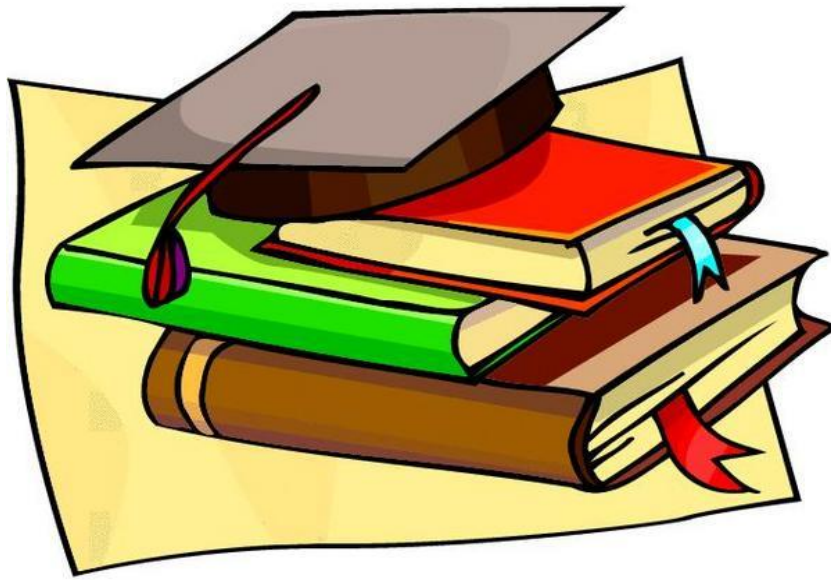


SUMMER and FALL 2015

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

If you have any questions, please visit the English
Department in Ashe 321.

305-284-2182

www.as.miami.edu/English/undergraduate

HOW TO MAKE SURE YOU TAKE ALL THE COURSES YOU NEED
IN ORDER TO GRADUATE:



SEE AN ADVISOR EVERY SEMESTER

English Department faculty will be available for advising
beginning MONDAY, March 30th.

To make an advising appointment, go to www.as.miami.edu/English/Advising. This Web site will list all English Department faculty members who are advising this semester and next to each name you will see instructions for how to make an advising appointment with that faculty member. In many cases, you will be able to make your advising appointment on-line at the same Web site. This advising Web site is currently being set up and it should be available for you to use by **WEDNESDAY, MARCH 25TH**. If you have any difficulty making an appointment, please call the English Department at 305-284-2182.

Please print a copy of your Degree Progress Report (DPR—formerly the ACE) on CaneLink and bring it to your advising appointment.

If you are a freshman or new transfer student and receive a letter about advising from your school or college, please follow the instructions in that letter to make your advising appointment.

REGISTRATION BEGINS:
Monday, April 6th

All English Department courses at the 200-level and above (except ENG 208) are designated as “Writing” (“W”) courses. If you complete a major or minor in English, taking at least five of your English courses in residence at UM, you automatically fulfill your writing requirement.

**SEE AN ADVISOR IF YOU HAVE ANY QUESTIONS ABOUT WHAT
COURSES TO TAKE FOR YOUR ENGLISH MAJOR.**

The following courses offered in **Fall 2015** satisfy the English literature major requirement for a course in literature before 1700: 316 P, 319 J, 395 O, 420 Q, 430 R

The following courses offered in **Fall 2015** satisfy the English literature major requirement for a course in literature between 1700 and 1900: 372 P, 440 D, 450 O, 483 Q

The following courses offered in **Fall 2015** satisfy the English literature major requirement for a course in literature since 1900: 341 B, 383 H, 395 C, 472 F, 495 R

HONORS COURSE:
ENG 214 D1

**ENGLISH COURSES WITH TWO NUMBERS, ONE IN ENGLISH AND ONE IN ANOTHER
DEPARTMENT OR PROGRAM:** *For credit in the major or minor, students must enroll via English.*

ENG 205 C = (JUS 410 C), ENG 210 O = (AMS 322 O) (PHI 391 O),
ENG 215 J = (WGS 350 J), ENG 290 Q = (ENG 392 Q), ENG 341 B = (AMS 322 B)
ENG 395 C = (AMS 327 C), ENG 483 Q = (AMS 301 Q), ENG 495 R = (WGS 450 R)

THE MAJOR IN ENGLISH

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

The English Literature Major,
The Creative Writing Concentration,
The Concentration in British Literary History, or
The Women’s Literature Concentration.

Credits earned for courses in freshman composition (ENG 105, 106, 107, and 208) may not be applied toward the total number of credits required for the major. In each English course, the English major must make a grade of C- or better, with an overall GPA in the major of 2.0.

Students pursuing both a major and a minor offered by the Department of English may double-count a maximum of two English courses toward the fulfillment of their degree requirements. They must also have an additional major or minor in a department other than English.

ENGLISH LITERATURE MAJOR (for students who entered UM in Fall 2014 or later)

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**
 2. Five *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These five courses must be distributed as follows: two courses in literature before 1700; two courses in literature between 1700 and 1900; and one course in literature since 1900. **15 credits**
 3. Four additional English courses other than freshman composition (i.e., any four courses designated ENG and numbered 200 or above, *excluding* ENG 208). **12 credits**
- Total: 30 credits**

ENGLISH LITERATURE MAJOR (for students who entered UM between Fall 2012 and Summer 2014)

English Literature majors who entered UM between Fall 2012 and Summer 2014 may follow the requirements listed here, or they may follow the major requirements given above (i.e., the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261. (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**
 2. Four *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above. These four courses must be distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**
 3. Five additional English courses other than freshman composition (i.e., any five courses designated ENG and numbered 200 or above, *excluding* ENG 208). **15 credits**
- Total: 30 credits**

ENGLISH LITERATURE MAJOR (for students who entered UM before Fall 2012)

English Literature majors who entered UM before Fall 2012 may follow the requirements listed here, or they may follow either set of major requirements given above (i.e., the requirements for students who entered UM between Fall 2012 and Summer 2014, or the requirements for students who entered UM in Fall 2014 or later.)

