

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

SPRING 2026

**ENGLISH &
CREATIVE
WRITING
COURSES**

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repeat...**



**DIY
ENG**

A famous opening literary sentence—do you know who wrote it? The answer is somewhere in this booklet.

“It was a bright cold day in April, and the clocks were striking thirteen.”

FIVE NEW ENGLISH AND CREATIVE WRITING COURSES FOR SPRING 2026!!

**ENG 210 Winners and Losers
in America's Workplace:
Perspectives from Literature
and Life**

Prof. Les Levi

Section 1K, M 6:35-9:20pm

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

Prof. Meghna Sapui

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

**ENG 261 Literature of the
Americas: Black Central
American Literature, Art,
Diaspora**

Prof. Melanie White

Section Q, TuTh 12:30-1:45pm

**ENG 371 Secret Agents and
Private Detectives:
Procedural Mass-Market
Fictions**

Prof. John Funchion

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

**ENG 407 Creative Writing
Special Topics—Poetry at the
Edge: Science Fiction,
Speculation, and the Future
of the Lyric**

Prof. Kimberly Reyes

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

DIVERSITY & LITERARY FORMS COURSES

SPRING 2026

Diversity & Global Understanding

ENG 215 English & American Literature by Women: Women and Empire

Prof. Meghna Sapui

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

ENG 261 Literature of the Americas: Black Central American Literature, Art, and Diaspora

Prof. Melanie White

Section Q, TuTh 12:30-1:45pm

ENG 348 Modern African Literature and Film

Prof. Brenna Munro

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

Literary Forms, Methods, & Genres

ENG 220 Introduction to Poetry

Prof. Joel Nickels

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

ENG 340 Forms of the Novel: Romance, History, Gothic

Prof. Tassie Gwilliam

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

ENG 371 Secret Agents and Private Detectives: Procedural Mass-Market Fictions

Prof. John Funchion

Section S, 3:30-4:45pm

ENG 375 Modern Drama

Prof. Frank Stringfellow

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

ENG 388 Literature and Popular Culture: Films of the 1970s

Prof. Catherine Nealy Judd

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

ENG 431 Shakespeare: The Later Plays

Prof. Pamela Hammons

Section D, MWF 11:15-12:05

CREATIVE WRITING WORKSHOPS

SPRING 2026

Beginning Workshops

**ENG 209 Introduction to
Creative Writing**
8 sections offered this
Spring!!

**ENG 290 Beginning Fiction
Workshop**
Prof. Aidan Tojino
Section HI, MW 3:35-4:50pm

**ENG 292 Beginning Poetry
Workshop**
Prof. Mia Leonin
Section S, TuTh 3:30-4:45pm
Section T, TuTh 5:05-6:20pm

Intermediate & Advanced Workshops

**ENG 392 Intermediate Poetry
Workshop**
Prof. Mia Leonin
Section R, TuTh 2:00-3:15pm

**ENG 404 Creative Writing
(Prose Fiction)**
Prof. A. J. Bermudez
Section Q, TuTh 12:30-1:45pm

**ENG 406 Creative Writing
(Poetry)**
Prof. Kimberly Reyes
Section J, MW 5:05-6:20pm

**ENG 407 Creative Writing
Special Topics: Poetry at the
Edge: Science Fiction,
Speculation, and the Future of
the Lyric**
Prof. Kimberly Reyes
Section EF, MW 12:20-1:35pm

SPRING 2026

HISTORICAL PERIOD COURSES

Literature Before 1700

**ENG 315 The Classical Epic
Tradition**

Prof. John Paul Russo

Section A, MWF 8:00-8:50am

**ENG 431 Shakespeare: The Later
Plays**

Prof. Pamela Hammons

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

Literature Between 1700 and 1900

**ENG 452 Jane Austen and Literary
Criticism**

Prof. Tassie Gwilliam

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

**ENG 455 Victorian Poetry and
Prose**

Prof. Robert Casillo

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

Literature Since 1900

**ENG 348 Modern African
Literature and Film**

Prof. Brenna Munro

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

**ENG 371 Secret Agents and
Private Detectives: Procedural
Mass-Market Fictions**

Prof. John Funchion

Section S, 3:30-4:45pm

ENG 375 Modern Drama

Prof. Frank Stringfellow

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

**ENG 388 Literature and Popular
Culture—Films of or About the
1970s**

Prof. Catherine Nealy Judd

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

REGISTRATION BEGINS:

Monday November 3, 2025

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

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

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

ADVISING IN ENGLISH & CREATIVE WRITING

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

**Famous last lines of poetry—do you know who wrote them?
You’ll find the answer at the end of this booklet!**

**“Tell me, what is it you plan to do
with your one wild and precious life?”**

OUR MAJORS

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

- English Literature Major:

