm

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

WORLD LITERARY MASTERPIECES I

ENG 201
Robert Casillo

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

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

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

Requirements:

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

WORLD LITERARY MASTERPIECES II

ENG 202
Frank Stringfellow

Section T, TR 5:05–6:20 pm

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

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



Caspar David Friedrich, "Two Men Contemplating the Moon" (ca. 1825–30)

CREATIVE WRITING

ENG 209
Evan Wambeke

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

In this section of ENG 209, we will be working through three creative writing genres: poetry, fiction, and creative nonfiction, in order to explore language, craft, and stories. We will be reading works from each genre, engaging in class discussions, as well as completing writing exercises and projects. Students will also be required to share their work with their classmates for peer review and engage with revision afterward.

CREATIVE WRITING

ENG 209
M. Evelina Galang

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

This is an introductory course in writing fiction and poetry. Students will survey a variety of practices in the writing and reading of stories, poems, and personal stories. The goal is to encourage you to find the stories and poems you've been longing to write and to give you the tools to do so. This course not only comes with a professor who writes, but a number of graduate teaching assistants to inspire budding writers and poets.

CREATIVE WRITING

ENG 209
A. J. Bermudez

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

This course offers an introduction to creative writing, including fiction, nonfiction, poetry, and other forms. Students will generate and revise new work, participate in in-class dialogue and workshopping, and respond to readings in craft and contemporary literature. In addition to engaging with readings and one another's work, students will create two new pieces of writing in different forms (*e.g.*, a short story, a creative nonfiction project, 3-5 poems) and engage in the revision process. Students will also keep a daily writing log, to be submitted alongside their final work.

CREATIVE WRITING

ENG 209
Isadora Spangler

Section O, TR 9:30-10:45 am
Section S, TR 3:30-4:45 pm

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

CREATIVE WRITING

ENG 209
Rose Jenny

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

"We do not write because we must; we always have a choice. We write because language is the way we keep a hold on life." —bell hooks

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

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

ENG 210 / GSS 350 (combined class)
Elizabeth Oldman

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

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.

**LITERARY THEMES AND TOPICS:
Black Feminist Geographies**

ENG 210/AAS 290/AMS 322/GSS 360 (combined class) **Section B, MWF 9:05-9:55 am**
Donette Francis **Section 4G, W 2:30-5:15 pm**

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

This course offers an introduction to classic and recent Black feminist scholarship that examines the relationship between race, space, place, and power. Black women writers have a long history of theorizing the politics of placemaking. Their commitment to rendering the nuances of place comes from an understanding that space is produced to mark difference, which therefore creates structures of belonging or unbelonging. We will study how these writers map: the colony, the metropole, and plantation Americas as well as the rural, urban and suburban. Throughout our readings and film screenings, we will ask how the intersection of race, genders, sexualities and class shape experiences various geographic sites within and beyond the United States. Students will engage in “literary fieldwork” of various cultural sites in Miami and share findings with the class.

Texts include:

- bell hooks, "Homeplace as site of resistance," 1990
- Sylvia Wynter, "Novel and History, Plot and Plantation," 1971
- Carole Boyce Davies, *Black Women, Writing and Identity: Migrations of the Subject*, 1994
- Ruth Wilson Gilmore, "Fatal Couplings of Power and Difference: Notes on Racism and Geography," 2002
- Katherine McKittrick, "On Plantations, Prisons, and a Black Sense of Place," 2011
- Camilla Hawthorne & Jovan Scott Lewis, "Black Geographies: Material Praxis of Black Life and Study," 2023

Creative Texts:

- Ann Petry, *The Street*, 1946, Harlem
- Merle Hodge, *Crick, Crack, Monkey*, 1970, Trinidad
- Gwendolyn Brooks, *Maude Martha*, 1953, Chicago
- Lorraine Hansberry, *A Raisin in the Sun (1961)* Chicago
- Toni Morrison, *Beloved* or *Sula*, Midwest
- Andrea Levy, *Small Island (2-part BBC Series)*, 2009, England
- City Girls, "Twerk" featuring Cardi B, 2019, Miami
- Juana Valdes, *My Inheritance: Las Chancelates de Cecilia Valdes (Cuba/Miami)* (An art installation), 1994

LITERARY THEMES AND TOPICS:
Medieval Mental Health

ENG 210 / GHS 331 (combined class)
Dr. Noa Nikolsky

Section GH, MW 2:30–3:45 pm

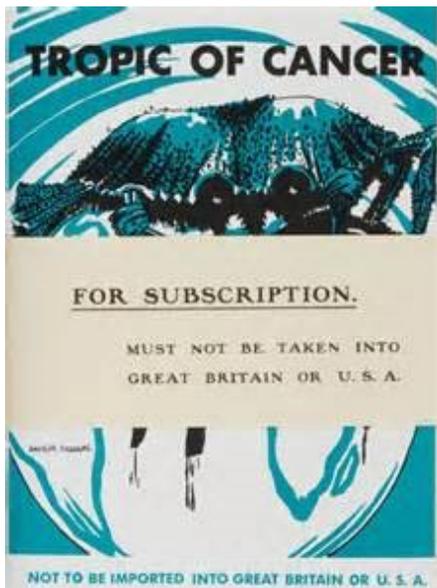
How come medieval knights could die from lovesickness but we can't? What did the ancient Greeks do to deal with anxiety? Where did Renaissance scholars turn when they were depressed? These are all questions that concern the relationship between our bodies and our minds, and premodern people were just as interested in this relationship as we are today.

This class will offer an introduction to the history of premodern medicine with a focus on psychological health and illness. We will read a range of historical materials (from classical antiquity to the early modern period) but our main focus will be the European Middle Ages. We will read both medical and literary texts that tried to understand human minds, what makes them tick, and what makes them sick.

LITERARY THEMES AND TOPICS: Banned Books

ENG 210 / AMS 322 (combined class)
John Funchion

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



Censorship and the suppression of books preceded the founding of the United States with Britain's "seditious libel" laws that led to the suppression of revolutionary material such as Thomas Paine's *Common Sense*. As the new U.S. republic took shape, Benjamin Franklin and Thomas Jefferson promoted the founding of libraries and universities in no small part because they believed the free circulation of ideas was crucial to the health of a democracy. U.S. literary history, however, is marred by periods of censorship, repression, and book banning and burning. In this introductory literary course, we will examine various eras of censorship from the 1770s to the 1960s. The course will be divided into a series of short units organized around milestones in literary censorship and free speech such as the Alien and Sedition Acts of 1798, the suppression of abolitionist texts in the Confederate

States of America in the 1860s, the Comstock Acts of 1873, the McCarthy Era of the 1950s, and the Berkeley Free Speech Movement of the 1960s. We will also closely examine the 1964 *Grove Press, Inc. v. Gerstein* case because it ruled that Miami-Dade County could not ban *The Tropic of Cancer* following the standards laid out by *Roth v. United States* (1957). We will first look at the laws themselves and then read one literary work or excerpt suppressed during these corresponding eras. Authors may include Paine, Philip Freneau, Frederick Douglass, Harriet Jacobs, Walt Whitman, Theodore Dreiser, Kate Chopin, Jack London, Zora Neale Hurston, James Baldwin, Henry Miller, Kurt Vonnegut, or Toni Morrison. Throughout the course, we will return to a series of big questions that have remained profoundly important in U.S. literary culture that address how books have sustained and reinvigorated the U.S. political project. We will also discuss how printers, publishers, independent booksellers, librarians, and university students have historically helped to protect free speech in the U.S. Writing assignments will consist of several short essays that invite students to reflect on their own reading practices, and one final paper on a banned book of the student's choice.

