

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

SPRING 2023

ENGLISH & CREATIVE WRITING COURSES

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repeat...



DIY
ENG

...IF I DIDN'T DEFINE MYSELF
FOR MYSELF, I WOULD BE
CRUNCHED INTO OTHER
PEOPLE'S FANTASIES FOR ME
AND EATEN ALIVE...

— Audre Lorde, poet & essayist

ENG COGNATES

SPRING 2023

Know Thyself

A Creative & Critical Exploration
(AT_0087)

ENG 209: Creative Writing
7 sections enrolling now!

**ENG 219: CW Beginning Mixed
Genre Workshop**
5 sections enrolling now!

Introduction to Literature

(AT_0087)

ENG 210: Literary Themes & Topics
3 sections enrolling now!

**ENG 201: World Literary
Masterpieces I**

**ENG 202: World Literary
Masterpieces II**

ENG 211: English Literature I

ENG 212: English Literature II

ENG 213: American Literature I

ENG 214: American Literature II

ENG 240: Literature and Medicine

REGISTRATION BEGINS:

November 7, 2022

All English department courses at the 200-level and above are designated as “writing” (“W”) courses.

ADVISING IN ENGLISH

See an advisor every semester to make sure you take all the courses you need to graduate:

To make an advising appointment, follow the instructions on the Department of English Advising page: <https://english.as.miami.edu/advising/index.html>

This page provides information about advising in English and about how to make an advising appointment. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

ENGLISH LITERATURE MAJOR DISTRIBUTION REQUIREMENTS

The following courses offered in Spring 2023 satisfy the English literature major requirement for a course in **literature before 1700**:

ENG 384 O, ENG 431 R

The following courses offered in Spring 2023 satisfy the English literature major requirement for a course in **literature between 1700 and 1900**:

ENG 345 F, ENG 450 P, ENG 452 R

The following courses offered in Spring 2023 satisfy the English literature major requirement for a course in **literature since 1900**:

ENG 341 C, ENG 361 H, ENG 380 T, ENG 388 K,
ENG 395 P, ENG 395 J, ENG 472 Q, ENG 484 O

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

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

THE ENGLISH MAJOR

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

- The English Literature Major: <https://english.as.miami.edu/undergraduate/majors/major-literature/index.html>
- The English Major with Creative Writing Concentration: <https://english.as.miami.edu/undergraduate/majors/major-creative-writing/index.html>
- The English Major with British Literary History Concentration: <https://english.as.miami.edu/undergraduate/majors/major-british-literary-history/index.html>
- The English Major with Women's Literature Concentration: <https://english.as.miami.edu/undergraduate/majors/major-womens-literature/index.html>

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

THE ENGLISH MINOR

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

- English Minor with a Literature Concentration: <https://english.as.miami.edu/undergraduate/minors/minor-literature/index.html>
- English Minor with a Creative Writing Concentration: <https://english.as.miami.edu/undergraduate/minors/minor-creative-writing/index.html>

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

REQUIREMENTS FOR DEPARTMENTAL HONORS IN LITERATURE

For students majoring in English Literature, English with a British Literary History Concentration, or English with a Women's Literature Concentration

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

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

- Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the major in English Literature, English with a British Literary History Concentration, or English with a Women's Literature Concentration.
- Complete a six credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors.

Note: Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes).

- While taking ENG 497 and ENG 498, participate in any workshops offered by the English Department for students engaged in independent research projects.
- Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
- Achieve a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

For more information on completing an honors thesis in English, see <https://english.as.miami.edu/undergraduate/honors-thesis/index.html>

REQUIREMENTS FOR DEPARTMENTAL HONORS IN CREATIVE WRITING

For students majoring in English with a Creative Writing Concentration

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

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

- Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
- Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors.

Note: Taking ENG 497 and ENG 498 extends the requirements for the English major to 36 credits (12 classes) instead of 30 credits (10 classes).

- Receive for the thesis a recommendation for honors by the director of the Senior Creative Writing Project and by one other faculty reader designated by the Director of Creative Writing.
- Achieve a GPA in the major of at least 3.5, and an overall GPA of at least 3.3.

For more information on completing an honors thesis in English,
see [https://english.as.miami.edu/undergraduate/honors-thesis/
index.html](https://english.as.miami.edu/undergraduate/honors-thesis/index.html)

WINTER INTERSESSION B

(January 3-15)

African-American Literature

ENG 260

Section U80/B80

Marina Magloire

As Alice Walker reminds us, African Americans have had a long and fraught struggle for the right to read and produce literature. This class not only considers the incredible triumphs of the past three hundred years of African American literature, but it also takes an expansive approach to what is defined as literature. In addition to reading classic works by Frederick Douglass, Harriet Jacobs, Langston Hughes, and Assata Shakur, this class will include music, oral history, and visual culture as expressions of African American intellectual production. In honor of the creativity and resourcefulness of all those who were never granted access to formal educational channels, students will be asked to consider how black Americans educated themselves both within and beyond classrooms.

