

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

SUMMER & FALL 2026

ENGLISH & CREATIVE WRITING COURSES

your next great story starts here...

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



**DIY
ENG**

**"She read books as one
would breathe air, to fill up
and live."
— Annie Dillard, *The Living***

EIGHT NEW ENGLISH AND CREATIVE WRITING COURSES FOR FALL 2026!!

**ENG 210 U.S. Dystopian
Fiction**

Prof. John Funchion

**Section CD, MW 9:45-
11:00am**

ENG 210 Literature and Food

Prof. Meghna Sapui

**Section P, TuTh 11:00am-
12:15pm**

ENG 210 Genres of Empire

Prof. Joel Childers

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

**ENG 244 Contemporary
Disaster Fiction**

Prof. Emmy Waldman

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

**ENG 342 Lyric Voices and
Traditions—From Sappho to
Shakespeare**

Prof. Frank Stringfellow

**Section F, MWF 11:15am-
12:05pm**

**ENG 363 Jewish American
Literature**

Prof. Emmy Waldman

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

ENG 395 Narrative Medicine

Prof. Tim Watson

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

**ENG 397 Black Cinematic
Miami, Florida**

Prof. Terri Francis

Section 6R, Th 2:00-4:45pm

DIVERSITY & LITERARY FORMS COURSES

FALL 2026

Literary Forms, Methods, & Genres

ENG 210 U.S. Dystopian Fiction
Prof. John Funchion
Section CD, MW 9:45-11:00am

ENG 210 Genres of Empire
Prof. Joel Childers
Section T, ThTh 5:05-6:20pm

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

ENG 244 Contemporary Disaster Fiction
Prof. Emmy Waldman
Section R, TuTh 2:00-3:15pm

ENG 341 Modern British & American Poetry
Prof. Robert Casillo
Section C, MWF 10:10-11:00am

ENG 342 Lyric Voices and Traditions
Prof. Frank Stringfellow
Section F, MWF 1:25-2:15pm

ENG 395 Narrative Medicine
Prof. Tim Watson
Section T, TuTh 5:05-6:20pm

ENG 430 Shakespeare: The Early Plays
Prof. Pamela Hammons
Section P, TuTh 11:00am-12:15pm

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

Diversity & Global Understanding

ENG 361 Caribbean Literature
Prof. TBD
Section HI, MW 3:35-4:50pm

ENG 363 Jewish American Literature
Prof. Emmy Waldman
Section S, TuTh 3:30-4:45pm

ENG 397 Black Cinematic Miami
Prof. Terri Francis
Section 6R, Th 2:00-4:45pm

CREATIVE WRITING WORKSHOPS

FALL 2026

Beginning Workshops

ENG 209 Introduction to
Creative Writing
9 sections offered this Fall!!

ENG 290 Beginning Fiction
Workshop
Prof. M. Evelina Galang
Section HI, MW 3:35-4:50pm

ENG 290 Beginning Fiction
Workshop
Prof. Patricia Engel
Section Q, TuTh 12:30-1:45pm

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

Intermediate & Advanced Workshops

ENG 390 Intermediate Fiction
Workshop
Prof. Amina Gautier
Section HI, MW 3:35-4:50pm

ENG 404 Creative Writing
(Prose Fiction)
Prof. M. Evelina Galang
Section EF, MW 12:20-1:35pm

ENG 406 Creative Writing
(Poetry)
Prof. Kei Miller
Section R, TuTh 2:00-3:15pm

FALL 2026

HISTORICAL PERIOD COURSES

Literature Before 1700

**ENG 318 Science, Medicine, and
Magic in Early Modern Literature**
Prof. Elizabeth Oldman
Section O, TuTh 9:30-10:45am
Section R, TuTh 2:00-3:15pm

**ENG 342 Lyric Voices and
Traditions—From Sappho to
Shakespeare**
Prof. Frank Stringfellow
Section F, MWF 1:25-2:15pm

**ENG 430 Shakespeare: The Early
Plays**
Prof. Pamela Hammons
Section P, TuTh 11:00am-12:15pm

Literature Since 1900

**ENG 341 Modern British &
American Poetry**
Prof. Robert Casillo
Section C, MWF 10:10-11:00am

ENG 361 Caribbean Literature
Prof. TBD
Section HI, MW 3:35-4:50pm

Literature Between 1700 and 1900

ENG 450 The Early Romantic Period
Prof. Joel Childers
Section S, TuTh 3:30-4:45pm

**ENG 456 19th-Century English
Novel**
Prof. Meghna Sapui
Section R, TuTh 2:00-3:15pm

**ENG 482 American Literature 1800-
1865**
Prof. John Funchion
Section GH, MW 2:30-3:45pm

**ENG 363 Jewish American
Literature**
Prof. Emmy Waldman
Section S, TuTh 3:30-4:45pm

**ENG 484 American Literature,
1915-1945**
Prof. Joel Nickels
Section E, MWF 12:20-1:35pm

REGISTRATION BEGINS:

Monday March 30, 2026

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 strongly encourage our majors and minors to meet with a faculty advisor in English and Creative Writing. To arrange that meeting, follow the instructions on the Department of English & Creative Writing Advising page: <https://english.as.miami.edu/advising/index.html> If you have any difficulty making an appointment, please call the English & Creative Writing Department at 305-284-2182.