**LITERARY THEMES AND TOPICS:
Miami Writers**

ENG 210
Mia Leonin

Section Y/Y1, asynchronous online

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

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

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

Section P, TR 11:00 am-12:15 pm
Section R, TR 2:00-3:15 pm

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

Requirements:

Three take-home essays, equally weighted.

ENGLISH & AMERICAN LITERATURE BY WOMEN

ENG 215 / GSS 350 (combined class)
Kathryn Freeman

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

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

This course surveys women writers from the twelfth century to the present. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will trace a female literary legacy that contributes to and challenges established historical categories. We will study these writers' representations of identity vis-à-vis the changing expectations for women, including such influences as their literary relationship to the male tradition; the relationship of gender to class, race, sexuality, and ethnicity; professional identity and the public sphere; and the attitudes of women writers towards family and community.

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

Text: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd Edition. Supplementary materials (through Blackboard).

INTRODUCTION TO POETRY

ENG 220
Joel Nickels

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

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

In this class, we'll mainly be reading contemporary authors. Our goal will be to experience together just how moving, relatable and thought-provoking poetry can be. The reading load will be light, just a few poems per week, but we will do a lot of deep thinking! There will be no tests or quizzes in this class. Two essays and periodic short reflections are what I'll ask of you, filled with your views and feelings about the human relationships, ideas and perceptions explored in the poems. Think about these lines, for example:

Gratitude is a scattered
homeless love
(Anna Kamieńska)

from the center of my life came
a great fountain, deep blue
shadows on azure seawater
(Louise Glück)

I don't know why I took her hand.
The rooftops were glowing above us,
enormous, crystalline, a second city
lit from within.
(Mark Doty)

I'm eager to hear your thoughts about those images! We'll also be reading poems by authors such as Mary Oliver, Yusef Komunyakaa, Rainer Maria Rilke, Elizabeth Alexander, Lorna Dee Cervantes, Li-Young Lee, Adrienne Rich, LeRoi Jones, Billy Collins, Rhina Espaillat, Robert Hayden, Richard Wilbur, Nikki Giovanni, Tess Gallagher, Czeslaw Milosz, Anita Scott Coleman, Seamus Heaney, Naomi Long Madgett, Henri Cole and Sharon Olds.

LITERATURE AND LAW

ENG 242
Charlotte Rogers

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

Can Literature give us a keener understanding of law—whether local, international, past, or current? And might law help both understand and convey those human events in literature? What relationships exist in these two independent fields: between law and literature?

In English 242, we seek to know these answers. This search takes us through short law stories, poems, novel excerpts, court decisions (primarily U.S. Supreme Court), movies, Biblical narratives, and even songs. Lawyers know the power of narrative legal events. Successful literary writers know both their interest in law and its related—though different—narrations.

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

BEGINNING FICTION WORKSHOP

ENG 290
Swetha Siva

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

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

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

BEGINNING FICTION WORKSHOP

ENG 290
Aidan Tojino

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

"Imaginary gardens with real toads in them."
-Marianne Moore

Why write fiction when our reality already writhes with infinitesimal stories? Why are humans drawn towards myths, fairy tales, and speculation? In this beginning fiction workshop, writers will explore speculative fiction with a keen focus on humanity, empathy, and literary craft. With these texts as models, writers will develop the skills to build scenes, dialogue, characters, and worlds for them to inhabit.

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

BEGINNING POETRY WORKSHOP

ENG 292
Mia Leonin

Section EF, MW 12:20-1:35 pm
Section GH, MW 2:30-3:45 pm

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

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

ARTS AND HUMANITIES IN PROFESSIONAL AND PUBLIC LIFE

ENG 308
Tim Watson

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

How do the skills you are acquiring as an English literature or Creative Writing student translate to the world beyond the UM campus? What is the role of the arts and humanities in the university and in public life in the contemporary United States? In this class, you will get practical guidance on the transition from undergraduate student to the world of employment, professional school, and/or graduate school, including workshops and presentations from UM English alumni who have gone on to graduate school in English and Creative Writing, to law school, to medical school, and to successful careers in many fields. You will also read and analyze literary and journalistic texts that represent the academy in all its complexity, and you will write creative work in response to the question “Why English?”