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

- Creative Writing Major:

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

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

OUR MINORS

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

- English Literature Minor:

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

- Creative Writing Minor:

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

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

DEPARTMENTAL HONORS

Students interested in seeking departmental honors in English Literature or Creative Writing, which requires a senior thesis or creative project, should contact the Director of Undergraduate Studies or the Director of Creative Writing no later than their junior year. For more information on the expectations and requirements for departmental honors, go to:

<https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

SPRING 2026 ENGLISH & CREATIVE WRITING COURSES

ENG 106 Writing About Literature and Culture—Essay Writing

Bendjhi Villiers

Section AB, MW 8:00–9:15am

The essay is many things folded into even more contradictions. It is a pedagogical tool used in academic institutions, which—at times—refuses the technical language of universities and professions. It is politically engaged and public-facing, yet it can also be independent, revealing the depth of the writer’s subconscious and private thoughts. It is an occasional reflection that has enduring and lasting meaning. It is intimate while keeping a safe distance; allusive and idiosyncratic; academic and informal. The essay often sits at the intersections of private philosophy and public life, and learning and experiencing firsthand. It is reflective yet does not claim to provide complete knowledge or solutions. The essayist is both an expert and an amateur. This is the form of writing that academic work has defined itself, and the form of writing that the public has used to criticize the often-reclusive academic institutions.

This course examines the legacy of the essay, focusing on how the essay evolved as a literary form and the contributors—both scholars and essayists—who have pushed the form to its limits, prompting it to grow in interesting ways. Some of the questions we will consider include what an essay is and how it emerged as a literary form. What are the continuities and surprising emergences of the essay across its history? What are the patterns and oddities of the essay? Is essay-writing a legitimate practice? What do we make of the particularities of essay writing? These questions will be used as guides to support our own growth as essayists throughout the semester. In addition to helping guide our growth, we will read the works of famous essayists such as James Baldwin, Maya Angelou, and Virginia Woolf, among others.

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

Elizabeth Oldman

Section C, MWF 10:10–11:00am

Section F, MWF 1:25–2:15pm

Humans have long wished to fly. The beauty and freedom of gliding birds have consistently inspired our admiration and envy. In this academic writing class, we examine our attempts to defy gravity. Exploring novels, short stories, travel memoirs, and epic poems, as well as documentaries, photographs, paintings, architectural and aeronautical models, we research and write about our desire to exceed our earthbound status—our insatiable quest for knowledge and ever-upward paths of improvement. We analyze the history of aviation from Leonardo da Vinci’s fantastical flying machines to the airplane’s ability to revolutionize travel, commerce, and warfare, and consider a

range of architectural forms, from the soaring verticality of Gothic cathedrals to the race to build the tallest skyscraper. We study accounts of history's most dramatically unfortunate airplane crashes, groundbreaking mountain-climbing expeditions, audacious attempts to put air on halfpipe skateboards, and investigate how the legend of flying Africans functions as resistance to slavery and black mobility toward liberation in literature of the diaspora, from coastal areas of the southern United States to the Caribbean and parts of Latin America.

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

Charlotte Rogers

Section GH, MW 2:30–3:45pm

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?

ENG 106 Writing About Literature and Culture

Sade Gordon

Section HI, MW 3:35–4:50pm

This course introduces students to the foundational writing practices essential for literary study, with a focus on Caribbean and Global Black Studies. Through a synthesis of fiction, poetry, music, visual art, and theoretical texts, we will explore how cultural workers respond to migration, tourism, and the shaping of Caribbean perspectives. What is Caribbean idiom? How do artists and writers navigate movement, memory, and resistance?

Students will develop core writing skills including crafting complex thesis statements, asking research questions, and engaging with credible secondary sources. Major assignments include a close reading-based critical analysis, an annotated bibliography, a literature review, and a final research paper. Weekly responses and two presentations (one on a syllabus text, one on a research topic) support students' growth as literary thinkers and communicators. By semester's end, students will be equipped to write with clarity and confidence about literature and literary criticism.

ENG 106 Writing About Literature and Culture—Misfits and Rebels

Catherine Nealy Judd

Section J, MW 5:05–6:20pm

This class is about growing and strengthening your analytic and writing skills. To that end, be prepared to both write and present your writing during our class meetings. Fifty percent of the class will be taught via films (eight films in all), the other half through poetry, fiction, and non-fiction prose. We also have a segment on writing about works of art utilizing the “Feldman” method. Our filmmakers: Two Londoners (Hitchcock and Richardson); two New Yorkers (Lee; Walsh); one Missourian (Huston—from the minuscule Western Plains village of Nevada, MO); two from Munich, Germany (Herzog & Fassbinder); one Parisian (Varda). Varda’s *Le Bonheur* (“Happiness”) and Fassbinder’s *Lola* are in French and German languages respectively—with subtitles—the other six films are English-language films.