This course is asynchronous and meets online.

SPRING SESSION

Writing about Literature and Culture Taking Flight: The Aerodynamic Imagination

ENG 106
Elizabeth Oldman

Section B, MWF 9:05–9:55 AM
Section E, MWF 12:20–1:10 PM

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

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

Writing about Literature and Culture Shakespeare and Climate Change

ENG 106
Sydney Shamblin

Section S, TR 3:30–4:45 PM

“Shakespeare and Climate Change” uses three Shakespeare plays as a springboard for writing and thinking about the complex political, societal ways we relate to our environments in the present. Today we are able to understand the negative impact that humans have on earth’s ecosystem more concretely and ‘scientifically’ than Shakespeare’s England ever could, yet our lives are much less enmeshed in natural ecologies than they once were. Environmental apathy often occurs when individuals sense no personal or local stakes in climate devastation, and while the articles we encounter in our newsfeeds might elicit our reluctant sympathies as we scroll past, it is easy to take for granted our own personal stakes in these issues. Literature, however, can provide opportunities to creatively engage with the concepts that exist beneath the facts—

enabling us to reexamine our own beliefs by examining a text's unreality. This class asks us to engage with depictions of nature that can challenge our own perceptions of man's place on the Earth. Transitioning between premodern pasts to Miami's possible catastrophic future, this course asks the question, what can reading and writing do for climate change; what can we do?

This course will consist of three segments where we consider a Shakespearian play paired with modern-day readings in light of a particular topic. Each form of nature we will consider (weather, forests, and oceans) will function as a lens for how we can rethink our place in the world today. As you work to develop your personal voice through the essays, you will strengthen your skills in textual analysis, written argument, and academic research within the context of literary and cultural studies.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

Writing about Literature and Culture

Zora Neale Hurston

ENG 106

Lindsay Thomas

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

In this course, you will develop skills in textual analysis, written argument, and academic research within the context of literary and cultural studies. This section of ENG 106 focuses on the life and writing of Zora Neale Hurston, one of the 20th-century's most renowned writers. Known for her beloved 1937 classic novel *Their Eyes Were Watching God*, which is set in Florida, Hurston was also a trained anthropologist. Both her fiction and non-fiction about Black life in the American South and Caribbean are widely read today. In our discussions and writing in this class, we will consider Hurston's groundbreaking writerly technique, the historical and cultural contexts in which she lived and worked, and her lasting influence on American literature and culture today.

Throughout this semester, we will engage with textual, visual, and narrative materials, analyzing them individually and in conversation. You will conduct in-depth research, evaluate a variety of primary and secondary sources, forge complex arguments, and become conversant in the different conventions used in academic writing. You will also continue to refine strategies for improving your writing based on detailed feedback. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your success at UM and beyond.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

Writing about Literature and Culture

Narrative, Nature, Infrastructure

ENG 106

Section U, TR 6:35–7:50 PM

Tim Watson

In this course, you will develop skills in textual analysis, written argument, and academic research by reading and analyzing literary and nonliterary texts: poems, short stories, nonfiction books, magazine articles, videos, podcasts, memes, and other genres. We will think about the role that narratives play in helping—and hindering—us from understanding the relationship between people and the natural world. Stories can illuminate, console, alarm, or spur us to thought and action. Stories can distract or mislead us. Stories cannot build flood mitigation infrastructure or feed hungry climate change refugees. In a warming world, what are stories for?

Throughout this semester, you will conduct in-depth research, evaluate a variety of primary and secondary sources, forge complex arguments, and become conversant in the different conventions used in academic writing. You will also continue to refine strategies for improving your writing based on detailed feedback. The skills you will learn in textual analysis, academic argument, and research practices are foundational to your academic success at the University of Miami, and beyond.

Assignments:

2 short essays (1,000 words), 1 longer essay (1,750 words), 1 group presentation.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

Writing about Literature and Culture

ENG 106

Section P, TR 11:00 AM–12:15 PM

Barry Williams

This introductory level course will examine contemporary constructions of genders and sexualities by reading/viewing the works of predominantly queer thinkers and artists globally. This class is an endeavor in demystifying various forms of historical, interdisciplinary, and transnational writings, framed by questions about how sexualized and gendered bodies exist and move through various sociocultural spaces. As a community of learners, our aim will be to develop an ethics of writing as we wrestle with varying methods of argumentation, interpretation, and analysis. We will engage essays, music videos, films, blog posts, news articles, and other forms of intellectual and cultural production in order to strive toward a more rigorous and textured analytical and reflexive writing practice.