Over the course of the semester, you will create an individually tailored professional plan, including a portfolio that highlights your research and creative work as an English and Creative Writing student in this class and in other previous classes. As a class we will carry out research and present our findings into the current state of arts and humanities higher education and the relationship between university classrooms and the wider world of public humanities in publishing, journalism, social media, and the public sphere more broadly.

This class is open to students at all stages of their academic career; however, the practical guidance on job and graduate program applications will be most useful to students in the year before they submit applications.

Assignments

- weekly brief reflection papers
- individual strategic professional plan
- end-of-semester in-class presentation
- research essay *or* fieldwork/internship reflection paper
- attendance and participation

**THE EUROPEAN MIDDLE AGES:
Premodern Drama**

ENG 312
Dr. Noa Nikolsky

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

*Satisfies the English major requirement for a course in literature before 1700.
(Alternatively, with the approval of the Director of Undergraduate Studies in English, can be used instead to satisfy the requirement for a course in Forms, Methods, and Genres.)*

What did we use to entertain ourselves before we had Netflix, TikTok, and an infinite number of influencers to scroll through? The theater, of course! For centuries, the theater was the main locus of entertainment in society. People would go to the theater to see and be seen, to laugh, fight, drink, think, and heckle. In this course we will read some of the most famous plays from history, starting in sophisticated ancient Greece and ending in the raunchy Middle Ages. We will learn about the history of the theater, and will practice some performances ourselves, too. Drama guaranteed!

**FORMS OF THE NOVEL
History, Romance, Gothic**

ENG 340
Tassie Gwilliam

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

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

Gothic or horror fiction, romance novels, and historical fiction are often classed as “genre” or “formula fiction.” The boundaries between formula fiction and literary fiction are often blurred, however, with some of the most important novels of the last centuries fitting into one or another of these categories. The boundaries between these genres themselves are also porous. In this discussion course, we will read novels from the nineteenth, twentieth, and twenty-first centuries that create and subvert the expectations that come with these forms, and we will see how working within a formula paradoxically can free a writer’s invention in other aspects of a novel. We will start each segment of the course with a novel that stands as an origin point in one of the three genres; as well as considering these novels in their own terms, we will look at the features that seem to catch the imagination of later writers, with earlier texts becoming sources for later revision and innovation. To get some sense of the variety of historical fictions, we will first read the 19th-c. “boy’s adventure” book, *Kidnapped*, which is set a hundred years before its writing. It will allow us to see how a children’s book deploys history in service of entertainment and to personalize a political and religious

conflict. We will then read a contemporary historical novel set at the same time as *Kidnapped*: Frances Spufford's *Golden Hill*. This novel, like *Kidnapped*, uses the past as a lens through which to see our present day concerns. After we discuss *Pride and Prejudice*, the novel that is the source of thousands of later "romance" fictions, we will read a recent novel that re-imagines the events of Austen's novel from the point of view of the servants, and a graphic novel, *Heartstopper*, about teenage boys in love. In the final section, we will read the original Gothic novel: *The Castle of Otranto*, a short work that employs tropes that endure in later works, including horror movies. Our final novel brings together all the genres of the course: Toni Morrison's 20th-c. *Beloved*, a based on a tragic event from the era of slavery. It is a historical nove, a ghost story with Gothic elements, and with a strong strain of romance. Morrison won a Nobel Prize—and this novel is also one of the most frequently banned books of the contemporary moment.