ENG 106 Writing about Literature and Culture—The Everglades

Evan Wambeke

Section K, MW 6:35–7:50pm

In this section of ENG 106 we will be diving into the swamp of the Everglades (metaphorically), and emerging with swamp-stained essays. The course is broken into three units, focusing on three different types of essays: research paper, literary analysis, and creative nonfiction personal narrative. Through each mode of understanding we will explore the tenets of craft as well as read and question deeply the historic, scientific, literary, and personal stories of the Everglades.

Through these three ways of understanding, and by using essay writing as a means of discovery, we will look for answers to the violent history, the already present climate crisis, the social/cultural understanding of nature, and our own connection to it all.

Over the course of the semester, we will dive deep into Majory Stoneman Douglas’ *The Everglades: River of Grass* as well as reading scientific articles, poetry, posters, film, and personal essays. Students will be engaging in class discussions, as well as completing writing exercises and projects. They will also be required to share their work with their classmates for peer review and engage with revision afterward.

ENG 106 Writing About Literature and Culture—Southern Writers

Peter Schmitt

Section O, TuTh 9:30–10:45am

Section R, TuTh 2:00–3:15pm

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

ENG 106 Writing about Literature and Culture—Monstrous Forms

Tiffany Oharriz

Section U, TuTh 6:35–7:50pm

What does it mean to call something, or someone, “monstrous”? This course explores monstrosity as a cultural lens while emphasizing writing as a form of inquiry. Students will practice close reading, literary analysis, research writing, and personal reflection.

Readings will span classic and contemporary texts such as novels, stories, and films that link monstrosity to race, disability, gender, sexuality, and power. We will ask how “monsters” reveal cultural fears, anxieties, and acts of resistance.

Assignments include discussion posts, a research project, and a creative or multimodal piece. Peer review and revision will be central, helping students develop clarity, evidence-based argument, and a critical perspective on how culture defines the “monstrous.”

ENG 201 World Literary Masterpieces I

Robert Casillo

Section B, MWF 9:05–9:55am

Focusing initially on Homer’s *Iliad* and *Odyssey*, this course examines the pagan religiosity and heroic ideals of Achilles, Hector, Odysseus, and other unforgettable Homeric warriors and adventurers. The role of the Olympian gods will figure prominently in lectures and discussion. In our reading of Euripides’s *Medea*, we will consider the emarginated position of an Asiatic woman abandoned to her own devices in the patriarchal and xenophobic society of ancient Greece. Plato’s *Apology* immortalizes the figure of his teacher Socrates, the intellectual hero who was put to death for daring to question Homer’s portrayal of the gods. Virgil’s *Aeneid*, the great Roman epic inspired by the Homeric example, will be shown to have modified Greek conceptions of heroism and divinity so as to conform to the Roman system of values. Turning next to the New Testament, we will show how Christianity challenged the dominant pagan world view and in the long run accomplished a major spiritual revolution still reverberating today. Later writers such as Dante and Milton attempted each in his own way to come to terms with the combined classical and Christian elements of Western tradition.

ENG 202 World Literary Masterpieces II

Frank Stringfellow

Section T, TuTh 5:05–6:20pm

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 Cleves*), to Keats's ghostly ballad about "the beautiful woman without pity." The course will begin by focusing on the Western literary tradition and its development up until 1900. After that, we will broaden our scope to include postcolonial fiction from Africa and the Japanese novel *Kokoro*, about a college student, his family, and the elusive mentor who shadows his life. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works. On occasion, music and art (such as the painting below) will be discussed in relation to the literary works.

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



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

ENG 209 Creative Writing

Palmer Smith

Section B, MWF 9:05–9:55am

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

ENG 209 Creative Writing

Gianella Rojas

Section C, MWF 10:10–11:00am

ENG 209 Creative Writing

Emily TahaBurt

Section GH, MW 2:30–3:45pm

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

ENG 209 Creative Writing

Monica Claesson

Section HI, MW 3:35–4:50pm

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

ENG 209 Creative Writing

Evan Wambeke

Section J, MW 5:05–6:20pm

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

ENG 209 Creative Writing

Komal Singh

Section Q, TuTh 12:30–1:45pm

In this section of ENG 209, we will be working through two creative writing genres: poetry and fiction, 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.