Cannot be taken for credit only.

Prerequisite:

WRS 105; or ACT English score 32 or above; or SAT Evidence-Based Reading and Writing or Critical Reading score 700 or above; or Foote Fellow designation.

World Literary Masterpieces I

ENG 201

Section B, MWF 9:05–9:55 AM

Robert Casillo

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

Requirements:

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

World Literary Masterpieces II

ENG 202

Section R, TR 2:00– 3:15 PM

Frank Stringfellow

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 Keats's ghostly ballad about the woman without pity, to Borges's mystery story about the nature of time ("The Garden of Forking Paths"). The course will focus on the Western literary tradition and its development over the last 350 years, but for comparison we will read one non-Western work: Soseki's novel *Kokoro*, from early-twentieth-century Japan, 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.

Requirements:

Several journal entries or other short writing assignments; 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 exams.

Creative Writing

ENG 209

Section D1, MWF 11:15 AM–12:05 PM

Sara Bastian

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."

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

Creative Writing

ENG 209

Nia Dickens

Section C, MWF 10:10–11:00 AM

This is an introductory course in writing poetry and fiction. In addition to this aim, this class will also focus on the impacts of power and representation in writing. A basic premise of this course is that powerful stories and poems emerge from attentive reading, fearless writing, rigorous revision. We will explore poetry and fiction by artists hailing from various marginalized communities, build our understanding of craft elements, and provide constructive feedback on the work from peers. Most importantly we will engage in “creative play” as we discover new forms of self-expression and interrogate how thoughts around power and representation can enrich our own creative process and work.

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

Creative Writing

ENG 209

M. Evelina Galang

Section R, TR 2:00–3:15 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 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.”

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

Creative Writing

ENG 209

Allen Means

Section S1, TR 3:30–4:45 PM

This is an introductory writing course in poetry, fiction, and creative non-fiction. In this course, we will read, write, and discuss creative work with attention to craft, purpose, and effect. The poets and writers that we cover in this class will act as guides to help you produce original work that we will develop through writing assignments, exercises, and workshops. Students will be encouraged to lean into their own experiences and interests while writing, with the aim of producing work that

is most innovative and meaningful to them. In this section of 209, we will follow the principle that reading— and experiencing— the work of others can, not only, expand our own toolboxes as writers, but help us better understand the power and importance of listening.

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

Creative Writing

ENG 209

Section S2, TR 3:30–4:45 PM

Qiang Meng

This is an introductory course in writing poetry and fiction. A basic premise of this course is that powerful stories and poems emerge from not only reading and writing, but also 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, group discussions, and in-class writing exercises will focus on the elements of craft. By approaching published literature from the perspective of a writer, assessing different genres in meaningful ways, and working on drafts in multiple stages, students will become more aware of writers' tools and process.

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

Creative Writing

Through Race, Gender, and Love: An Introduction to Creative Writing

ENG 209

Section B, MWF 9:05–9:55 AM

Ayesha Raees

In this introduction to creative writing class, we will be focusing on disparities in identity through characters, plot, and conflict in fiction; the importance of claiming the lyrical I, Self, and Other in poetry; and finding ways of moving forward by reading and discussing ideas of communion, solidarity, and love through non-fiction essays.

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

Creative Writing

ENG 209

Randy Santiago

Section D2, MWF 11:15 AM–12:05 PM

In this class, we'll be writing fiction and poetry, experimenting with different styles and approaches while also learning about the basics. While some writers (few) are born, all writers are made. Like any specialty, it takes commitment and practice to become a writer. In this class, we'll practice through readings, class discussions and in-class writing exercises, which will focus on the elements of craft. Assigned readings will act as models for the pieces we write in class, and thus will range from "standard" formats for stories and poems to those that are experimental in form, voice and content. In other words, we'll "imitate toward originality," using our readings as a springboard. The in-class writing workshops will help students better understand the art of revision and the skill of giving others constructive feedback.

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

Literary Themes & Topics Creativity and Gender in Literature

ENG 210/GSS 350 (combined course)

Kathryn Freeman

Section O, TR 9:30–10:45 AM

This course surveys writers from the Middle Ages to the present whose works bring together concerns of gender and creativity that may reflect or shape their historical contexts. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will examine literary legacies contributing to and challenging established historical categories.