Requirements for the English Literature Major are as follows:

1. **TWO** of the following courses:
ENG 201, ENG 202, ENG 205, ENG 210, ENG 211, ENG 212, ENG 213, ENG 214, ENG 215, ENG 260, ENG 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
2. **FIVE (5)** *literature* courses numbered 300 or above, at least two (2) of which must be numbered 400 or above. These five courses must be distributed as follows: Two (2) courses in literature before 1700; two (2) courses in literature between 1700 and 1900; and one (1) course in literature since 1900. **15 credits**

3. **THREE** (3) additional English courses other than freshman composition (i.e., any three courses designated ENG and numbered 200 or above, *excluding* ENG 208). **9 credits**

Total: 30 credits

ENGLISH MINOR

The student minoring in English completes, with a grade of C- or better in each course and an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition. The 15 credits must be distributed as follows:

1. One *literature* course at the 200-level;
2. A second *literature* course, at either the 200- level or the 300-level;
3. A third *literature* course, at the 400-level;
4. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, *excluding* ENG 208).

CREATIVE WRITING CONCENTRATION **(for students who entered UM in Fall 2012 or later)**

Requirements for the Creative Writing Concentration are as follows:

1. Admission to the Creative Writing Concentration based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, www.as.miami.edu/English/undergraduate.) **Students who declare a major in English with a Creative Writing Concentration during the 2014-15 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits

	ENG 404 (to be taken twice) <i>or</i>	
	ENG 404 (taken once) plus ENG 408	6 credits

Poetry track:	ENG 292	3 credits
	ENG 392	3 credits

	ENG 406 (to be taken twice) <i>or</i>	
	ENG 406 (taken once) plus ENG 408	6 credits

3. One of the following courses: ENG 201, 202, 205, 211, 212, 213, 214, 215, 260, 261 (N.B., ENG 210 may *not* be used toward the fulfillment of this requirement.) **3 credits**

4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**

5. One more *literature* course numbered 200 or higher. **3 credits**

Total: 30 credits

CREATIVE WRITING CONCENTRATION **(for students who entered UM before Fall 2012)**

English majors with a Creative Writing Concentration who entered UM before Fall 2012 may follow the requirements listed below, or they may follow the requirements given above for students who entered UM in Fall 2012 or later.

1. Admission to the Creative Writing Concentration is based on a writing sample submitted to the Director of Creative Writing. (For information about the writing sample, see the English Department Web site, www.as.miami.edu/English). **Students who declare a major in English with a Creative Writing Concentration during the 2014-15 Academic Year will not be required to submit a writing sample; however, they should meet with the Director of Creative Writing.**

2. Completion of one of the following workshop tracks:

Fiction track:	ENG 290	3 credits
	ENG 390	3 credits
	ENG 404 (to be taken twice) <i>or</i> ENG 404 (taken once) plus ENG 408	6 credits
Poetry track:	ENG 292	3 credits
	ENG 392	3 credits
	ENG 406 (to be taken twice) <i>or</i> ENG 406 (taken once) plus ENG 408	6 credits

3. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. **6 credits**
4. Four more *literature* courses numbered 300 or higher, at least two of which must cover literature earlier than 1900. Two of the four courses must be 400-level. **12 credits**

Total: 30 credits

ENGLISH MINOR IN CREATIVE WRITING

Students may declare an English minor in Creative Writing through their school or college. Submitting materials to the Creative Writing Program is not required for the minor. The student completes, with a grade of C- or better in each course and with an overall GPA in the minor of 2.0, at least 15 credits at the 200-level or above beyond the credits earned for freshman composition.

The 15 credits must be distributed as follows:

1. Introduction to Creative Writing, ENG 209;
2. One *literature* course at the 200-level, *excluding* ENG 210;
3. Beginning Cross-Genre Workshop for non-majors, ENG 219;
4. Intermediate Cross-Genre Workshop for non-majors, ENG 391;
5. One *literature* course at the 300-level or above.

CONCENTRATION IN BRITISH LITERARY HISTORY

Requirements for the Concentration in British Literary History are as follows:

1. ENG 211 and 212. **6 credits**
2. Eight courses numbered 300 or above, at least four of which must be numbered 400 or above, distributed as follows:
 - One course on Shakespeare;
 - One course on the history of criticism or literary theory;
 - Two additional courses in British literature (or a combination of British and other literatures) before 1800;
 - Two additional courses in British literature (or a combination of British and other literatures) after 1800;
 - Two electives. **24 credits**
3. **Recommended:** ancillary courses in Art History, Music, History, Philosophy, in consultation with a departmental advisor.

Total: 30 credits

WOMEN'S LITERATURE CONCENTRATION

All students who wish to complete the English major with a Concentration in Women's Literature may do so by following the requirements listed below. However, any students with a Women's Literature Concentration who entered UM before Fall 2012 may choose to follow the requirements listed in their Bulletin instead of the ones given below. Students considering this concentration may want to take a special Women's Studies section of ENG 106 in the freshman year. Requirements for the concentration are as follows:

1. ENG 215. **3 credits**
2. Four *literature* courses numbered 300 or above, at least two of which must be numbered 400 or above, distributed as follows: two courses in literature before 1700, and two courses in literature between 1700 and 1900. **12 credits**
3. Five additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, *excluding* ENG 208). **15 credits**
4. Three of the courses in 2 and 3, above, must be chosen from the following: ENG 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) that is combined with a course offered by Women's and Gender Studies.
5. **Recommended:** ancillary courses in Women's and Gender Studies, in consultation with a department adviser.