Texts

History

Robert Louis Stevenson, *Kidnapped*
Frances Spufford, *Golden Hill*

Romance

Jane Austen, *Pride and Prejudice*
Jo Baker, *Longbourn*
Alice Oseman, *Heartstopper*

Gothic

Horace Walpole, *The Castle of Otranto*
Toni Morrison, *Beloved*

Requirements: Class attendance and informed participation in discussions and group activities; frequent short writing assignments, including in-class writing; willingness to keep up with extensive reading; a short essay that will be revised; and a longer final essay.

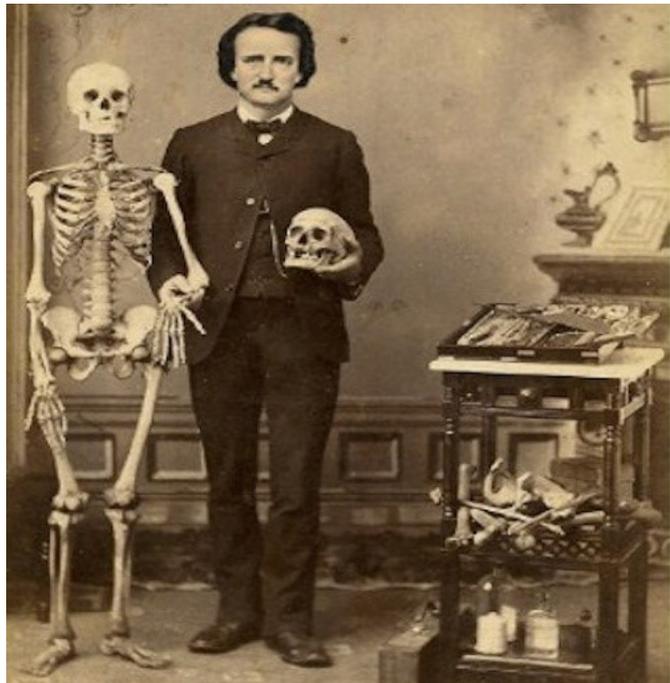
EDGAR ALLAN POE AND THE U.S. GOTHIC

ENG 345 / AMS 322 (combined class)
John Funchion

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

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

Edgar Allan Poe has remained a fixture of popular American culture since the nineteenth century. The circulation of his stories coincided with the rise of a new form of mass media: the periodical. Fittingly, Poe surfaces in the mass media of our own age, as evidenced by allusions to his work in TV procedurals such as *Blacklist*. He also aesthetically inspires anthology series such as *Black Mirror* and filmmakers such as Jordan Peele. Yet Poe's place in American literary history is vexed. In the early twentieth century, a respected intellectual historian, V.L. Parrington, declared that "so much only need be said" about Poe because his work "lies outside the main current of American thought." Conversely, Toni Morrison noted



that "no early American writer is more important to the concept of American Africanism than Poe" because his work controversially revolves around the terror of blackness. Across the Atlantic, on the other hand, French writers and intellectuals from Charles Baudelaire to Jacques Derrida have long displayed an infatuation with his work. This course will invite you to revisit these many readings of Poe and to explore your own interpretations of his work and many subsequent artists who embraced and challenged his work. In addition to reading poetry, short stories, and novels, we will also consider how Poe's work surfaces in TV serials, films, and boardgames.

SEPHARDIC LITERATURE

ENG 364/JUS 410/HIS 396/MLL 322/LAS 350/SPA 310 Section Q, TR 12:30-1:45 pm
(combined class)
Shai Cohen

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

This 3-credit interdisciplinary course delves into the intersection of Artificial Intelligence (AI) and Sephardic Heritage in Miami, a city known for its diverse cultural landscape and technological innovation. The course introduces students to how AI can preserve, analyze, and disseminate Sephardic cultural and historical studies, emphasizing Miami as a dynamic center for cultural exchange.