Information:

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

Texts (tentative):

Norton Anthology of Literature by Women: The Traditions in English (2 vols)

Mary Shelley's *Frankenstein* (Norton, [1818 ed])

Supplementary packet of other works available via Blackboard

This section of ENG 210 is combined with GSS 350. Must be taken as ENG 210 for English credit.

Literary Themes & Topics

ENG 210
Mia Leonin

Section Y and Y1

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

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.

This course is asynchronous and meets online.

Literary Themes & Topics War and the Fashioning of Gender

ENG 210/GSS 350 (combined course)
Elizabeth Oldman

Section C, MWF 10:10–11:00 AM
Section F, MWF 1:25–2:15 PM

This course examines war and retreat from war as gendering activities which serves to restructure male and female identity. Investigating psychological and social responses to the crisis of order brought on by battle, we explore arguments in favor of pacifism as well as efforts to limit armed strife by distinguishing between just and criminal warfare. We assess the role and representation of soldiers and non-combatants in literature, art, and film, as well as ambivalent attitudes toward aggression and crises of “manhood.” More specifically, we analyze retreat from battle in relation to such tropes as: pastoral escapism, stoical self-possession, self-dissolution/imagined body of colossus, shell-shock, drink-induced reverie and indifference, fantasies of topographical isolation and utopia. Authors and artists include Shakespeare, Machiavelli, Marvell, Lovelace, 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

This section of ENG 210 is combined with GSS 350. Must be taken as ENG 210 for English credit.

English Literature I

ENG 211

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

Patrick A. McCarthy

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

Texts:

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

The Norton Anthology of English Literature, 10th ed., Vol. B: The Sixteenth Century and the Early Seventeenth Century

The Norton Anthology of English Literature, 10th ed., Vol. C: The Restoration and the Eighteenth Century

English Literature II

ENG 212

Section P, TR 11:00 AM-12:15 PM

Peter Schmitt

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

Requirements:

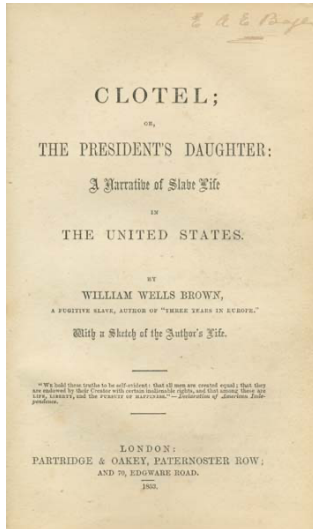
Three essays, equally weighted.

American Literature I

ENG 213

John Funchion

Section D, MWF 11:15 AM–12:05 PM



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 after 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. Paying particular attention to the literary structure and significance of captivity narratives, we will discuss how this literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. While acquiring a general knowledge of the literature produced during this period, you will hone your critical thinking and writing skills.

American Literature II

ENG 214/AMS 322 (combined course)

Peter Schmitt

Section Q, TR 12:30–1:45 PM

Section S, TR 3:30–4:45 PM

Section T, TR 5:05–6:20 PM

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

Requirements:

Three take-home essays, equally weighted.

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

Introduction to Poetry

ENG 220

Section Q, TR 12:30–1:45 PM

Joel Nickels

In this class, we'll mainly be reading contemporary authors. Our primary 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 Yusef Komunyakaa, Lorna Dee Cervantes, Seamus Heaney, Li-Young Lee, Czeslaw Milosz, Rainer Maria Rilke, Adrienne Rich, LeRoi Jones, Henri Cole, Elizabeth Alexander, Tess Gallagher, Jorge Luis Borges, Léonie Adams, Mary Oliver, Nikki Giovanni, Grace Paley and Derek Mahon.

Literature and Medicine

ENG 240

Section T, TR 5:05–6:20 PM

Tassie Gwilliam

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 a number of ways 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 look at 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; a number of short papers and in-class exercises; and two 4-5-page papers with one required revision.

Beginning Fiction Workshop

ENG 290/219 (combined course)

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

Nia Dickens

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.

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

Beginning Fiction Workshop

ENG 290/219 (combined course)
Kei Miller

Section R, TR 2:00–3:15 PM

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.

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

Beginning Fiction Workshop

ENG 290/219 (combined course)
Megan Ritchie

Section T, TR 5:05–6:20 PM

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.

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

Beginning Poetry Workshop

ENG 292/219 (combined course)
Mia Leonin

Section O, TR, 9:30–10:45 AM
Section P, TR, 11:00 AM–12:15 PM

In this course, students explore memory, culture, and interdisciplinary collaborations to produce poetry that pushes the boundaries between academic rigor and artistic activism. While creative production will be emphasized, students will also read, discuss, and respond to a selection of poets who come from a diverse set of cultures and aesthetic tendencies. As an additional component to the course, we investigate artist's books and make our own.