Total: 30 credits

DEPARTMENTAL HONORS IN LITERATURE

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

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 2 of the English Literature Major.
2. Complete a six-credit Senior Thesis. This thesis is a documented essay of about 10,000 words on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Senior Thesis I, for the first semester of the project, and in ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
3. Over the course of this two-semester sequence, students will be expected to participate in 3-4 workshops (if available) addressing different aspects of the writing process for independent research projects.
4. Receive for the thesis a recommendation for honors by the director of the Senior Thesis and by one other faculty reader from the Department of English.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENTAL HONORS IN CREATIVE WRITING

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

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

1. Take at least three literature courses at the 400-level or higher in fulfilling requirement 4 of the Creative Writing Concentration.
2. Complete a six-credit Senior Creative Writing Project. The student undertaking this project normally registers for ENG 497, Senior Thesis I, for the first semester of the project, and ENG 498, Senior Thesis II, for the second semester. The student must receive a grade of B or higher in both courses in order to qualify for honors. **6 credits**
4. 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.
5. Achieve an average in the major of at least 3.5, and an overall average of at least 3.3.

Total: 36 credits

DEPARTMENT HONORS IN WOMEN'S LITERATURE

Please see the requirements listed at the English Department Web site, www.as.miami.edu/English/undergraduate.

THINKING OF WRITING A SENIOR THESIS IN LITERATURE OR A SENIOR CREATIVE WRITING PROJECT?

If so, see the Director of Undergraduate Studies (or the Director of Creative Writing, if appropriate) *before the end of your junior year*. Do not sign up for independent study or for senior thesis without the approval of the faculty member who will be supervising your work.

THE HONORS THESIS IN LITERATURE: SOME ADVICE FOR STUDENTS

An honors thesis is the product of a two-semester research project undertaken by students who meet the requirements found in the undergraduate bulletin for departmental honors. Students writing honors theses register for ENG 497 in the first semester of their senior year and 498 in their final semester. These credits are *in addition* to the 10 courses required for the major. The first semester is ordinarily devoted to directed reading and research, the second to writing the thesis. Occasionally, a student may receive permission to complete the project in one semester, but that is the exception. Below are some specific instructions to help you to get started.

GETTING STARTED

Students interested in writing an honors thesis should begin the undertaking in the second semester of their junior year. If you are a second-semester junior, your first responsibility is to identify an author or authors or some theme or topic that interests you. You should then do some preliminary thinking and research so that you will have an idea about the direction you want to take in your thesis. At this point you will need to seek a faculty advisor for your thesis. Normally the faculty member should be someone who works in a field of study relevant to your topic. It's also a good idea to think about which faculty member you would like to work with, and which faculty member knows your work and might agree to supervise you in a year-long independent project. If the professor whom you approach agrees to direct your project, then the two of you should formulate a mutually agreeable plan for the semester. With these steps completed, you are free to register for ENG 497.

THE THESIS

In the second semester of your senior year, you register for ENG 498. This is the semester in which you write your thesis; therefore, you and your faculty advisor should agree on a timetable for completing the thesis during the semester. Here are some general ground rules for the thesis: a) the thesis is a critical essay of about 10,000 words and should contain the appropriate scholarly apparatus; b) the thesis director and a second professor in the English Department will serve as the readers of the thesis; c) the final version of the thesis must be submitted to the English Department at least two weeks before the last day of classes in the second semester of your senior year.

SUMMER SESSION A (May 18th –June 26th)

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section C, MTWRF 11:40-1:05

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

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

CREATIVE WRITING Themes, Threads, and Obsessions

ENG 209

Melissa Burley

Section D, MTWRF 1:15-2:40

Looking to multi-cultural, contemporary poets and prose writers for guidance in craft, to the world within and without for inspiration, and to the community of creative thinkers in the classroom for encouragement and support, we will write and workshop poems and short stories. Emphasis will be on activities to stimulate creative minds, collaborative as well as individual projects in class and out, and immediate feedback from writing circles. Expect heightened awareness of what you see, hear, smell, taste, and touch, a greater confidence in sharing what you think, feel, say, sense, and write, and a portfolio of new writing to chronicle the experience.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

LITERARY THEMES AND TOPICS: WAR AND THE FASHIONING OF GENDER

ENG 210

Elizabeth Oldman

Section B, MTWRF 10:05-11:30

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, 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.

SUMMER SESSION A (continued)
(May 18th –June 26th)

THE CLASSICAL EPIC TRADITION

ENG 315 / CLA 315

Daniel Bertoni

Section F, MTWRF 4:25-5:50

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

What does it mean to be a hero? In what sense does western literature start with Homer? This course attempts to answer these questions by studying the epic tradition, beginning with the earliest texts, the *Iliad* and *Odyssey*, and then following the development of epic themes through the Hellenistic period and examining their transformation under the Roman Empire. Topics include war and heroism, the hero's journey, the hero and society, and gods and mortals. Ancient authors studied include Homer, Hesiod, Apollonius of Rhodes, Lucretius, Virgil, and Ovid. A final emphasis is on the reception and modification of ancient epics by writers in medieval, Renaissance, and modern times.

Requirements: Regular class attendance and participation in discussions; midterm and final exams; and writing assignments, including two five-page essays.

**NINETEENTH-CENTURY RUSSIAN LITERATURE,
FROM PUSHKIN TO CHEKHOV**

ENG 395 /ENG 491

Frank Stringfellow

Section E, MTWRF 2:50-4:15

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

In this course we will focus on representative works by four masters of nineteenth-century Russian literature: Pushkin, Dostoevsky, Tolstoy, and Chekhov. Our major project for the summer will be an in-depth study of Lev Tolstoy's *Anna Karenina*, generally considered to be among the greatest novels of world literature. This double helix of a novel focuses on stories of family happiness and unhappiness, and raises, as always with Tolstoy, the philosophical and practical question of how to live. In sharp contrast will be Fyodor Dostoevsky's *Notes from Underground*, a novel that stays inside the diseased consciousness of its narrator, who famously tells us at the beginning, "I am a sick man ... I am a spiteful man." Our other readings will include poems and stories by Russia's most noted poet, Alexander Pushkin (probable story selections: "The Shot" and "The Queen of Spades"), and Anton Chekhov's farcical and tearful play about time and loss, *The Cherry Orchard*. We will analyze these works in detail during the class hour, and you will have the chance to work out your ideas further in two essays on topics of your choice.