OUR MAJORS

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

- English Literature Major:

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

- Creative Writing Major:

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

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

OUR MINORS

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

- English Literature Minor:

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

- Creative Writing Minor:

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

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

DEPARTMENTAL HONORS

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

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

SUMMER 2026

Summer A, May 11-June 12

ENG 106 Writing About Literature and Culture

Sade Gordon

Section A03, MTWThF 12:50–2:45pm, synchronous online

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 a 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.

ENG 209 Creative Writing

Komal Singh

Section A04, MTWThF 3:00–4:55pm, synchronous online

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

ENG 210 Literary Themes 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 395 Special Topics: Varieties of Film Genres

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 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*.

Summer B, June 15-July 17

ENG 106 Writing About Literature and Culture—Border Crossings in Literature, Visual Culture, and Popular Media

Prishanti Pathak

Section B03, MTWThF 12:50–2:45pm, synchronous online

The global border crisis unfolds daily across our screens. Vulnerable asylum seekers and refugees undertake dangerous journeys to find safety for their families yet they have to endure hostile immigration policies across the Global North. At the same time, immigrant and diasporic communities, many of whom are citizens, continue to experience racialized surveillance, violent policing, and exclusion across the United States and Europe. In this class we explore more complex and humane representations of migration and border crossings in literature, visual culture, and popular media. We will analyze a wide range of primary materials, including music albums such as Bad Bunny's award-winning *Debi tirar más fotos*, digital poetry by Warsan Shire and Safia Elhillo,

photography and border art from the U.S.–Mexico borderlands, and narratives of oceanic border crossings to Miami. Across these texts and media, we will ask: Who gets to decide who belongs—and who does not? How can literature and art help us reimagine belonging beyond the nation-state? How is the figure of the “immigrant” discussed in literary narratives, policy and legal language, and in media? We will engage with feminist theory on borders and migration to enhance our critical thinking and provide us with new lenses to observe borders and power around us. We will explore a variety of rhetorical and stylistic maneuvers to convey your ideas. Course assignments include a rhetorical analysis essay, a lensing assignment in an article format on StoryMaps, and a film/music video review. These assignments are designed to help students to use writing to work through complex ideas and formulate original arguments.

ENG 209 Creative Writing

Emily TahaBurt

Section B04, MTWThF 3:00–4:55pm, synchronous online

This is an introductory course in exploring and writing in three genres: fiction, flash 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. We will pay special attention to reading as models and jumping off places into our own work. We will ask why authors make the decisions they make and what is effective to incorporate into our own writing as we embrace our own exploration as writers.

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 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!

FALL 2026

ENG 106 Writing About Literature and Culture—The Animal Within

Bendjhi Villiers

Section A, MWF 8:00–8:50am

This course juxtaposes African American, African, and Caribbean scholarship engaging animality to explore how claims to reason and freedom have undergirded debates about gender hierarchy, racialization, immigration, and other mechanisms used to deny specific populations access to resources. Drawing on 20th- and 21st-century literature, we ask what it means to be human by interrogating the claim that humans are the only “rational mortal animal”: animal because we are living things, mortal because we are not gods, and rational because we—alone among mortal things—are said to possess reason. Our core texts will include Alain Mabanckou’s *Memoirs of a Porcupine*, excerpts from Jacques Derrida’s *The Animal That Therefore I Am*, Octavia Butler’s “Bloodchild,” and René Depestre’s *Hadriana in All My Dreams*. Class will be discussion-driven and workshop-based, pairing close reading with short lectures and student-led discussions. At the end of the course, you will produce a research paper using primary and secondary sources that analyzes contemporary definitions of the human in a digital world and the literary strategies writers use to make those claims.

ENG 106 Writing About Literature and Culture—Southern Writers

Peter Schmitt

Section C, MWF 10:10–11:00am

Section F, MWF 1:25–2:15pm

Section G, MWF 2:30–3:20pm

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

ENG 106 Writing About Literature and Culture—Misfits: Avant-Gardism and Creativity

Catherine Nealy Judd

Section J, MW 5:05–6:20pm

Section K, MW 6:35–7:50pm

The class emphasis is divided equally between you as a writer and critical thinker, and the content and context of each of our class films, poetry, plays, or prose materials. The purpose of this course is to provide further practice with a variety of genres that you’ll use throughout your college career and

in your professional life. Classes rely heavily on a workshop format. Instruction emphasizes the connection between writing, reading, and critical thinking.

In addition to exploring a variety of genres and a variety of formal and informal writing modes, we will also develop research practices by making use of the University of Miami's online resources on the Richter Library main page and elsewhere.

Readings may include authors such as: Jack Kerouac, Harlem Renaissance poets, Walt Whitman, Emily Dickinson, James P. Beckwourth, Ernest Hemingway, Mark Twain, Jane Austen, and/or Tennessee Williams. Film viewings may include *Interstellar*, *Get Out!*, *Apocalypse Now*, *Scarface*, *Bad Boys 1*, *Poetic Justice*, *Blue Velvet*, *Rosemary's Baby*, and *Salisbury*.