May only be taken concurrently with another creative writing workshop in a different genre.

Modern British and American Poetry

ENG 341

Section C, MWF 10:10–11:00 AM

Robert Casillo

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

This course introduces the student to some major modern poets and traditions. Rather than being confined to the twentieth century, it will show the relation of modern poetry to a number of poetic themes, ideas, values, and tendencies already evident in the Romantic and Victorian periods in England as well as in America and on the Continent. These will include the cult of Nature and its gradual neutralization (Wordsworth, Hopkins, Hardy, Frost); the rejection of Nature for the primacy of the imagination (Yeats, Stevens); metrical and rhythmic innovation away from the iambic pentameter (Hopkins, Hardy, Pound); the search for a sophisticated, technical, and truly modern as opposed to "poetic" diction (Hopkins, Hardy, Eliot, Pound); the reliance on common speech to introduce texture, tonal complexity, and metrical tension into poetry (Frost, Pound); the turn towards mythologies personal or extrapersonal (Hardy, Yeats, Pound, Eliot); the centrality of the dramatic monologue and its formal permutations from Browning onward (Eliot, Pound); the increasing reliance, beginning with Tennyson, on external objects and landscape in order to objectify inward states (Hardy, Yeats, Eliot, and Pound); the overall drive toward a poetry of sensations and images rather than abstraction, of verbs rather than nouns.

Requirements:

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

Edgar Allan Poe and the U.S. Gothic

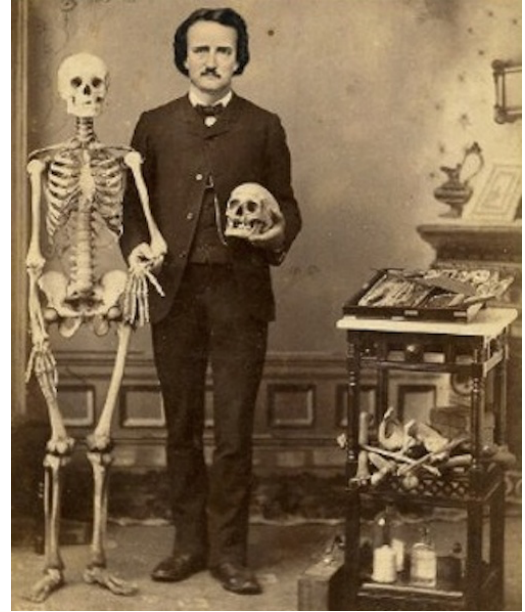
ENG 345

John Funchion

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

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

Edgar Allan Poe has remained a fixture of popular American culture since the nineteenth century. The circulation of his stories coincided with the rise of a new form of mass media: the periodical. Fittingly, Poe surfaces in the mass media of our own age, as evidenced by allusions to his work in TV procedurals such as *Blacklist*. He also aesthetically inspires anthology series such as *Black Mirror* and filmmakers such as Jordan Peele. Yet Poe's place in American literary history is vexed. In the early twentieth century, a respected intellectual historian, V.L. Parrington, declared that "so much only need be said" about Poe because his work "lies outside the main current of American thought." Conversely, Toni Morrison noted that "no early American writer is more important to the concept of American Africanism than Poe" because his work controversially revolves around the terror of blackness. Across the Atlantic, on the other hand, French writers and intellectuals from Charles Baudelaire to Jacques Derrida have long displayed an infatuation with his work. This course will invite you to revisit these many readings of Poe and to explore your own interpretations of his work and many subsequent artists who embraced and challenged his work. In addition to reading poetry, short stories, and novels, we will also consider how Poe's work surfaces in TV serials, films, and boardgames.



Caribbean Literature

ENG 361/AMS 322 (combined course)

Kelly Baker Josephs

Section H, MW 3:35-4:50 PM

Satisfies 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 for Caribbean Studies*](#) digital project and we will read canonical authors such as 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.

ENG 361 is combined with AMS 322. Must be taken as ENG 361 for English credit.