ENG 209 Creative Writing

M. Evelina Galang

Section R, TuTh 2:00–3:15pm

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

ENG 209 Creative Writing

Mariela Flores

Section T, TuTh 5:05–6:20 pm

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

ENG 210 Literary Themes and Topics—War and the Fashioning of Gender

Elizabeth Oldman

Section B, MWF 9:05–9:55am

Section E, MWF 12:20–1:10pm

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, Brome, Cleveland, Vaughan, Blunden, Graves, Millay, Owen, Rosenberg, Sassoon, West, Woolf, as well as the paintings, poems, political manifestos, photography, films, collages and ready-made objects of Dalí, Tanguy, Ernst, Magritte, Miró, Aragon, Tzara, Eluard, Buñuel, Oppenheim, and Tanning.

Prerequisite: ENG 106 or equivalent.

The course is combined with GSS 320 Comparative Perspectives on Gender and Sexuality.

ENG 210 Literary Themes and Topics—Winners and Losers in America’s Workplace: Perspectives from Literature and Life

Les B. Levi

Section 1K, M 6:35–9:20pm

This course examines the workplace in American literature and film and as well as actual case studies offering different perspectives on business and the men and women who practice it. There is a literary and cultural tradition celebrating American entrepreneurship that finds early expression in the mid-19th century with the rags-to-riches stories of Horatio Alger, Jr., culminating today with social media sagas of the new billionaire technocrats like Musk, Bezos and Zuckerberg. In much of American literature and film, though, the prevailing bias has often been antagonistic—business and its practitioners are frequently the object of satire and social criticism, if not savage derision. Turn-of-the-century authors Frank Norris and Upton Sinclair present portraits of dishonest moneymen, ruthless speculators, and even whole industries corrupted by greed. Sinclair’s *The Jungle* (1906) portrayed America’s meat packing industry as rife with corruption and criminal practices, immigrant worker exploitation and racism. Icons of the American Dream like F. Scott Fitzgerald’s Jay Gatsby (1925) and, much later, *Wall Street’s* (1987) Gordon Gekko, prove morally, even criminally flawed. And those workaday strivers in pursuit of the American Dream like Willy Loman in *Death of a Salesman* (1949) and David Mamet’s boiler room salesman in *Glengarry Glen Ross* (1982) are broken by lives of fruitless ambition and demeaning work. Class and race also can explode the workplace—in Spike Lee’s *Do the Right Thing* (1989), a small neighborhood pizzeria becomes a crucible of racism and violence, and in Colson Whitehead’s novel *Harlem Shuffle* (2021), a popular furniture store becomes the locus of organized crime in early 1960’s Harlem. All reflect a rich diversity in

perspective and judgment of America's workplace and the men and women who practice business. The real-world examples we will look at, together with those in literature and film, provide a roadmap for ethics, cultural attitudes, leadership and conformity in the workplace.

ENG 210 Literary Themes and Topics—Miami Writers

Mia Leonin

Sections Y/Y1, asynchronous online

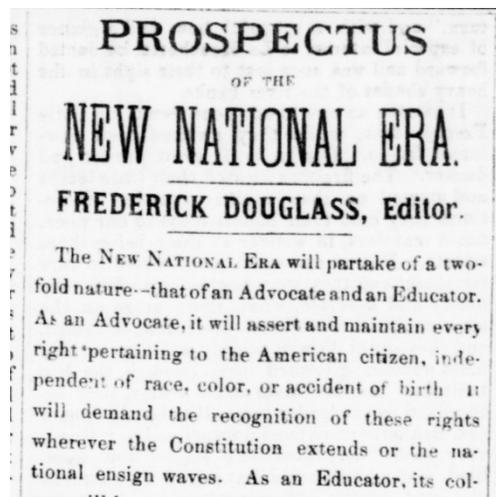
This class is primarily for Bachelor of General Studies students; non-BGS students should seek permission to enroll from Ms. Monica Bunsen: m.bunsen@miami.edu.

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

ENG 213 American Literature I

John Funchion

Section O, TuTh 9:30–10:45am



This course is an introduction to early North American writing and US literature from the colonial era to 1865. Scholars, readers, and political figures have long looked to these texts, published over a century or many centuries ago, to tell stories about what it means to be an American in the present. This literature has always been culturally contested ground. In 1853, the Black novelist William Wells Brown reminded his readers that the nation's foundations rested as much upon the *Mayflower* as they did upon "a low rakish ship hastening from the tropics" that arrived in Jamestown in the seventeenth century, bringing with it "slavery . . . lynch-law, ignorance, unpaid labour, poverty, and . . . despotism." Eight years after he wrote these words, Florida sought to preserve the institution of slavery by joining ten other states in seceding from the US.