Course Requirements:

*Weekly Casual Writing Assignments

*5-7-page Term Research Paper

*Attendance and Class Participation

ENG 106 Writing About Literature and Culture

Iman Gareebou

Section N, TuTh 8:00–9:15am

What can we learn from studying adaptations of an author's works? A general assessment would reveal which of their works is most popular, but deeper analysis gives us a chance to learn how individual creators adapt stories to create a version highlighting and critiquing the aspects of the original that matter most to them. This section will focus on the works of Jane Austen and how they are adapted, beginning with her most popular work, *Pride and Prejudice*, before focusing on her less adapted short stories and incomplete works. This course is an introduction to literary analysis and academic research methods; assignments will include reading literary materials and secondary sources, reading and watching adaptations, and learning and practicing the following skills: summarizing, close reading, thematically analyzing texts and visuals, and constructing arguments.

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

Elizabeth Oldman

Section P, TuTh 11:00am–12:15pm

Section S, TuTh 3:30–4:45pm

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—Border Crossings in Literature, Visual Culture and Popular Media

Prishanti Pathak

Section T, TuTh 5:05–6:20pm

The global border crisis unfolds daily across our screens. Vulnerable asylum seekers and refugees undertake dangerous journeys to find safety for their families yet they have to endure hostile immigration policies across the Global North. At the same time, immigrant and diasporic communities, many of whom are citizens, continue to experience racialized surveillance, violent policing, and exclusion across the United States and Europe. In this class we explore more complex and humane representations of migration and border crossings in literature, visual culture and popular media. We will analyze a wide range of primary materials, including music albums such as Bad Bunny’s award-winning *Debi tirar más fotos*, digital poetry by Warsan Shire and Safia Elhillo, photography and border art from the U.S.–Mexico borderlands, and narratives of oceanic border crossings to Miami. Across these texts and media, we will ask: Who gets to decide who belongs—and who does not? How can literature and art help us reimagine belonging beyond the nation-state? How is the figure of the “immigrant” discussed in literary narratives, policy and legal language, and in media? We will engage with feminist theory on borders and migration to enhance our critical thinking and provide us with new lenses to observe borders and power around us. We will explore a variety of rhetorical and stylistic maneuvers to convey your ideas. Course assignments include a rhetorical analysis essay, a lensing assignment in an article format on StoryMaps, and a film/music video review. These assignments are designed to help students to use writing to work through complex ideas and formulate original arguments.

ENG 106 Writing About Literature and Culture—Shakespeare and *Star Wars*

Madeline Cisneros

Section U, TuTh 6:35–7:50pm

Why do we still read Shakespeare? What could an author, separated from us by over 400 years of time and vast distances in geography, possibly still have to offer us in the twenty-first century? When we read Shakespeare, are we merely reading it because we’re supposed to? Or, is it possible that the questions that Shakespeare was presenting to his audience still have something vital to confront us with? Why is it that we can still find echoes of Shakespeare’s plays within modern, contemporary stories?

This course examines a selection of Shakespeare’s plays alongside some of George Lucas’s *Star Wars* films in order to explore how narratives of destiny, rebellion, power, corruption, and redemption persist across cultural forms. We will analyze these texts using theories of adaptation, media studies, and fan culture to interrogate how modern mythmaking echoes Renaissance dramaturgy. Thus, we will spend our time engaging with both authors and their respective works, pushing each one to reveal what human phenomenon they each contend with, and if the overlap is indicative of a wider, time-defying conversation in which both writers took part.

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 HI, MW 3:35–4:50pm

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 above) will be discussed in relation to the literary works.



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

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.

ENG 209 Creative Writing

Mayumi Roberts

Section B1, MWF 9:05–9:55am

This is an introductory course in writing poetry, flash fiction, and fiction. 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 ENG 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

Instructor TBD

Section B2, MWF 9:05–9:55am

ENG 209 Creative Writing

Emily TahaBurt

Section D, MWF 11:15am–12:05pm

Section GH1, MW 2:30–3:45pm

This is an introductory course in exploring and writing in three genres: fiction, flash 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. We will pay special attention to reading as models and jumping off places into our own work. We will ask why authors make the decisions they make and what is effective to incorporate into our own writing as we embrace our own exploration as writers.

ENG 209 Creative Writing

Amara Evering

Section GH2, 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

Mia Leonin

Section J, MW 5:05–6:20pm

This is an introductory course in writing poetry, flash fiction, and fiction. Readings, class discussions, and in-class writing exercises will focus on the elements of craft. We will pay special attention to reading as models and jumping off places into our own work. We will, in effect, “imitate toward originality.” This section of ENG 209 is uniquely designed for bilingual and multilingual students. In addition to English, the multilingual creative writing model encourages students to draw from a second language as well as other linguistic registers such as regional dialects, slang, and subject-specific terminology. Students are encouraged to dip deeper into the linguistic well of their unique culture, history, and interests to produce innovative and meaningful work.