Requirements: Students can sign up for this course either as ENG 395 or as ENG 491. For those who take the course as ENG 395, the writing requirement will be two four-six page essays. Students who sign up for ENG 491 will write one four-six page essay and a research essay of eight-ten pages. For all students, there will be a required revision of the first essay; a short final exam; and occasional in-class writing assignments. Class attendance and participation are also required.

Texts: For *Anna Karenina*, we will use the Penguin Classics edition, with a translation by Richard Pevear and Larissa Volokhonsky (ISBN: 978-0143035008); for *Notes from Underground*, the Norton Critical edition, with a translation by Michael Katz, second edition (ISBN: 978-0393976120); for Pushkin, "*The Queen of Spades*" and *Other Stories*, translated by Alan Myers, Oxford World's Classics (ISBN: 978-0199538652); and for Chekhov, *The Cherry Orchard*, translated by Sharon Marie Carnicke, Hackett Publishing (ISBN: 978-1603843096). *Please use these editions.*

SUMMER SESSION B

(June 29th –Aug 7th)

WORLD LITERARY MASTERPIECES I

ENG 201

Lara Cahill-Booth

Section S, MTWRF 1:15-2:40

This is a survey course of world literature from antiquity to the early modern period. In reading across a variety of genres, including poetry, drama, and short fiction, we will examine texts in their own cultural and historical contexts and consider the thematic and formal resonances between various traditions. We will also read contemporary works to think about the “afterlife” of these foundational texts.

WORLD LITERARY MASTERPIECES II

ENG 202

Lara Cahill-Booth

Section R, MTWRF 11:40-1:05

This is a survey course of world literatures from the 1700s to the present. In reading a variety of genres, including poetry, drama, short fiction, and novel, we will examine texts in their own cultural and historical contexts and consider the thematic and formal resonances between various traditions. Our course materials will be organized around five primary conversations: The Enlightenment; Realism and Short Fiction; After Empire: Postcolonial Writing from Africa and the Caribbean; The Amazon; and Women in the Arab and Muslim Worlds.

ENGLISH LITERATURE II

ENG 212

Peter Schmitt

Section Q, MTWRF 10:05-11:30

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 II

ENG 214

Peter Schmitt

Section T, MTWRF 2:50-4:15

A survey course in the development of American literature from the mid-19th century to the present. Cultural and social history is a vital context to this evolving native tradition, but equal weight will be given to the meanings of the individual works themselves—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, Freeman, Frost, Cather, Wharton, Fitzgerald, Faulkner, Brooks, O’Connor and Bishop. Lectures, with student input strongly encouraged.

Requirement: Three take-home papers, equally weighed.

SUMMER SESSION B (continued)
(June 29th –Aug 7th)

WRITING AUTOBIOGRAPHY

ENG 408

Mia Leonin

Section U, MTWRF 4:25-5:50

This is an advanced writing workshop. Students will read and discuss contemporary memoirs and essays. We will read a wide variety of contemporary essays with a special interest in US writers of Latino and Caribbean heritage such as Jamaica Kincaid, Edwidge Danticat, and Daisy Hernández. We will pay special attention to form, exploring the personal, segmented, and collage essay forms. Since this is a summer course, we will also focus on generating work in class, so come prepared to produce!

Prerequisite: ENG 390 or 392 or permission of the Director of Creative Writing.

SUMMER SESSION C
EXTENDED SUMMER SESSION
(May 18th –August 7th)

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section G, MW 6:00-7:50

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon primary epic, medieval romance, Chaucerian tale, Shakespearean tragedy, Miltonic secondary epic, colonial travel narrative, and Swiftian satire. Although our primary emphasis will be on a close reading of the works, we will also carefully consider the cultural function these texts perform. In other words, we will examine how literature may produce, reproduce, and challenge social and ideological assumptions and tensions during particular historical periods in England and its territories. In attempting to address these concerns, we will study issues such as the emergence of nationhood and colonialism; the construction of gender, class, and race; and the development of antithetical political and religious philosophies.

Requirement: Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, unannounced quizzes, and final exam.

Text: *The Norton Anthology of British Literature, Volumes A-C (Ninth Edition)*

FALL 2015

FALL 2015

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section A, MWF 8:00-8:50

This course introduces the student to some of the great works of Western literature from the age of Homer to the later Renaissance in England. Among the authors treated will be Homer, Sophocles, Euripides, Virgil, Dante, Shakespeare, Cervantes, and Milton. The approach ranges from textual analysis to historical, sociological, and anthropological criticism. The student will be invited to view each work both as a specifically literary artifact, and thus as an object of purely literary investigation, and also as the product of historical and social forces. Although a good portion of each class will consist of lectures, questions and class discussions are encouraged. Students will be expected to write a long paper in which they will have the option of emphasizing either literary analysis or research or some combination of the two methods.

Text: *The Norton Anthology of Western Literature*, Vol. 1, 8th edition.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section D, MWF 11:15-12:05

Section E, MWF 12:20-1:10

In this course, we will focus on the genres of epic and tragedy ranging in chronological contexts from ancient Greece to early modern England. We will begin by reading Greek and Roman epics, including selections from *The Iliad* and *The Aeneid* as well as all of *The Odyssey*. Subsequently, we will turn our attention to an examination of the Attic tragedies *Agamemnon*, *Oedipus Rex*, and *Medea*. After this overview of classical literature, we will consider epic and tragedy from the perspective of Dante's *Inferno* and Shakespeare's *Hamlet* respectively. Throughout the course, our primary emphasis will be the literary texts themselves. Additionally, however, we will discuss the social, cultural, and historical forces influencing the production, reproduction, and dissemination of each work. The issues we will analyze include differing concepts of gender, class, and race; conflicting philosophical and religious belief systems; emerging notions of personal and national identity; and changing ideological functions of epic and tragedy.