Nearly one-hundred and seventy years later Brown's text was first published, assigning his writing in a public-school classroom in Florida could now cost the teacher who does so their job. Why is it so difficult to confront these literary and cultural histories? Why has the study of literature, an enterprise sometimes chided for being impractical and useless, been recast as so potentially powerful and dangerous? And what versions of the United States do we see when we read this literature on our own terms? In this course, we will answer these questions and others while considering the relationship of literary works to the social, political, and religious history of the period.

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

ENG 214 American Literature II

Peter Schmitt

Section P, TuTh 11:00am–12:15pm

Section S, TuTh 3:30–4:45pm

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

Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

ENG 215 English and American Literature by Women—Women and Empire

Meghna Sapui

Section GH, MW 2:30–3:45pm

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

Our course looks at how women imagined, encountered, and experienced the British and American empires. Barred from political suffrage for all of human history except the last century or so, how did women participate in the creation and sustenance of empire as a political project? We will look at works by women authors based in the US and UK as well as texts by authors from the imperial outposts and those who lived globally as a part of various imperial diasporas. Overall, we will investigate not just the role that empire plays in shaping women’s identity but also how certain versions of feminine identity continue to depend on imperial myths.

We will examine how the imperial circulation of bodies and wealth shape the marriage plot in the anonymously published *Woman of Color* and pair it with similar contemporary representations in Courtney Milan’s historical romance, *The Duke Who Didn’t*, and Shonda Rhimes’ popular adaptation of *Bridgerton*. We will also study the construction of a gendered national identity in the poetry of Anne Bradstreet, Phyllis Wheatley, and colonial and transatlantic adaptations of poems by Felicia Hemans and Elizabeth Barrett Browning by settler women as well as by African American women poets. Our course will further analyze women’s relationship to colonial and decolonial violence in Nora Okja Keller’s *Fox Girl*, Bapsi Sidhwa’s *Ice-Candy Man*, Anna Burns’ *Milkman*, poetry by Olive Senior and Lorna Goodison, and selections from Lisa McGee’s *Derry Girls*.

This course is combined with GSS 350 Special Topics in Gender and Sexuality Studies.

ENG 220 Introduction to Poetry

Joel Nickels

Section O, TuTh 9:30–10:45am

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.

ENG 242 Literature and Law

Charlotte Rogers

Section CD, MW 10:10–11:25am

Section EF, MW 12:20–1:35pm

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.”

ENG 261 Literature of the Americas—Black Central American Literature, Art, Diaspora

Melanie White

Section Q, TuTh 12:30–1:45pm

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

This course explores Black Central American cultural production, including literary, visual, and multimedia texts, as a transnational archive of memory, resistance, and belonging. From poetry, fiction, and memoir to photography, film, and visual art, Afro-descendant and Afro-Indigenous creators from Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, and Panama contest racialized geographies, colonial legacies, and nationalist exclusions. Their work engages themes of gender, language, land, migration, and cultural survival, often written, imaged, or filmed in relation to the Caribbean Coast, long positioned as a racialized periphery in the Central American imaginary.

The course places 20th-century figures such as Quince Duncan, Eulalia Bernard Little, June Beer, and Zee Edgell in conversation with contemporary writers and artists such as Shirely Campbell Barr, Jenise Miller, Janel Martinez, Breena Nuñez, Dianne Hebbert, Katie Numi, Marton Robinson, and Gianna De Dier. By reading literature alongside visual art, film, photography, and performance, students will consider how these works circulate across borders and illuminate the complexities of displacement, survival, and belonging in the Americas. Primary texts will be paired with critical works in Black feminist theory, diaspora studies, and cultural histories of Black Central America, framing cultural production not only as regional expression but as hemispheric and world-making practice.

This course is combined with AAS 490 Senior Seminar in Africana Studies.

ENG 290 Beginning Fiction Workshop

Aidan Tojino

Section HI, MW 3:35–4:50pm

“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.

May only be taken concurrently with another creative writing workshop in a different genre (poetry, creative nonfiction).

ENG 292 Beginning Poetry Workshop

Mia Leonin

Section S, TuTh 3:30–4:45pm

Section T, TuTh 5:05–6:20pm

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

May only be taken concurrently with another creative writing workshop in a different genre (fiction, creative nonfiction).

ENG 308 Arts and Humanities in Professional and Public Life

Tim Watson

Section T, TuTh 5:05–6:20pm

How do the skills you are acquiring as an undergraduate student in the humanities 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, individually tailored guidance on the transition from undergraduate student to the world of employment, professional school, and/or graduate school, including workshops and presentations from UM undergraduate alumni who have gone on to graduate school, to law school, to medical school, and to successful careers in many fields. As a class we will carry out research and present our findings into the current state of arts and humanities in higher education and in the wider world of business, publishing, journalism, social media, and the public sphere more broadly.