ENG 209 Creative Writing

Komal Singh

Section Q, TuTh 12:30–1:45pm

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

Arlene Opio

Section S, TuTh 3:30–4:45 pm

This is an introductory course in writing poetry, flash fiction, 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 in each genre by authors of diverse backgrounds while also examining storytelling techniques in other forms of media such as film and music; the goal of this course is to explore craft, language, and the art of storytelling. 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

Kyler Johnson

Section T, TuTh 5:05–6:20 pm

This is an introductory course in writing fiction, poetry, and creative nonfiction. 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 ENG 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

Sean Faletti

Section U, TuTh 6:35–7:50pm

This is an introductory course in writing fiction, poetry, and creative nonfiction. 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 ENG 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 210 Literary Themes and Topics—U.S. Dystopian Fiction

John Funchion

Section CD, MW 9:45–11:00am

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



Over the last ten years, dystopian fictions have dominated the media landscape with adaptations of *Man in the High Castle* and *The Handmaid's Tale* garnering both critical and popular acclaim. As a class, we will explore **the** formal features and cultural significance of these narratives. We will ask a variety of questions along the way. Why are stories about societal collapse or totalitarian oppression so popular? Why were so few utopian fictions produced in the twentieth and twenty-first centuries? How do dystopian novels help us understand our present world? Novels will include three of the following: Margaret Atwood's *The Handmaid's Tale*, Octavia Butler's *The Parable of the Sower*, Philip K. Dick's *The Man in the High Castle*, N.K. Jemisin's *The Fifth Season*, Emily St. John Mandel's *Station Eleven*, Sinclair Lewis's *It Can't Happen Here*, Cormac McCarthy's *The Road*, or George Orwell's *Nineteen Eighty-Four*. Students will demonstrate their command of the course material through a series of writing assignments, class discussions, and a final presentation on a dystopian novel that they will select.

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

ENG 210 Literary Themes and Topics—Literature and Food

Meghna Sapui

Section P, TuTh 11:00am–12:15pm

The French gastronome Jean Anthelme Brillat-Savarin declared the following in his 1826 book *The Physiology of Taste* [French: *Physiologie du goût*]: “Tell me what kind of food you eat, and I will tell you what kind of man you are.” Food, in this account, can not only reveal the very person of its eater, but also communicate between the one who eats and the one who wishes to know what is eaten. We understand this in our own time rather obviously: food tells stories. Our course asks if food does tell stories, what are these stories? As we will find through our readings, these can be deeply personal stories, such as histories of families and generations, or profoundly political ones, like tales of diasporas and migrations. These may even be stories that can only be told in silence, through the act of cooking, sharing food, and eating together, such as stories of women who cook, colonized people, and minority communities, who remain excluded from the cultural mainstream even as their foodways are included and even celebrated. Texts may include *Donald Duk* by Frank Chin, Han Kang’s *The Vegetarian*, Yasmin Alibhai-Brown’s *The Settler’s Cookbook*, Laura Esquivel’s novel *Like Water for Chocolate* and its film adaptation, selections from food shows like Anthony Bourdain’s *Parts Unknown* and Padma Lakshmi’s *Taste the Nation*, and films like *The Lunch Box*, *Julie and Julia*, and *No Reservations*. Together, we will try to answer the question of what it may be about food that enables it to tell such diverse and distinct stories.

ENG 210 Literary Themes and Topics—Genres of Empire

Joel Childers

Section T, TuTh 5:05–6:20pm

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

This course examines the historical and theoretical intersections between aesthetic form and the empires of Europe, from the Spanish conquest of the Americas to twentieth-century decolonization. Students will consider how different genres—drama, prose fiction, and film—both challenge and promote the establishment of empires in Europe, the Americas, and beyond.

The course is divided into three units, each organized around a different genre. The first considers William Shakespeare’s *The Tempest* alongside historical writings from the sixteenth-century colonization of the Americas, including by Bartolomé de Las Casas and eyewitness accounts from the Indigenous Azteca peoples. The second unit considers popular Victorian fiction by Rudyard Kipling and H. Rider Haggard in light of the British Empire’s consolidation of power in India and Africa. And the final unit examines twentieth-century filmmakers Gillo Pontecorvo, Tomás Gutiérrez Alea, Sarah Maldoror, and Steve McQueen, as they represent struggles for political independence in Algeria, Cuba, Angola, and Northern Ireland.

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 214 American Literature II

Peter Schmitt

Section D, MWF 11:15am–12:05pm

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

Requirement: Three take-home essays, equally weighted.

Prerequisite: ENG 106 or equivalent.

ENG 221 Introduction to Fiction

Joel Nickels

Section C, MWF 10:10–11:00am

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

The purpose of this class is to help you fall in love with fiction! Or, if you already love fiction, my aim will be to help you love it with greater depth, sensitivity and clarity.

We’ll only be reading short stories in this class, and the stories that made it onto the syllabus all did one of three things: made me laugh out loud, aroused a powerful emotion in me, or made me say “Hm!” and changed my way of thinking about something.