Requirements: Mandatory attendance and ardent class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, unannounced quizzes, and final exam.

Text: *The Norton Anthology of World Literature*, Volumes A-C (Third Edition)

FALL 2015

WORLD LITERARY MASTERPIECES I

ENG 201

Elizabeth Oldman

Section N, TR 8:00-9:15

Section O, TR 9:30-10:45

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 five-page essays; a midterm and a final examination.

WORLD LITERARY MASTERPIECES II

1665-Present

ENG 202

Frank Palmeri

Section J, MW 5:00-6:15

In this study of novels, short stories, and plays of the last three centuries, we will examine the impact of contingent social categories such as class, race, and gender on individual lives; the disputed nature of historical understanding; and varying relations between colonizing and colonized peoples in different places and times.

Requirements: Attendance and participation; two 5-page papers; midterm and final exam; regular short response papers.

Texts: Chikamatsu, *Double Suicide at Sonezaki* (1721); Beaumarchais, *The Marriage of Figaro* (1778); Anonymous (German), *Confessions of a Poisoner* (1803); Duras, "Ourika" (1823); Balzac, "Colonel Chabert" (1832); Pushkin, "The Captain's Daughter" (1836); Ibsen, *An Enemy of the People* (1882); Lu Xun (Lu Hsun), "The True Story of Ah Q" (1921); Ghosh, *Shadow Lines* (1988); Achebe, *Anthills of the Savannah* (1989).

WORLD LITERARY MASTERPIECES II

ENG 202

TBA

Section Q, TR 12:30-1:45

Comparative study of literary masterpieces from the renaissance to the present. Satisfies writing requirement.

FALL 2015

JEWISH LITERATURE

ENG 205

Joseph Alkana

Section C, MWF 10:10-11:00

American author Philip Roth called “the mining and refining of tons” of stories “the national industry of the Jewish homeland.” This course accordingly will present an introduction to Jewish literature by focusing on stories by American Jewish writers such as Roth, Saul Bellow, Cynthia Ozick, Grace Paley, Rivka Galchen, and others. These works will be supplemented at times with biblical and pre-modern writings as well as works originating from outside the United States. We will explore such things as representations of the Jewish family, immigrant lives, ideas about diaspora, gender, religious practice, and geographical differences, to name only a few aspects of experience. Although our primary focus will be works of various literary genres, we also will discuss some films, such as *A Serious Man* (dir. Joel and Ethan Coen). This course requires no prior knowledge of Jewish culture or literature.

Requirements: There will be two five-page essays as well as midterm and final exams.

Texts: *Jewish American Literature: A Norton Anthology*. Additional short works will be posted on Blackboard.

CREATIVE WRITING

ENG 209

Bryan Aguilar

Section B, MWF 9:05-9:55

Analysis and writing of short stories and poems. Cannot be taken for credit only.

Prerequisite: Eng 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

Chioma Urama

Section C, MWF 10:10-11:00

An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

Peter Schmitt

Section D, MWF 11:15-12:05

An introductory course in the writing of original poems and short fiction. Emphasis is on realist poems and stories, as different from the genres of science fiction, gothic horror, heroic fantasy, and songwriting. Because one cannot become a writer before being a reader first, we will consider, in close detail, a number of exemplary works, both contemporary and earlier. Students composing poems can anticipate trying their hand at dramatic monologues, elegies, childhood studies, and forms including syllabics, blank verse, sonnets, sestinas, and villanelles. Fiction writers will take on the development of rounded characters as distinguished from types; focus on dialogue; and build narratives from news sources, family histories, and multiple points of view. Original student compositions will be discussed by the class in workshop format.

Requirements: One poem (14-line minimum) or a five-page story each submission period, with revisions.

FALL 2015

CREATIVE WRITING

ENG 209

Mia Leonin

Section F, MWF 1:25-2:15

This is an introductory course in writing poetry and fiction. Readings, class discussion, and in-class writing exercises will focus on the elements of craft as they pertain to each genre. The in-class writing workshop is a key component to this course. The art of revision and the skill of giving others constructive feedback will be developed in the workshop. The course begins with poetry writing and moves to prose poetry, flash fiction, and short fiction.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

Samantha Phillips

Section G, MWF 2:30-3:20

This course introduces students to writing poetry, fiction, and creative non-fiction. Readings, class discussions, and writing exercises will focus on the elements of craft as they pertain to each genre. The course begins with poetry writing and moves to prose poetry, flash fiction, short fiction, and creative non-fiction (fact-based narratives such as memoir, science writing, and historical writing). Students will share and revise their work in a dynamic, supportive, and constructive workshop setting.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

Martha Otis

Section N, TR 8:00-9:15

This is an introductory course in writing poetry, fiction, and time permitting, creative nonfiction. Readings, class discussion, and in-class writing exercises will focus on the elements of craft as they pertain to each genre. The in-class writing workshop is a key component to this course. In these workshop sessions, students will develop the arts of revision and constructive criticism; this means understanding key terms and concepts of the writing craft, as well as developing a working vocabulary that will help us discuss each other's work.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

TBA

Section T, TR 5:00-6:15

Analysis and writing of short stories and poems. Cannot be taken for credit only.

Prerequisite: Eng 105 or equivalent. Cannot be taken for credit only.

CREATIVE WRITING

ENG 209

Maureen Seaton

Section 1Q, Tuesday 12:30-3:00

In addition to being jump-started by a lively mix of contemporary poetry and short fiction, we'll work at building a community of writers and fostering personal growth. We'll experience the joys and challenges of imagination, we'll write constantly, we'll support one another, and we'll all have folders of new creative work at the end. Through in-class writing exercises, the reading of model poems and stories, and discussion of student work, this course will encourage students to produce both fiction and poetry of increasing quality and provides a solid foundation in the craft of creative writing.