Over the course of the semester you will develop two major projects:

1. An individual professional portfolio, including resume, LinkedIn profile, cv, cover letter, professional statement, and drafts of application materials for the next stage of your professional life—law school, medical school, graduate school, employment, internship, gap year(s), etc.
2. An individual or group research project on English and other humanities majors in the professional and/or academic world. The outcome could be a report based on interviews with English majors and/or English professors submitted to undergraduate studies committee of English Department; a presentation or poster for UM's annual Research, Creativity, and Innovation Forum (held in April); a podcast, StoryMap, or other public-facing piece on the topic "Why English?"

This course is combined with MLL 322 Topics in Comparative Cultural Studies and with HIS 396 Special Topics.

ENG 315 The Classical Epic Tradition—From Homer to Milton

John Paul Russo

Section A, MWF 8:00–8:50am

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

We cover 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 the Anglo-Saxon *Beowulf* (ca. 900-1000) and Dante's *Divine Comedy* (ca. 1305-1320) in the Middle Ages and arriving at Milton's *Paradise Lost* (1667) in the late Renaissance. We seek continuity among differences, originality, revision, all across an extraordinary time span of 24 centuries. But we have extraordinarily good guides in our authors.

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But one passage could light our way. The Renaissance political philosopher Machiavelli wrote from exile in 1513: "In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus, appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me." Machiavelli is telling us to read for the "humanity" of books, for the purpose of enlarging one's mental and moral nature, and of looking upon the world with greater understanding and sympathy.

This course is combined with CLA 315 The Classical Epic Tradition.

ENG 340 Forms of the Novel—Romance, History, Gothic

Tassie Gwilliam

Section T, TuTh 5:05–6:20pm

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-century "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-century *Beloved*, a novel based on a tragic event from the era of slavery. It is a historical novel, 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.

ENG 348 Modern African Literature and Film

Brenna Munro

Section O, TuTh 9:30–10:45am

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

(Alternatively, with the approval of the Director of Undergraduate Studies, may be used instead to satisfy the requirement for a course in Literature since 1900.)

This class offers an introduction to the amazing range of African literature and film from the era of independence from colonialism in the late 1950s, through the postcolonial Cold War years, into the post-apartheid, post-Arab Spring, post-internet present. African writers and film-makers have been unusually politically engaged, and their work often challenges preconceived notions about the continent—but these works are also aesthetically rich, and often experimental. We will look at some of the most historically important writers and film-makers, such as Senegalese director Ousmane

Sembene, Zimbabwean writer Tsitsi Dangarembga, and Sudanese novelist Tayeb Salih; but the class will also highlight the vibrant work of more recent artists, such as Wanuri Kahiu’s “afro-bubblegum” cinematic celebration of queer Kenyan urban youth, *Rafiki*, and texts that do new things with form, such as Akwaeke Emezi’s speculative fiction, Jessica Beshir’s cinematic dreamscapes, and Emmanuel Iduma’s *A Stranger’s Pose*, a collage of photographs and impressions from his travels across the continent.

ENG 371 Secret Agents and Private Detectives: Procedural Mass-Market Fictions

John Funchion

Section S, TuTh 3:30–4:45pm

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

Alternatively, with the approval of the Director of Undergraduate Studies, may be used instead to satisfy the English literature major requirement for a course in Literature since 1900.



Spies and detectives read. Like literary critics, analysts and investigators pore over texts looking for patterns and hidden meanings. Clandestine operatives craft their own stories—legends—to extract information, manipulate their targets, and cultivate assets. Detectives examine evidence, establish motives, and craft timelines that follow a narrative. As readers of spy stories and crime fictions, we work as

collaborators: we observe, collect, and decode along with them. While many people routinely doubt the utility of literary criticism, they marvel at the power of espionage and forensics. The association among these enterprises, however, is hidden in plain sight. Robert Redford’s character in *Three Days of the Condor* reads foreign novels for the CIA, for example, and the protagonist in *The Good Shepherd* gets recruited by uncovering a British spy posing as a Yale English professor. Andrew Yancy, a suspended detective in Carl Hiaasen’s *Bad Monkey*, reads novels, and Sue Grafton depicts her Kinsey Millhone as a private investigator with voracious reading habits in her bestselling crime series.

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

Answer to the question of the front cover of this booklet:

“It was a bright cold day in April, and the clocks were striking thirteen.”