Contemporary Literature Literature Since 2000

ENG 380/AMS 322 (combined course)

Section T, TR 5:05–6:20 PM

Tim Watson

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

In this class we will read and analyze a sample of literary works in English published since 2000. How have writers responded to and represented the major challenges of the twenty-first century, such as climate change, economic inequity, public health, structural racism, artificial intelligence, environmental degradation, authoritarianism, etc? And what about writers who choose not to respond explicitly to those challenges in literary form? Most of the works are from the United States, but we will also read literature by writers from Britain, Canada, Nigeria, and India. We will read literary fiction, speculative fiction, young adult fiction, graphic memoir, poetry, and creative nonfiction. Authors may include: Alison Bechdel, Esi Edugyan, Jennifer Egan, Amitav Ghosh, Kazuo Ishiguro, Nnedi Okorafor, Jason Reynolds, and Ali Smith.

Assignments:

2 essays (1,500–2,000 words), 1 group presentation.

ENG 380 is combined with AMS 322. Must be taken as ENG 380 for English credit.

The Bible as Literature

ENG 384/JUS 301

Section O, TR 9:30–10:45 AM

Pamela Hammons

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

A serpent, a rainbow, a star, a stone—these are among the key figures in famous stories from the Bible. As an immensely influential collection of texts in diverse genres, the Bible is essential reading, regardless of one's personal beliefs. In this class, we will examine a selection of biblical works through a literary interpretive lens. In doing so, we will encounter some of the richest narratives and most moving lyrics of all time.

ENG 384 is combined with JUS 301. Must be taken as ENG 384 for English credit.

Literature and Popular Culture

Films of the 1970's: Hollywood and Beyond

ENG 388/AMS 322 (combined course)
Catherine Judd

Section K, 6:35–7:50 PM

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

This semester, we will view classic films of the 1970s—or about the 1970s. While most of our films were created by directors working within the United States, we will also be viewing the works of directors from: Germany, Italy, and France. Films will be placed into their socioeconomic, creative, and historic contexts.

Directors may include:

Michael Wadleigh; Werner Herzog; Spike Lee; Agnes Varda; John Oldham; Bernardo Bertolucci; Rainer Werner Fassbinder; Francis Ford Coppola; John Huston; and Nicholas Roeg.

ENG 388 is combined with AMS 322. Must be taken as ENG 388 for English credit.

Intermediate Fiction Workshop

ENG 390/391 (combined course)
Patricia Engel

Section H, MW 3:35–4:50 PM

We will build on your foundation of narrative strategies through discussion of craft and form with particular attention to voice, plot, structure, language, revision, and the development of critical faculties with the goal of becoming better writers, readers, and editors of your own work. You will generate new writing generate in the form of short stories, and have your work critiqued in a supportive and focused workshop community.

Requirements:

Students will write 20–30 pages of new prose and complete a revision of one full-length story. Other assignments will consist of critical and creative responses to assigned texts. Students will also be asked to write a paper (10–12 pages) exploring a craft element through a book of their choosing.

May only be taken concurrently with another creative writing workshop in a different genre.

Intermediate Poetry Workshop

Crafting and Queering the Contemporary Poem

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

Section Q, TR, 12:30-1:45 PM

This is a poetry workshop that encourages students to write from an informed, expansive understanding of gender and sexuality. To lay the foundation for student writing and examine our personal and cultural assumptions about gender, we will discuss essays by feminist writers such as bell hooks, Audre Lorde, and Jackson Katz. Models for student writing include poets of color such as Natalie Scenters-Zapico, Ocean Vuong, Patrick Rosal, and Analicia Sotelo, whose poems queer (or challenge) notions of gender and upend normative approaches to point of view, voice, and form in contemporary poetry.

ENG 392/391 is a portfolio-based course that requires students to write and revise poems throughout the semester and actively participate in a peer review workshop.

May only be taken concurrently with another creative writing workshop in a different genre.

ENG 392/ENG 391 is combined with GSS 350. Must be taken as ENG 392/ENG 391 for English credit.

Special Topics

Reel History: Movies and History

ENG 395
Catherine Judd

Section Y and Y1

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

This course will impart a greater understanding of several different important film genres, including: Films Noir, Coming-of-Age, Sports Films, Bio-Pics, War Films, Documentaries, and "Rockumentaries."

I look forward to our cinematic journey through a variety of film genres directed by distinguished directors such as Raoul Walsh; Spike Lee; Martin Scorsese; Rainer Werner Fassbinder; Werner Herzog; and Oliver Stone.

This course is asynchronous and meets online.