Incorporating civic and community engagement, the course offers students opportunities to interact with local organizations that promote Sephardi culture. Through lectures, hands-on projects, and discussions, students will explore AI applications in cultural heritage preservation, digital humanities, migration identities, and linguistic analysis, with a focus on the Sephardic Jewish community. Literary masterpieces like Solomon ibn Gabirol's poetic works and Moses ibn Ezra's will serve as primary materials for projects, allowing students to apply AI in analyzing and revitalizing these important texts.

Our journey spans from the historical "Golden Age" of Spain to the contemporary landscape of America. We will delve into the rich literary traditions of the Sephardic Jews, including the study of Ladino folktales and proverbs, as well as the works of philosophers like Maimonides with his "Guide for the Perplexed."

This course provides a unique blend of technology and cultural and literary studies, ideal for students interested in how innovative technologies can enhance historical and cultural understanding in a metropolitan setting. Engaging with community leaders and stakeholders, students will gain practical insights into the application of their studies in cultural preservation. By utilizing AI tools on literary texts, students will contribute to the digital preservation of Sephardic literature, ensuring these cultural treasures remain accessible to future generations.

MODERN DRAMA

ENG 375
Frank Stringfellow

Section R, TR 2:00–3:15 pm

Satisfies the English literature major requirement for a course in literature since 1900. (Alternatively, with the approval of the Director of Undergraduate Studies in English, can be used instead to satisfy the requirement for a course in Forms, Methods, and Genres.)

A housewife signals her exit with the most famous door-slam in literature; a character in a romance utters her signature sound: “Ah-ah-ah-ow-oo-o!”; a young man grabs his mother’s arm to tell her he has tuberculosis; six masked characters walk down the aisles of a theatre, looking for an author to write the play they were born to perform; a governess crosses the stage with a leashed dog and delivers her first line: “My dog eats nuts even”; a character throws the only copy of a writer’s brilliant manuscript into the fire. These moments, and a succession of others like them, make up the plays we will read in ENG 375, plays drawn from the period of Modern Drama (1870’s–1940’s), one of the most extraordinary in the history of the theatre.

The course will focus on major playwrights of this era, from Henrik Ibsen to Eugene O’Neill, and will also serve as an introduction to the drama—especially to the pleasures of reading plays and imagining them in performance. We will spend the first part of the semester on Ibsen, the great founder of the modern theatre, and his creation of a critical, liberationist drama centered on the social, ethical, and psychological problems of middle-class life—problems such as the oppression of women (*A Doll House* and *Hedda Gabler*), the conflict between the whistle-blower and the status quo (*An Enemy of the People*), and the consequences of sexual repression (*Rosmersholm*). Other works to be studied include Chekhov’s *The Cherry Orchard*; Pirandello’s *Six Characters in Search of an Author*; Shaw’s *Pygmalion*, the source of the musical *My Fair Lady*; Brecht’s *Mother Courage*, perhaps the greatest of all antiwar plays; and O’Neill’s harrowing family drama, *Long Day’s Journey into Night*. We will also read a “sequel” to Ibsen’s *A Doll House*, written by Florida playwright Lucas Hnath and produced on Broadway in 2017.



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

Mother Courage wants
You! (Meryl Streep as
Mother Courage,
Shakespeare in the
Park, 2006)

**LITERATURE AND POPULAR CULTURE:
Films of or About the 1970s**

ENG 388
Catherine Nealy Judd

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

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. Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford Coppola; Martin Scorsese; Spike Lee; Werner Herzog; Agnes Varda; Rainer Werner Fassbinder; and Bernardo Bertolucci. Tentative class film list includes: *Woodstock*; *Crooklyn*; *Saturday Night Fever*; *The Godfather 1*; *The Godfather 2*; and *Fat City*.

INTERMEDIATE FICTION WORKSHOP

ENG 390
Kei Miller

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

Review of craft issues presented in ENG 290, with emphasis on development of structure and contemporary use of point of view.