Prerequisite: ENG 105 or equivalent. Cannot be taken for credit only.

**LITERARY THEMES AND TOPICS:
Literature and the Internet**

**ENG 210
Tim Watson**

Section E, MWF 12:20-1:10

What is literature in the era of the Internet? A leftover niche where a nostalgic few meet to reminisce about the Great Writers and the smell of leather-bound books? A dynamic, multimodal category of writing in a rapidly expanding number of genres and forms from around the world, from twit-lit and fanfic to more familiar forms like the literary novel? In this class we will test the hypothesis that the second answer is closer to the truth, that the Internet is the principal medium today in which literature is discussed, circulated, and (increasingly) created. This does not mean that all the changes of the digital age are to be celebrated: if people are writing, and reading, more than ever before, this doesn't mean they are necessarily writing and reading more things worth paying attention to. Moreover, not all the changes and concerns of the digital age are new ones: people have been complaining about dwindling attention spans and the dangers of speed reading since at least the Industrial Revolution of the 19th century, and probably since the invention of the printing press threatened to put medieval scribes out of business.

In this class, we will read literature produced on the internet (Twitter stories such as "Hafiz" by Teju Cole and "Black Box" by Jennifer Egan, electronic literature, webcomics, etc.) and literature produced in response to the Internet, like Dave Eggers's *The Circle* (2013), Gary Shteyngart's *Super Sad True Love Story* (2010), and Jennifer Egan's *A Visit from the Goon Squad* (2010). We will spend some time visiting the places on the Internet where communities form around literature (Goodreads, fanfic sites, literary blogs, etc.), and we will temporarily form a community ourselves through the use of online annotation, an increasingly important aspect of Internet culture on such sites as Medium and Genius.

Requirements: Two formal essays, 6-8 pp. each. Final exam. Regular participation in class and in online shared (but non-public) annotation of texts.

**LITERARY THEMES AND TOPICS:
Satire**

**ENG 210
Frank Palmeri**

Section H, MW 3:35-4:50

In this course, we will study varieties of satire from the ancient world through the twentieth century in narrative, verse, drama, and film, including satires from first-century Rome, medieval France, Ming China, eighteenth-century England, nineteenth-century Russia and the US. Works studied will include: Petronius, *Satyricon* (c. 60-65 C.E.); Juvenal, *Satires* (early 2nd century, C.E.); *Reynard the Fox* (12th century); Wu, *Monkey* (16th century); Rabelais, *Gargantua and Pantagruel* (1530-1532); Swift, *Gulliver's Travels* (1726); de Lizardi, *The Mangy Parrot* (1816-1842); Gogol, *Tales of Good and Evil* (1832); Twain, *Letters from Earth* (c. 1900-1905); Jarry, *Ubu Roi* (1899); Marx Bros., *Duck Soup* (1933) (dir. Leo McCarey); *Dr. Strangelove* (1963) (dir. Stanley Kubrick).

Requirements: Attendance and participation; two 5-page papers; midterm and final exam; 6 one-page response papers.

FALL 2015

LITERARY THEMES AND TOPICS: Watching the Detectives: Medieval Murder Mysteries

ENG 210
Thomas Goodmann

Section Q, TR 12:30-1:45

In this course we will read murder mysteries, or crime novels, set in the Middle Ages for the ways in which they frame issues of knowledge, law, and social and political history, while introducing us to distant periods, places, and people. To enhance our understanding of the cultural moment of each novel, we'll read selections from relevant documentary, historical, and literary sources, and study elements of manuscript and material culture. Readings will include *A Morbid Taste for Bones*, the first of Ellis Peters' Brother Cadfael mysteries, set in the civil war period of 12th-century England, and Bruce Holsinger's *The Invention of Fire*, located in Chaucer's time of the 14th century, but with his fellow-poet, John Gower, as the detective figure. (If things work out with Miami Book Fair scheduling, we'll have a chance to meet Professor Holsinger). We'll read as well Josephine Tey's *The Daughter of Time*, concerning Richard III, and Elizabeth Peter's *The Murders of Richard III*, which references Tey's novel. Along with other selections, Barry Unsworth's *Morality Play*, which was short-listed for the prestigious Man Booker Prize, will round out the course.

Requirements: Writing will include regular brief responses in class or on Blackboard, as well as two or three short analyses leading to a longer final paper. Members will expand the course's horizons by selecting and presenting on a novel of your own choice. With questions and suggestions, please contact me: tgoodmann@miami.edu

Texts Tentative: Ellis Peters, *A Morbid Taste for Bones*; Elizabeth Peters, *The Murders of Richard III*; Candace Robb (one of the Owen Archer mysteries); Sharan Newman, *Heresy* (one of the Catherine LeVendeur mysteries); Josephine Tey, *The Daughter of Time*; Bruce Holsinger, *The Invention of Fire*; Barry Unsworth, *Morality Play*

Potential period sources (excerpts): Geoffrey of Monmouth, *The History of the Kings of Britain*; John Gower, *Confessio Amantis*; Geoffrey Chaucer, *The Prioress' Tale*; *Everyman*; *The Second Shepherd's Play*; *Letters of Abelard & Heloise*; Inquisition documents; Shakespeare, *Richard III*

LITERARY THEMES AND TOPICS: Slackers, Losers, & Social Climbers: The Philosophy and Literature of Success and Failure

ENG 210/PHI 391
John Funchion
Brad Cokelet

Section O, TR 9:30-10:45

Team taught by professors in the English and Philosophy Departments, this course revisits the literature and philosophy of the slacker. While this figure may have achieved its cultural height in the 1990s in films such as *The Big Lebowski* (1998) and *Clerks* (1994), the slacker featured prominently in American literature long before this decade. In this course, we will examine the longer literary and cultural history of this figure in writing from Benjamin Franklin's *Autobiography* to Jack Kerouac's *On the Road*. In so doing, we will consider the philosophical questions and problems the slacker generates. Is the figure always countercultural or is it more mainstream than we might expect? How do these characters invite us to question the way we typically define success and failure? Do slackers nearly always come from positions of privilege? Are vagabonds and tramps slackers by a different name, or do they bear different connotations? To answer these questions and many others, we will examine a wide array of material, including philosophical essays, novels, short stories, films, and TV shows.