Special Topics

Queer Studies: The Politics of Transgender

ENG 395/GSS 305 (combined course)
Brenna Munro

Section J, MW 5:05–6:20 PM

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

Transgender, non-binary, and gender-diverse people have become the intense focus of contemporary politics. In order to make sense of this historical development, we will look at the laws being proposed and passed in the US, alongside the status of trans people in other countries; analyze rhetoric about transgender, non-binary, and gender-diverse people from a variety of political locations; look at contemporary TV representations, from *Pose* to *Euphoria* to *Heartstopper* to *I Am Jazz*, consider the role of the internet in contemporary “viral” politics and subcultural self-definition; read journalism on trans youth healthcare and grapple with some scholarly research on the topic; place these contemporary debates in the context of work by historians; take a look at some of the children’s and YA books about gender non-conformity that have been banned in the US and talk to an expert in literacy instruction and inclusivity about them; hear from a team of researchers at UM looking at the process of getting gender-affirming identity documents in South Florida; and we will attend to what trans and non-binary people have to say about themselves, through memoir, poetry, and documentary film.

This section of ENG 395 is combined with GSS 305. Must be taken as ENG 395 for English credit.

Special Topics

Black Diaspora Literature, Cinema, and Social Change

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

Section P, TR 11:00 AM–12:15 PM

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

This course examines the role of literature and film in documenting social justice movements and representing the critical need for these movements across the African Diaspora. The dramatic increase in contemporary films that focus on histories of racism and social inequity in the African Diaspora suggests that the increased visibility of social inequities is fueling this renaissance. However, the stories being told are written at the height of the Civil Rights Movement and the anti-colonial movements in Africa and the Caribbean region. Films such as: *I am Not Your Negro* (2016) and *If Beale Street Could Talk* (2018), both original texts by James Baldwin, have evoked a good deal of public commentary and critical acclaim. But this trend is not new—*The Color Purple* (1985), based on the novel by Alice Walker, and most notably the novel, *Roots* (1977), based on the novel by Alex Haley, also address the deeply rooted impacts of slavery, sexism and racism in American history. There has also been a long tradition of social protest in African cinema with Senegalese films like *Hyenas* (1992), by Djibril Mambety, and *Xala* (1975), by Ousmane Sembene.

We will discuss how films help shape our collective national consciousness about social injustice, racism and colonial and neocolonial power. No matter the point of social and political engagement, these films all bring with them a long tradition of Black Diaspora cinematography that we will also discuss with the help of invited guests.

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

Creative Writing (Prose Fiction)

ENG 404

Section T, TR 5:05–6:20 PM

M. Evelina Galang

This workshop will look at the construction of effective contemporary short stories. Its intention is to build a community of serious writers with a commitment to craft, to risk taking, and to building each other's own sense of story. It is my hope that you find the material deep inside you and that you use your craft, your ability to risk and your community to develop your works. In addition to workshopping student narratives, we will ground our discussions in published contemporary short stories to give your own stories context in form and inspiration to grow. In the end, I intend for you to be strong storytellers and readers, able to write, critique and revise your works in a confident manner. This course meets requirements for creative writing majors with a concentration in fiction.

May only be taken concurrently with another creative writing workshop in a different genre.

Creative Writing Special Topics **Bildungsroman: The Coming-of-Age Story**

ENG 407

Section H, MW 3:35–4:50 PM

Amina Gautier

The writer Flannery O'Connor once said, "Anybody who has survived his childhood has enough information about life to last him the rest of his days." In this fiction workshop, students will read both classic and contemporary coming of age stories novels and stories and will produce original works of fiction. Readings may include stories from Conrad Aiken, Toni Cade Bambara, Lan Samantha Chang, Michael Cunningham, Stanley Elkin, James Joyce, William Henry Lewis, Jamaica Kincaid, Jhumpa Lahiri, James Alan McPherson, Alice Munro, Viet Thanh Nguyen, Joyce Carole Oates, Julie Orringer, Brenda Peynado, and Tobias Wolff.

Writing Autobiography Writing Place

ENG 408
M. Evelina Galang

Section Y and YI

This class is part of the Bachelor of General Studies (BGS) program. Non-BGS UM students are welcome to enroll but must contact the instructor to do so.

Everybody has a story to tell. What's yours? This workshop asks its members to read and write. In addition to workshoping each other's personal essays, every module you will read published essays, watch videos, and conduct interviews through the StoryCorps app. These exercises, combined with online class discussions, creative responses, and class critiques will lead to the drafting of one complete essay, a workshop, and revision of that essay. Workshops will critique short pieces between 7-12 pages. This workshop is about reading, writing and revising so plug in your laptops and let's go! No pre-requisites. This workshop is online and asynchronous. All are welcome.

This course is asynchronous and meets online.