There’s no midterm or final in this class. Instead, I’ll be inviting you to share your authentic perspectives on these stories in short weekly response papers and two 4-page essays. Come join your peers to discuss some amazing stories by foundational figures such as Charles Dickens, Nathaniel Hawthorne, Bret Harte, Felisberto Hernández, F. Scott Fitzgerald, Herman Hesse, Katherine Mansfield, Antoine de Saint-Exupéry, Jessamyn West, and James Baldwin and contemporary authors such as Wendell Berry, Louise Erdrich, Edwidge Danticat, Judith Ortiz Cofer, and Mary Gordon.

ENG 240 Literature and Medicine

Tassie Gwilliam

Section HI, MW 3:35–4:50pm

Even in eras when doctors were more likely to kill than cure, physicians' knowledge of the secrets of life and death made them appealing heroes—and villains—for writers. Patients, too, and even disease itself have offered writers an avenue to explore ultimate questions. In this course we will examine medicine and medical institutions as represented in several fictional, dramatic, poetic, and non-fiction texts, including a graphic memoir. We will begin by looking at some of the writing that has come out of the coronavirus pandemic. Over the course of the semester, we will observe doctors who run up against social crises, at psychiatrists and their patients, at the world of the institutionalized disabled, at patients facing death, and at the conflict between different forms of medicine. We will think both in terms of the medical material and of the literary uses to which medicine can be put.

Texts (tentative):

Lisa Sanders, *Every Patient Tells a Story* (excerpts)

Thomas Fisher, *The Emergency* (excerpts)

Leo Tolstoy, *The Death of Ivan Ilyich*

Henrik Ibsen, *An Enemy of the People*

Anton Chekhov, *Chekhov's Doctors: A Collection of Chekhov's Medical Tales* (ed. Jack Coulehan)

Pat Barker, *Regeneration*

David Small, *Stitches: A Memoir*

Susan Nussbaum, *Good Kings Bad Kings*

Atul Gawande, *Complications: A Surgeon's Notes on an Imperfect Science*

Poetry by Sylvia Plath, Dannie Abse, Jo Shapcott, Jane Kirwan, John Keats

Requirements: Regular attendance, diligent preparation, and informed participation in class discussion; group presentations; an individual presentation; several short papers and in-class exercises; and two 4-5-page papers with one required revision.

ENG 244 Contemporary Disaster Fiction

Emmy Waldman

Section R, TuTh 2:00–3:15pm

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

“Disaster is my muse,” confesses the world-famous cartoonist Art Spiegelman, author of the Pulitzer Prize-winning Holocaust biography *Maus: A Survivor's Tale* (1986/1991). And Spiegelman is not alone in drawing inspiration from the calamitous: disaster forms the perpetual backdrop for perhaps the most famous genre of comics—superhero comics. Focusing on the explosively popular and rapidly diversifying field of “the graphic novel” (in scare quotes, because many of the most celebrated “graphic novels” are, in fact, works of nonfiction), this class sets out to explore how comics can uniquely address some of the raging omnicrises of our times, including “historical” disasters that refuse to stay safely in the past. In our survey of disaster-drawn texts, we'll interrogate what constitutes a disaster (for whom? who decides?), the ethics of witnessing, and the exigency of art in confrontation with trauma. Readings may include works of graphic memoir, comics

journalism, speculative fiction, and webcomics. Students need not have any experience with drawing or cartooning; there will, however, be an option to produce a creative final project in comics form.

ENG 290 Beginning Fiction Workshop

M. Evelina Galang

Section HI, MW 3:35–4:50pm

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.

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

ENG 290 Beginning Fiction Workshop

Patricia Engel

Section Q, TuTh 12:30–1:45pm

This course will build on your foundation for writing, workshopping, editing, and revising short fiction. You will read numerous literary works, expand your critical vocabulary, share, and critique each other's work. You will develop a deeper understanding of the elements of fiction such as character, narrative voice, plot, scene, structure, and conflict. You will also be introduced to various craft techniques and generate new original writing through readings, exercises, and in-class writing prompts, experimenting with different styles and points of view. We will focus on all aspects of the writing process, from idea to draft completion, developing critical faculties for workshop and engaging in productive editing and revision.

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 EF, MW 12:20–1:35pm

Section GH, MW 2:30–3:45pm

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 318 Science, Medicine, and Magic in Early Modern Literature