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

INTERMEDIATE POETRY WORKSHOP

ENG 392
Mia Leonin

Section QEJ (Harkness), MW 5:05-6:20 pm

ENG 392 builds on the skills developed in ENG 292, with more class time dedicated to the writing workshop. Students explore memory, culture, and collaboration to create poems that are innovative and authentic. We closely read a diverse range of poets, and as an additional component to the course, we investigate and make artist's books.

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

**SPECIAL TOPICS:
Queer Studies: The Politics of Transgender Identity**

ENG 395 / GSS 405 (combined class)
Brenna Munro

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

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

Gender diverse people, and in particular the trans person, have become the intense focus of contemporary politics. In order to make sense of this development, we will look at the current US legislative situation and place it in historical and transnational context: analyze rhetoric about trans people from a variety of schools of thought; discuss contemporary TV representations; look at children's books that have been subject to bans, and at parenting guides; read journalism on gender-affirming healthcare for young people and grapple with some scholarly research on the topic; and attend to what today's gender rebels themselves have to say, through poems, essays, a novel and a memoir. The assignments will include short papers and a final research report.

**SPECIAL TOPICS:
Varieties of Film Genres & College-Level Writing**

ENG 395
Catherine Judd

Sections Y & Y1, asynchronous online

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

English 395—"Varieties of Film Genres and College-Level Writing"—asks students to focus on film analysis as well as historical and cultural contexts. Students carry out in-depth research, weigh competing sources against one another, and forge complex arguments while they continue to refine their strategies for strengthening their college writing skills. Film genres studied may include: Documentaries; Sport Films; Coming-of-Age; War Films; Bio-Pics; and Political Films.

Requirements Film viewing (eight films in all) and assignment completion. Each of our eight modules contain between 3-4 writing assignments. Films may include: *Raging Bull*, *Do the Right Thing*, *Woodstock*, *The Prowler*, *Heaven and Earth* among others.

CREATIVE WRITING (PROSE FICTION)

ENG 404
A. J. Bermudez

Section GH, MW 2:30–3:45 pm

This advanced fiction workshop will focus on the craft of short story writing, with emphases on skill in composition and revision processes, literary ethics, and honing individual strengths in the practice of fiction writing. Students will also develop tools to meaningfully support others' work and participate in the literary community. In addition to writing and participation in workshopping, students will provide one another with written feedback and line notes, will keep a daily writing log, and will prepare a short statement of future work to support the continuation of their projects.

Prerequisite: ENG 390.

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

CREATIVE WRITING (POETRY)

ENG 406
Elisabeth Houston

Section S, TR 3:30–4:45 pm

This course functions primarily as a poetry workshop; workshops will be dynamic, invigorating, and supportive as they challenge students to approach the poetry they encounter with generosity and rigor. It is in this spirit that students learn to develop a body of work reflective of their own poetic voice(s). Particular attention will be paid to the development of individual writing practices; students are encouraged to contemplate their own writing processes and various tools of writing – notebooks, pencils, iphones, keyboards, typewriters – will provide a place for experimentation, play, and interrogation. There will also be exploration of poetic forms, such as sonnets, ghazals, and rengas. Each week students will submit poems and workshops occur on a rotating basis. Close readings of published poetry, as well as essays on poetry and craft, will supplement the workshop.

Prerequisite: ENG 392.

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

**CREATIVE WRITING SPECIAL TOPICS:
Expanded Poetics, Poetry as Performance**

ENG 407
Elisabeth Houston

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

This course considers poetry and performance in dialectical relationship. Here poetry is a site of performance and performance is a location of poetry. The development of a body of work for each student will be a central focus and individual conferences with the instructor aims to support this. We interrogate the parallels between the page and stage in this course – and also consider reading and writing as performative gestures themselves. Though the course is structured around artistic production, it will begin with study, occasional lectures, and discussion. NourBese Phillips, Guillermo Pena, John Cage, Helene Cixous, Adrian Piper, George C. Wolfe, Danez Smith, and Anne Carson are among the writers and artists we'll read. To understand a dynamic range of these artists and writers we also turn towards and study history and socio-cultural contexts. The middle and final weeks of the course will be the development of a final project which will embody the valences of poetry, poetics, and performance.