This is the opening sentence of George Orwell’s dystopian novel *1984*, first published in 1949.

ENG 375 Modern Drama

Frank Stringfellow

Section R, TuTh 2:00–3:15pm

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

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

“Modern Drama” is a perhaps surprising name for works written in a period stretching back to the 1870s and into the 1940s, and yet the best plays from that revolutionary era in playwriting still seem as fresh, original, and stimulating—as modern—as they did when they first appeared. Thus, a recent Broadway production of Ibsen’s *A Doll House*, controversial from its 1879 premiere, still managed to provoke an editorial response in *The New York Times*; and in 2017 an imagined sequel to Ibsen’s original play also appeared on Broadway, written by a young Florida playwright. Or to take Ibsen’s 1890 *Hedda Gabler*: a new film adaptation is being released in late 2025, with a gender-bending twist on the central love triangle and another 21st-century take on the role that actresses aspire to as a kind of “female Hamlet.” Or, from the end of our semester: Brecht’s 1939 *Mother Courage and Her Children*, perhaps the greatest of all antiwar plays, received a stunning production in New York’s Central Park in 2006 with Meryl Streep, and led to a powerful making-of documentary, *Theater of War*.

The course will focus, then, on major playwrights of the era, from Henrik Ibsen to Eugene O’Neill, and will also serve as an introduction to the drama (you can take this class whether you have prior experience with plays or not). In addition to the dramas already mentioned, we will read Ibsen’s works *An Enemy of the People* (a dramedy about the conflict between a whistle-blower and the status quo) and *Rosmersholm* (a tragedy about the consequences of sexual repression); 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*; and O’Neill’s harrowing family drama *Long Day’s Journey into Night*, a landmark in American theatre. If you want to learn about the pleasures of reading plays and imagining them in performance, these are the plays to read.

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)

ENG 388 Literature and Popular Culture—Films of or About the 1970s

Catherine Nealy Judd

Section HI, MW 3:35–4:50pm

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

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

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*.

ENG 392 Intermediate Poetry Workshop

Mia Leonin

Section R, TuTh 2:00–3:15pm

ENG 392 builds on the skills developed in English 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.

May only be taken concurrently with another creative writing workshop in a different genre (fiction, creative nonfiction).

ENG 395 Special Topics: Varieties of Film Genres & College-Level Writing

Catherine Nealy Judd

Sections Y/Y1, asynchronous online

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

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

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

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.

In this course we will study several groupings of films contained within the same genre. The genres studied will be: French New Wave Cinema; Film Noir; Musicals; Neo-Westerns; Documentaries; and War Films.

Requirements: Regular attendance and participation, a series of short essays, several quizzes, and a term research paper. Films may include works by Francis Ford Coppola; Spike Lee; Werner Herzog; Agnes Varda; Oliver Stone; Howard Hawks; John Huston; Billy Wilder; Tony Richardson; and Raoul Walsh. Tentative class film list includes: *Le Bonheur*; *When the Levees Broke*; *The Misfits*; *Gentlemen Prefer Blondes*; *Apocalypse Now*; *Sunset Blvd.*; *The Loved One* and *Key Largo*.

ENG 404 Creative Writing (Prose Fiction)

A.J. Bermudez

Section Q, TuTh 12:30–1:45pm

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

May only be taken concurrently with another creative writing workshop in a different genre (poetry, creative nonfiction).

ENG 406 Creative Writing (Poetry)—Honing Your Poetic Practice in the Workshop

Kimberly Reyes

Section J, MW 5:05–6:20pm

This advanced poetry workshop is a community workshop at heart. We'll keep things lively, challenging, and encouraging, pushing each other to read and write with both generosity and precision. The goal is for you to come out of the semester with a body of work that feels true to your own voice(s). Weekly workshops will provide opportunities to share original work, receive feedback, and refine your approach to writing and revision. Throughout the semester, we'll engage deeply with poetic craft through communal close readings of student work. We will also read a wide range of poets—including Gwendolyn Brooks, Frank Bidart, and Claudia Rankine—alongside essays on poetics and craft. There will also be an ekphrastic art excursion and a group project to add variety and collaboration. By the end of the semester, you'll have a portfolio of revised poems.

Prerequisite: ENG 392

May only be taken concurrently with another creative writing workshop in a different genre (fiction, creative nonfiction).