FALL 2015

ENGLISH LITERATURE I

ENG 211

Robert Healy

Section A, MWF 8:00-8:50

Section B, MWF 9:05-9:55

This course will survey English literature from the early medieval period through the eighteenth century. We will be reading a wide variety of texts of various genres including Anglo-Saxon primary epic, medieval romance, Chaucerian tale, Shakespearean tragedy, Miltonic secondary epic, colonial travel narrative, and Swiftian satire. Although our primary emphasis will be on a close reading of the works, we will also carefully consider the cultural function these texts perform. In other words, we will examine how literature may produce, reproduce, and challenge social and ideological assumptions and tensions during particular historical periods in England and its territories. In attempting to address these concerns, we will study issues such as the emergence of nationhood and colonialism; the construction of gender, class, and race; and the development of antithetical political and religious philosophies.

Requirements: Mandatory attendance and enthusiastic class participation, three papers (750, 1000, and 1500 words), weekly class discussion questions, unannounced quizzes, and final exam.

Text: *The Norton Anthology of British Literature*, Volumes A-C (Ninth Edition)

ENGLISH LITERATURE I

ENG 211

Elizabeth Oldman

Section R, TR 2:00-3:15

Section S, TR 3:30-4:45

This course offers a study of poetry, prose, and drama from the early medieval through the eighteenth century in England, with an emphasis on literary expression and socio-political context. We begin by reading Old English verse, including *Caedmon's Hymn*, *Dream of the Rood*, and *The Wanderer*, as well as the medieval epic *Beowulf*. We then turn our attention to Renaissance England, a place of rapid advancement and expansion. Propelled by the humanist belief that his rational consciousness empowered him to shape his world and make of it what he wished, sixteenth and seventeenth-century man established an effective central government, discovered and explored uncharted territories, invented a printing press, and engaged in various forms of scientific experimentation. We analyze how the literature of this period reflects this spirit of innovation, and simultaneously reveals a sense of dislocation brought on by momentous change. We explore More's *Utopia*, Shakespeare's *Othello*, poetry by Donne, Herbert, and Jonson, Milton's *Areopagitica* and *Paradise Lost*, and finally Pope's *Rape of the Lock*, in the context of popular philosophical and political tracts of the period, including Machiavelli's *The Prince* and Hobbes' *Leviathan*, and in conjunction with works which seek to evidence cosmological advancement, such as Galileo's *Discoveries and Opinions*.

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

FALL 2015

ENGLISH LITERATURE II

ENG 212
TBA

Section F, MWF 1:25-2:15

Selected readings from the late 18th century to the present. Satisfies writing requirement.

ENGLISH LITERATURE II

ENG 212
Eugene Clasby

Section P, TR 11:00-12:15

A survey of British literature from the late eighteenth century to the present. The course will focus on major literary movements and on their historical and social contexts. Readings will include works by such authors as Wordsworth, Keats, Shelley, Tennyson, Coleridge, Yeats, Woolf, Joyce, and Auden.

Requirements: Regular attendance, class participation, two essays (5-7 pages each), a midterm, and a final exam.

Text: *The Norton Anthology of British Literature*, Volume Two (8th Edition)

AMERICAN LITERATURE I

ENG 213
TBA

Section P, TR 11:00-12:15
Section S, TR 3:30-4:45
Section T, TR 5:00-6:15

Selected American authors prior to the Civil War, Satisfies writing requirement.

AMERICAN LITERATURE II

ENG 214
Anthony Barthelemy

Section B, MWF 9:05-9:55
Section D, MWF 11:15-12:05
Section D1 (HONORS) MWF 11:15-12:05

Much of our contemporary culture, even our pop culture, continually refers back to the most important works and authors who created American Modernism. This semester we will start with the great American poet Walt Whitman who responded to the horror and carnage of the Civil War with a new American poetry. We will also read some poems by Emily Dickenson, Langston Hughes and Robert Frost. We will explore some of the major American innovations of the drama by studying *A Street Car Named Desire*, *The Children's Hour*, *A Raisin in the Sun* and *Angels in America*. We will also read Mark Twain's great detective novella *Puddin' Head Wilson*, Willa Cather's meditation on class in *My Mortal Enemy*, F. Scott Fitzgerald's "Great American Novel" of the Jazz Age *The Great Gatsby*, Nella Larsen's interrogation of racial and sexual identity in *Passing*, and Flannery O'Connor's Southern Gothic short story "A Good Man is Hard to Find."

Requirements: Each student will write one short paper (750 words) and one larger research paper (1250 words). There will be a midterm and a final examination. Each student will also make a 10 minute oral presentation in class.

Honors Section: Students who register for the Honors section of English 214 (ENG 214 D1) must read and submit an additional 1250 research paper on one of the novels from this list: Mark Twain's *The Adventures of Huckleberry Finn*, William Faulkner's *Absalom, Absalom*, or Toni Morrison's *Beloved*. Please discuss your topic with the professor.

FALL 2015

AMERICAN LITERATURE II

ENG 214

Peter Schmitt

Section C, MWF 10:10-11:00

Section F, MWF 1:25-2:15

Section G, MWF 2:30-3:20

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, how they speak to us today. Writers studied include Whitman, Dickinson, Crane, Chopin, Eliot, Frost, Cather, Wharton, Hemingway, Fitzgerald, Faulkner, O’Connor, Robert Hayden and Tobias Wolff.