Elizabeth Oldman

Section O, TuTh 9:30–10:45am

Section R, TuTh 2:00–3:15pm

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

British historian Herbert Butterfield has argued that the emergence of modern science between 1450 and 1700 “outshines everything since the rise of Christianity and reduces the Renaissance and Reformation to the rank of mere episodes, mere internal displacements within the system of medieval Christendom” (*The Origins of Modern Science*). This course seeks to investigate some of the ways in which this momentous shift informs early modern literature, and looks at some of the ways in which literary and rhetorical practices shape the presentation of science. Our aim is to understand what is frequently called “the Scientific Revolution” in the context of other forms of belief, such as religion and magic, and transformations in Renaissance society at large. What was “revolutionary” about early modern innovations in the sciences? How did the sciences become a central aspect of public life? How can we define the correlation—intellectual, cultural, and social—between “magical” forms of thinking and “modern science”? How might we gain a more comprehensive understanding of the historical situation that produced witches, witchcraft, and the occult sciences? Studying works by Bacon, Burton, Drayton, Donne, Erasmus, Galileo, Herrick, Milton, and Shakespeare, as well as medical illustrations and anatomical drawings by da Vinci, Michelangelo, and Vesalius, we explore literary representations of replacement of Ptolemy’s geocentric cosmology with the Copernicus’s heliocentric system; the invention and first use of gunpowder and related technology; the management and treatment of bubonic plague, leprosy, syphilis, and melancholia; revenge and retaliation in the form of poisoning and torture; alchemical solutions and herbal healing, as well as various supernatural manifestations—pacts with demons, accusations and persecutions of witches, hauntings by ghosts and apparitions.

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

ENG 341 Modern British and American Poetry

Robert Casillo

Section C, MWF 10:10–11:00am

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.)

This course introduces the student to some major modern poets and traditions. Rather than being confined to the twentieth century, it will show the relation of modern poetry to a number of poetic themes, ideas, values, and tendencies already evident in the Romantic and Victorian periods in England as well as in America and on the Continent. These will include the cult of Nature and its gradual neutralization (Wordsworth, Hopkins, Hardy, Frost); the rejection of Nature for the primacy of the imagination (Yeats, Stevens); metrical and rhythmic innovation away from the iambic

pentameter (Hopkins, Hardy, Pound); the search for a sophisticated, technical, and truly modern as opposed to “poetic” diction (Hopkins, Hardy, Eliot, Pound); the reliance on common speech to introduce texture, tonal complexity, and metrical tension into poetry (Frost, Pound); the turn towards mythologies personal or extrapersonal (Hardy, Yeats, Pound, Eliot); the centrality of the dramatic monologue and its formal permutations from Browning onward (Eliot, Pound); the increasing reliance, beginning with Tennyson, on external objects and landscape in order to objectify inward states (Hardy, Yeats, Eliot, and Pound); the overall drive toward a poetry of sensations and images rather than abstraction, of verbs rather than nouns.

Requirements: Midterm examination, final examination, and a ten-page term paper.

ENG 342 Lyric Voices and Traditions—From Sappho to Shakespeare

Frank Stringfellow

Section F, MWF 1:25–2:15pm

Satisfies the English literature 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.)

Description: One of the best ways to make yourself feel at home with lyric poetry is to watch it evolve from its beginnings, and that’s what we will do in this course, studying (usually in modern translation) poets whose work reverberates through the whole history of poetry down to the present day. We’ll start with the two foundations: the lyrics of ancient Greece, especially Sappho’s poems about her love for other women, and the Hebrew poetry of the psalms and the Song of Solomon (in the familiar version of the King James Bible). We will then focus on crucial moments in the development of the lyric up to the 1600s: from Rome, the love poetry and invective of Catullus, and Ovid’s poetry of exile; from the Middle Ages, Latin lyrics such as the “Day of Wrath,” contrasted with the heroic poetry of Northern Europe and the love songs of the Troubadours (including musical performances of the songs); from the Early Modern period, Petrarch’s incomparable and influential poems to Laura; selected sonnets of Shakespeare; and the New World poetry of Sor Juana Inés de la Cruz. Along the way, we will stop to look at a different poetic tradition: the flowering of the lyric in China of the Tang Dynasty (618–907). The Tang poems have been recreated in English in remarkable contemporary translations that will surprise and intrigue you—hopefully that will be your response to all of the poems we read!

Requirements: A number of short writing assignments, most of which will be done in class; one essay with a minimum range of 1300–1750 words; a final project that can be either a second critical essay or a creative work, such as an imitation of one of the poets we have read; an oral presentation; class attendance and participation. There will be no final exam.



Sappho reading one of her poems to three student-friends (c. 440–430 BCE)

ENG 361 Caribbean Literature

Instructor TBD

Section HI, MW 3:35–4:50pm

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

This course is designed to explore the issues and themes commonly found in Anglophone Caribbean cultural production set in the Caribbean and its diasporas. We will consider a variety of genres via texts published in the twentieth and early twenty-first century, reading the texts from several different angles, including colonialism, globalization, and migration. Throughout the course, we will pay particular attention to representations of history, sexuality, diaspora, and the aftermath of catastrophes (natural and man-made). Our class will be organized via the [Keywords in Caribbean Studies](#) digital project and we will read canonical authors such as Lorna Goodison, Kamau Brathwaite, Jamaica Kincaid, Jean Rhys, and Derek Walcott alongside newer Caribbean writers and creators. Class will be discussion based, with short in-class writings, oral presentation, potential digital project creation, and a final paper.

This course is combined with AAS 390 Special Topics in Africana Literary and Cultural Studies

ENG 363 Jewish American Literature

Emmy Waldman

Section S, TuTh 3:30–4:45pm

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.)