Shakespeare: The Later Plays

ENG 431
Pamela Hammons

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

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

O when, when, when shalt thou read *Hamlet*, *Othello*, *Lear*, and *The Tempest*—if not this Spring 2023? What if you actually miss the college opportunity to read—deeply, carefully, historically, and with ample, compassionate help—*Antony and Cleopatra* and *Twelfth Night*? Alas and alack! Have you read *The Winter's Tale* and *Measure for Measure* yet? What about those two? If not soon—this very, very Spring 2023—when? When will you read their majestic, masterful, meaningful—and OK, OK, sometimes, admittedly sexually bawdy, punning, pointed—lines first silently to yourself and then aloud and robustly with your peers as you embody the words? When will you take the time to imagine—vividly, richly, spectacularly—the wonderfully queer world of cross-dressing boy actors impersonating the incomparable Cleopatra or the brilliant Viola? (Did someone say, “who is Viola?” O my goodness, say it isn't so!) When will you wrestle heroically along with Othello against vile, hideous racism? When, O when, will you come to know Caliban's story and hear what he hears? The answer is Spring 2023.

The Early Romantic Period

ENG 450

Kathryn Freeman

Section P, TR 11:00 AM–12:15 PM

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

Far from forming a cohesive movement the label “Romantic” has come to suggest, the writers of this course represent multiple perspectives on their revolutionary era. To explore the ways British writers engaged with upheavals that redefined nation, race, gender, selfhood, genre, and creativity at the turn from the eighteenth into the early nineteenth century, we will study slave narratives and abolitionist texts by Equiano, Wheatley, Barbauld, and Cowper; polemical texts on women’s rights by Mary Wollstonecraft and Mary Hays; and a range of texts experimenting with genre, including William Blake’s engraved poetry, prose, and designs; the diary of Dorothy Wordsworth; Joanna Baillie’s drama; and poetry by Charlotte Smith, William Wordsworth, S.T. Coleridge, and Mary Robinson.

Requirements:

Three papers, midterm, final exam, regular attendance and participation.
Access to Blackboard is required.

Texts:

Broadview Anthology of Literature of the Revolutionary Period: 1770–1832
Blackboard: Supplementary Material

Jane Austen and Literary Criticism

ENG 452/GSS 350 (combined course)

Tassie Gwilliam

Section R, TR 2:00–3:15 PM

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

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

In this discussion course we will read five of Austen's six novels, employing some of the most illuminating criticism and responses to open up our understanding of Austen's work and her place in literature. We will also consider the assumptions and purposes of the criticism and theory we read. Part of our class time at the end of the semester will be devoted to preparation of the 10-15-page research paper.

Texts:

Sense and Sensibility (Oxford)

Pride and Prejudice (Oxford)

Mansfield Park (Oxford)

Emma (Oxford)

Persuasion (Oxford)

Critical articles will be available on Blackboard or by links.

Requirements:

Class attendance and informed participation in class discussion; frequent short writing assignments, including in-class writing; a midterm essay; and a 10-15 page research paper.

ENG 452 is combined with GSS 350. Must be taken as ENG 452 for English credit.

Literature and Psychoanalytic Theory

ENG 472

Section Q, TR 12:30-1:45 PM

Frank Stringfellow

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

Psychoanalysis can open up the study of literature in surprising and profoundly revealing ways. That is the thesis of this course, which will offer an introduction to psychoanalytic theories—especially those of Sigmund Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about female and male development, oedipal relations, or the superego, for example—help us understand individual literary works?

The first part of the semester will be an overview of psychoanalytic psychology and an examination of Freud's specific treatments of literature, such as his famous discussions of *Oedipus Rex* and *Hamlet* in *The Interpretation of Dreams*. We will then look briefly at the ideas of Melanie Klein, one of Freud's most important successors, and their implications for the study of literature. In the second half of the course, we will read and attempt psychoanalytic interpretations of several literary texts (*King Lear*, three sonnets by Shakespeare, Kate Chopin's *The Awakening*, "A Country Doctor" by Franz Kafka, and "The Marquise" by George Sand); we will also look at psychoanalytic criticism of some of these works. Your final course essay will allow you to examine a literary work of your choosing from a psychoanalytic point of view. No previous

knowledge of Freud or psychoanalysis will be assumed or expected, and we will be open to critique of any of the theories we study and discuss.

Requirements:

Several journal entries or other short writing assignments; one essay of about 1500 words, and a longer final project of about 2000 words; an oral presentation of your final project; class attendance and participation. There will be no exams.

American Literature 1915–1945

ENG 484/AMS 322 (combined course)

Section O, TR 9:30–10:45 AM

Joel Nickels

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 the "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.

ENG 484 is combined with AMS 322. Must be taken as ENG 484 for English credit.

Senior Thesis I

ENG 497

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

Prerequisites:

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

Senior Thesis II

ENG 498

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

Prerequisites:

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