ENG 407 Creative Writing Special Topics—Poetry at the Edge: Science Fiction, Speculation, and the Future of the Lyric

Kimberly Reyes

Section EF, MW 12:20–1:35pm

This course examines how poetry can imagine the future, reimagine the past, and explore the speculative and the otherwise. Students will read poets and writers—from Tracy K. Smith, Donika Kelly, Franny Choi, Octavia E. Butler, and Afrofuturist collectives like *Black Quantum Futurism*—alongside craft and theory texts that explore form, voice, time, and space, as well as race, gender, and personhood. Students will produce original poems, reflective writings, and creative experiments in speculative lyric, with class activities including close readings, writing exercises, workshops, collaborative projects, and portfolio work. The semester culminates in a final portfolio of original work paired with reflective commentary on the student’s evolving practice.

Prerequisite: ENG 106 or WRS 105 or WRS 106.

May only be taken concurrently with another creative writing workshop in a different genre (fiction, creative nonfiction).

ENG 408 Writing Autobiography—The Personal Essay

M. Evelina Galang

Sections Y/Y1, asynchronous online

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

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

May only be taken concurrently with another creative writing workshop in a different genre (fiction, poetry).

ENG 431 Shakespeare: The Later Plays

Pamela Hammons

Section D, MWF 11:15am–12:05pm

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

(Alternatively, with the approval of the Director of Undergraduate Studies, may 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 2026? 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! If not soon—this very, very Spring 2026—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 wonderful 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 that notorious incarnation of evil—Iago? When, O when, will you come to know Caliban’s story and hear what he hears? The answer is Spring 2026.

ENG 452 Jane Austen and Literary Criticism

Tassie Gwilliam

Section S, TuTh 3:30–4:45pm

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 up-dating (*Clueless*), revisions (*Pride and Prejudice and Zombies*), vlogs (*The Lizzy Bennet Diaries*), multiplayer games, board games and numerous sequels. A new *Pride and Prejudice* series is about to come out. 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 four of Austen’s six major 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)

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.

ENG 455 Victorian Poetry and Prose

Robert Casillo

Section C, MWF 10:10–11:00am

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

This course has two main purposes: to convey the Victorians' sense of their age as one of intellectual, moral, religious, social, economic and political crisis, and to examine the continuities and differences between the Victorian "frame of mind" and the preceding Romantic culture. Alfred, Lord Tennyson's *In Memoriam* expresses profound religious and personal demoralization in confronting "the disappearance of God" and the discoveries of modern science. And yet it also draws from Romanticism in evoking the restorative powers of nature, feeling, and primal memory. Robert Browning's best known poems attempt to escape Romantic subjectivity and relativism not only by means of the apparently greater "objectivity" afforded by the dramatic monologue but through a comprehensive multi-perspectival examination of reality. Matthew Arnold, the third major Victorian poet, besides maintaining an ambiguous and ambivalent relationship to his Romantic precursors, reveals a distinctly modern awareness of the isolation and incommunicability of the emerging modern self. In much of Arnold's poetry, the self remains suspended, frustrated, and unexpressed amid that period of ever-accelerating historical "transition" that was the nineteenth century.

The Victorian age also produced a major body of social, political, economic, and aesthetic criticism. In *Sartor Resartus*, Thomas Carlyle counters the tormented and often ineffectual introspection of his Romantic precursors with a spiritualized conception of work as escape from crippling subjectivity into the realm of "Spirit." Yet he also builds upon Romanticism in his epistemological assumptions, anti-self-consciousness theory, and not least his concept of "natural supernaturalism," which proclaims the presence of Spirit even amid an ever-encroaching material world. The two antithetical poles of Victorian social thinking, liberal and conservative, appear in Thomas Babington Macaulay's polemic against Robert Southey's defense of medieval social values. In contrast to Macaulay, Southey anticipates the intensifying Victorian protest, most fully articulated by Carlyle and his disciple John Ruskin, against commercialization, social atomization, and utilitarianism. As both a literary and social critic, Matthew Arnold envisions general education and especially humane letters as the means of shaping the informed, sensitive, and morally responsible modern self and thus to combat the "anarchy" of self-indulgent and undisciplined individualism, of merely "doing what one likes." Arnold's views on education will be compared and contrasted with those of John Henry Cardinal Newman, who envisions the university as freeing the student from the ever-expanding tyranny of the merely practical and the useful, in short, as the site of "liberal

education” in its true etymological sense. Other essayists and social critics to be considered include John Stuart Mill, Ruskin, and Walter Pater.

Famous last lines (from p. 6 above):

**Tell me, what is it you plan to do
with your one wild and precious life?**

**are the final two lines of the poem “The Summer Day” by Mary
Oliver (1990). You can read the whole poem on the Library of
Congress poetry and literature web pages here:**

<https://www.loc.gov/programs/poetry-and-literature/poet-laureate/poet-laureate-projects/poetry-180/all-poems/item/poetry-180-133/the-summer-day/>