In 2017, Art Spiegelman, the renowned author of *Maus: A Survivor's Tale* (1986/1991), gave a talk at Harvard University's Sanders Theater entitled "Comix, Jews 'N Art: Dun't Esk!!"—alluding to the Yiddish-inflected English (and popular catchphrase) of the 20th-century Jewish American cartoonist Milt Gross. Brushing aside Spiegelman's coy injunction, this course hazards to ask: how have Jewish American authors and readers shaped the thriving comics culture we have today? What's "Jewish" about comics, besides the Jewish affiliation of certain creators? Reading across a wide range of texts and formats, we will consider how Jewish American cartoonists and comics authors have turned to this hybrid, word-and-image form to express the recurrent preoccupations of Jewish American life, then and now. Topics may include: immigration, assimilation, the Holocaust, anti-Semitism, humor, gender and sexuality, religion, and Israel.

This course is combined with JUS 301 Studies in Judaism.

ENG 390 Intermediate Fiction Workshop

Amina Gautier

Section HI, MW 3:35–4:50pm

This intermediate fiction writing workshop combines the critical study of published short stories and elements of fiction with the practical engagement of writing short stories and builds upon the craft techniques learned in ENG 290. Students will be exposed to stories that may be ambitious and/or experimental in scope, content, structure, or form as instructive models. Students will be asked to read the published works of established writers, complete writing exercises, produce and revise original short stories, and critique the work of their peers.

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

ENG 395 Special Topics—Narrative Medicine

Tim Watson

Section T, TuTh 5:05–6:20pm

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

This course is designed primarily—but not exclusively—for students considering careers in health professions who are interested in developing skills in empathy, storytelling, and careful analysis of clinical practice in its broadest possible context: psychological, social, cultural, and ethical. Taking as our starting point the subtitle of Rita Charon’s landmark book *Narrative Medicine: Honoring the Stories of Illness*, we will read and analyze a series of stories—fictional and nonfictional—that center the patient experience, with the goal of better understanding how stories work in general.

Close, careful analysis of narratives (literary and nonliterary) is a fundamental skill for health professionals: we will regularly spend our class periods patiently, collectively working through and discussing one poem, one short story, or one image. We will also be writing regularly: informally in class time and in a reflection journal you will keep during the semester; more formally in close reading essays and optional creative work (poetry, memoir, memes, short-form video, etc.).

Our overall aim is narrative competency—as readers and as writers—on the understanding that medicine is fundamentally structured by its stories: the ones that patients tell (or do not tell) and the ones that help to determine how doctors, nurses, orderlies, and administrative staff work in clinical settings.

There will be short readings each week; some works will have clear medical themes, but others will not. We will also analyze and discuss two longer narratives, one fictional and one nonfictional: possible texts include the novel *Never Let Me Go* by Kazuo Ishiguro and the nonfiction book *All in Her Head: The Truth and Lies Early Medicine Taught Us About Women’s Bodies and Why It Matters Today* by Elizabeth Comen.

This course is combined with GHS 330 Topics in Global Health Studies: Humanities, with BPH 499 Selected Topics in Public Health, with NUR 499 Selected Topics in Nursing, and with HCS 499 Selected Topics in Health Science.

ENG 395 Special Topics—Varieties of Film Genres

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.)

ENG 395 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.

We will study groupings of films contained within the same genre. Genres studied will be: French New Wave; 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 397 Special Topics—Black Cinematic Miami, Florida

Terri Francis

Section 6R, Th 2:00–4:45pm

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 Forms, Methods, and Genres.)

Miami's position as the north of the global south and the paradisiacal elsewhere of the United States makes it a unique cinematic setting to study. Meanwhile Afro-Miami's multinational, multilingual identities challenge and expand upon dominant anglophone US-centric constructions of Black belonging. Through a survey of Black Miami's motion picture history and present, this course critically investigates such dynamics as well as topics of climate, immigration, gentrification, labor, leisure, and public health at the crossroads of the United States, the US South, and the Global South. The social-cultural, aesthetic, political and historical forces shape Black Miami and provide the context for the films studied in the course. This course surveys a range of filmmakers who have taken up the question of Black Miami through avant-garde, fiction, and nonfiction modes. Students will learn methods of close analysis, research, and oral history through biweekly written assignments, quizzes, a class presentation, and a final project.

This course is combined with CCA 494 Special Topics in Cinematic Arts and with AAS 360 Black Miami Studies

ENG 404 Creative Writing (Prose Fiction)

M. Evelina Galang

Section EF, MW 12:20–1:35pm

This is an advanced workshop in writing literary fiction. Class participants must have already taken ENG 290 and ENG 390. While all multilingual writers are welcome, all participants must also be proficient in English. The workshop asks its members to read and write. In addition to workshopping each other's narratives, every week you will read essays on craft and published short stories. Workshops will critique short pieces between 10-15 pages. This workshop is about reading, writing and revising, so plug your laptops and let's go!

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)

Kei Miller

Section R, TuTh 2:00–3:15pm

This is an advanced poetry craft workshop specifically designed to help you assemble your own toolbox of poetics—that is to say, a more sophisticated articulation of why and how you write, and also the forms, devices, and other linguistic tools you might use to accomplish your ambitions. This course encourages you towards self-motivation—a writer who is able to produce interesting and polished work outside of the workshop context or classroom prompts.