WRITING AUTOBIOGRAPHY

ENG 408
M. Evelina Galang

Sections Y & Y1, asynchronous online

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

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

SHAKESPEARE: THE LATER PLAYS

ENG 431
Dr. Pamela Hammons

Section 7E, F 12:20-3:05 pm

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

(Alternatively, with the approval of the Director of Undergraduate Studies in English, can be used instead to satisfy the requirement for a course in Forms, Methods, and Genres.)

O when, when, when shalt thou read *Hamlet*, *Othello*, *Lear*, and *The Tempest*—if not this Spring 2025? 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! 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 2025.

THE LATE ROMANTIC PERIOD

ENG 451
Kathryn Freeman

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

This course satisfies the English Literature major requirement for a course in literature between 1700-1900.

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

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

Required Texts (Tentative List):

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

Austen, *Persuasion* (Penguin)

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

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

Byron's Poetry, ed. McConnell (Norton)

Blackboard: Supplementary Texts [including Mary Prince; Felicia Hemans; Letitia Elizabeth Landon; Maria Jane Jewsbury]

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

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

JANE AUSTEN AND LITERARY CRITICISM

ENG 452
Tassie Gwilliam

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

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

Jane Austen has an important and unusual place in literary studies. She is, on the one hand, a profoundly popular writer with ardent fans and imitators and, on the other, the object of intense scholarly investigation. She has exerted a peculiarly generative influence over her readers; her books have spawned films, repeated television adaptations, twentieth-century updatings (*Clueless*), revisions (*Pride and Prejudice and Zombies*), vlogs (*The Lizzie Bennet Diaries*), multiplayer games, board games and numerous sequels. The recent Netflix series, *Bridgerton*, revises Austenian tropes, and the latest version of *Persuasion*, also on Netflix, has ignited a storm of indignation. The film *Fire Island* is a gay *Pride and Prejudice*. Austen fans even have a name: Janeites. Literary critical discussions of Austen's work have ranged from reports on fan fiction to highly technical linguistic analyses, and from inquiries into feminism, race, politics and colonialism to explorations of shopping in the novels.

In this discussion course we will read five of Austen's six novels, employing some of the most illuminating criticism and responses to open up our understanding of Austen's work and her place in literature. We will also consider the assumptions and purposes of the criticism and theory we read. Part of our class time at the end of the semester will be devoted to preparation of the 8-10 page research paper.

Texts:

Sense and Sensibility (Oxford)

Pride and Prejudice (Oxford)

Mansfield Park (Oxford)

Emma (Oxford)

Persuasion (Oxford)

Critical articles will be available on Blackboard or by links.

Requirements: Class attendance and informed participation in class discussion and group activities; frequent short writing assignments, including in-class writing; a short essay that will be revised; and an 8-10 page research paper.

VICTORIAN POETRY AND PROSE

ENG 455
Robert Casillo

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

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

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

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

practical and the useful, in short, as the site of "liberal education" in its most meaningful sense. Other great Victorian essayists and social critics to be considered will include John Stuart Mill, John Ruskin, and Walter Pater.

As this summary reveals, the course treats individual works not only in themselves but within their social, political, and historical context. Far from being dull and outmoded, the major Victorians are of the deepest interest to anyone seeking to understand the present age and his or her own relation to it. They were among the first to confront the problems of modern mass and industrial society, and they have provided us with much of our current political, social, and aesthetic vocabulary.

AMERICAN LITERATURE, 1915-1945

ENG 484 / AMS 401 (combined class)
Joel Nickels

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

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

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

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

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

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

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

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

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

SENIOR THESIS I

ENG 497

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

Prerequisites:

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

SENIOR THESIS II

ENG 498

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

Prerequisites:

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