Generally, each Thursday, we will look closely at one 'exemplar' poem, breaking it down to understand the techniques that helped create it, and extrapolating from that broader principles which you are expected to reflect on, deciding how, if, to what extent, you might incorporate those principles in your own poetry writing practice.

Tuesdays will be devoted to more traditional workshopping. Having extrapolated broad principles of poetics from the Thursday poem, you will be expected to incorporate this in a new piece of writing which should be submitted for our Tuesday workshop.

The class proceeds in this way for the first 8 weeks. The next 4 weeks will be completely devoted to workshops. In the end, each student will produce a portfolio of 12-15 poems—8 poems that were responses in class, and the rest, your own original poems.

Prerequisite: ENG 392

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 430 Shakespeare: The Early Plays

Pamela Hammons

Section P, TuTh 11:00am–12:15pm

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.)

Are you curious about how an artist develops their craft across their lifetime? How do Shakespeare's early plays reveal how the playwright first honed his skills? Perhaps more importantly, how many shrews can you count in *The Taming of the Shrew*? How can *Titus Andronicus* teach us why sometimes the sweetest revenge is to bake a pie? If you want to learn to curse with the best of them, which play should you study carefully, and who is currently the GOAT of cussing? How fast can you run if you ever meet Richard, Duke of Gloucester, in a dark alley? Is it possible to be real friends with a prince who is the heir to the throne—or might he be a hypocritical jerk? Who is the powerful female figure Portia, and why does she make such a fantastic part for actors? How many characters named Antonio would sacrifice everything—even their very lives—for the men they love?

ENG 450 The Early Romantic Period

Joel Childers

Section S, TuTh 3:30–4:45pm

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

This course explores British romantic literature as it emerges out of the political crises of the 1790s and contemporary debates about mind, perception, and embodiment. Students will engage major writers working across a variety of genres—lyric poetry, gothic prose fiction, autobiography, and philosophy—and consider how these writers respond to major transformations in social and intellectual life, including the French and Haitian revolutions, transatlantic slavery, imperial expansion, industrialization, and the rise of print culture and new reading publics. Authors may include: William Blake, Ann Radcliffe, Olaudah Equiano, Samuel Taylor Coleridge, Maria Edgeworth, and Matthew Lewis.

ENG 456 Nineteenth-Century English Novel—Victorian Empire

Meghna Sapui

Section R, TuTh 2:00–3:15pm

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

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

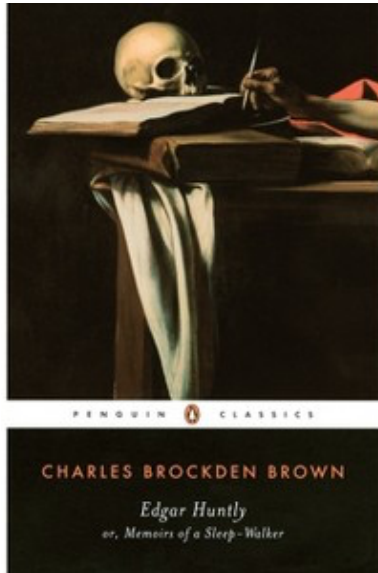
The Victorian period, as we know it, is foundational in our understanding of literary histories, forms, and canons. The Victorian period, as we know it, is also foundational in our understanding of global empire, race, and gender. We will look at imperial subjects of the British empire as they formed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

ENG 482 American Literature: 1800–1865

John Funchion

Section GH, MW 2:30–3:45pm

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



This course will examine U.S. literature from the early nineteenth century through the lens of the gothic genre. Understanding the elasticity and limitations of the gothic necessarily requires an understanding of its transatlantic and transnational genealogy. Given that the form first emerged in Britain and on the European continent, commentators have long maintained U.S. writers had to adapt the gothic to suit the tastes of their North American audiences. But what does “adapting” the gothic really mean? And just how exceptional was the American gothic? The first English gothic novel—Henry Walpole’s campy 1764 *The Castle of Otranto*—emerged in response to an animated eighteenth-century British debate about whether fiction could be morally improving if it wasn’t true to life. The gothic has come a long way since its mid-eighteenth-century origins, but what paths has it traveled? How did an emphatically British genre become an origin point for American fiction, a staple of African-American narrative form, and

Hollywood’s bread and butter? In this course, we’ll read gothic fiction from its beginnings to its most recent incarnations, but much of our literary reading will be paired with examples of the gothic in contemporary American pop culture—television and movies—in order to think critically about why and how the gothic’s obsessions with spectrality, history, communal boundaries, gender and racial uncertainty, political dominance, and literary authority continue to resurface in different media throughout the twentieth and twenty-first centuries.

This course is combined with AMS 401 Seminar in American Studies

ENG 484 American Literature, 1915–1945

Joel Nickels

Section E, MWF 12:20–1:10pm

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

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

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

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

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

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

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

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

This course is combined with AMS 401 Seminar in American Studies