Requirement: Three take-home essays, equally weighted.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215

Mihoko Suzuki

Section J, MW 5:00-6:15

At the beginning of the twentieth century, Virginia Woolf in *A Room of One’s Own* lamented the scarcity of women’s literature and the predominance of writings about women by male writers. Yet Woolf was not familiar with many of the women writers who have been recovered and reintroduced to the canon of English and American literature in the course of the last thirty years. In studying the history of women’s writing, this course will focus on such topics as gender and the genres of autobiography, lyric poetry, drama, and the novel; the representation and interrogation of the patriarchal family and social structures; women, work, and the public sphere; and the relationship between gender and the categories of class, race, and ethnicity. The authors studied will include: Elizabeth I, Aemilia Lanyer, Elizabeth Cary, Anne Bradstreet, Margaret Cavendish, Aphra Behn, Unca Eliza Winkfield, Mary Elizabeth Braddon, Rebecca Harding Davis, Elizabeth Gaskell, Toni Morrison, Edwige Danticat, Jumpa Lahiri.

Requirements: Blackboard postings on the readings, two papers, a midterm and a final.

BEGINNING CROSS-GENRE WORKSHOP

ENG 219

Mia Leonin

Section C, MWF 10:10-11:00

Section E, MWF 12:20-1:10

In this multi-genre creative writing workshop, students are encouraged to explore their personal memories and cultural landscapes through writing poetry, fiction, and playwriting. We will read a wide range of contemporary literature and students will create handmade books.

Prerequisite: ENG 106 or equivalent and ENG 209.

FALL 2015

AFRICAN-AMERICAN LITERATURE

ENG 260

Allison Harris

Section R, TR 2:00-3:15

This course is a survey of African American literature. In this class, we will examine the creative literary and theoretical engagement with various social and historical movements in American history and African American letters. We will expressly interrogate not just the African American response to landmark legislative acts and American racism, but also intra-racial tensions between authors, through arguments about gender, class, and the role of African American literature. Much of this class will focus on gendered responses to historical movements such as Reconstruction and Civil Rights as well as literary movements like the Harlem Renaissance and the Black Feminist movement. What are the differences between a male slave narrative and a female slave narrative? How did the argument between W.E.B. Du Bois and Booker T. Washington define black middle-class aspirations? How does women's Black Arts poetry revise male Harlem Renaissance poets? What is the significance of this in-fighting between authors to the larger African American literary canon? Assignments will include two written assignments (one creative piece and one traditional research paper) and three exams. Readings will include two novels to be selected by the class and a range of genres, including essays, poetry, fiction, drama, and film.

Text: *Norton Anthology of African American Literature*, Third Edition

Requirements: Attendance and participation; three exams; one creative written assignment; one research paper

BEGINNING FICTION WORKSHOP

ENG 290

TBA

Section Q, TR 12:30-1:45

Frequent exercises in workshop environment, with readings in contemporary fiction. Attention to tense points of view; reviews of grammar and punctuation. 30-40 pages of creative writing, including development and revision of one full-length short story (12-20 pages).

Prerequisite: ENG 106 or equivalent. To enroll in this class, students must have declared English (Creative Writing track) as a major, or they must have permission from the instructor.

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 292 (Combined with ENG 392)

Jaswinder Bolina

Section Q, TR 12:30-1:45

In ENG 292/392, our aim is to help each of you develop your interests and abilities as poets. This means we'll be doing a lot of reading, writing, and revising during the semester. We'll spend much of our time in the detailed discussion of your original creative work. More importantly, we'll read the work of a diverse array of contemporary writers to gain an understanding of the characteristics that define contemporary American poetry. You will learn the state of the art, and you will contribute to its continuing evolution as an engaged and active artist.

Prerequisite for enrolling in ENG 292: ENG 106 or equivalent. To enroll in this class, students must have declared English/Creative Writing as a major, or they must have permission from the instructor.

FALL 2015

EARLY CELTIC LITERATURE

ENG 316

Thomas Goodmann

Section P, TR 11:00-12:15

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

In this course, we will study in translation from Irish, Welsh, and Latin a representative variety of hero tales, saints' lives, lyric poetry, and historiography, dating from 800 to 1800. Course members will gain a good sense of what has survived from what the Christian Celtic world inherited, recorded, and produced.

We'll focus primarily on the regions of Ireland, Scotland and Wales, studying in broad outline the much-debated history of the Celts in Western Europe, including a few rudiments of the languages, Old and Middle Irish and Welsh, along with ogham script. Major texts include the Irish hero tales surrounding Cuchulain, the *Táin bó Cúailnge*, or "Cattle Raid of Cooley"; those revolving around Finn MacCool the *fian*, his band of followers, in the *Acallam na Senórach*, or "Tales of the Elders," as well as the Four Branches of the Welsh *Mabinogion*. We'll also study the far-ranging influence of Celtic storytelling on the romance literature of medieval and post-medieval Europe, especially in the work of Chrétien de Troyes and Marie de France, and in Middle English works such *Sir Gawain and the Green Knight* and *Sir Orfeo*. Near the end of the course, we'll look forward to the Celtic Revival, or Celtic Twilight, especially represented in the 19th and 20th centuries by Lady Gregory, W. B. Yeats, J. B. Synge, and others.

Course members will offer a series of written responses and collaborative presentations to frame questions for inquiry, including two or three short essays, and an expanded revision. All interested are welcome to contact me: tgoodmann@miami.edu. My office is in Ashe 413.

Likely Sources: (please contact me for the final text order)

The Celts: A Very Short Introduction, Barry Cunliffe (Oxford 2003) ; *Early Irish Myths and Sagas*. Trans. Jeffrey Gantz (Penguin 1981) ; *The Tain*. Trans. Kinsella. (Oxford 2002); *Tales of the Elders of Ireland*. Trans. Dooley and Roe. (Oxford 1999); *Aislinge Meic Conglinne/ The Vision of Mac Conglinne*. Trans. Preston-Matto (Syracuse UP, 2010) ; *The Mabinogion*. Trans. Sioned Davies. (Oxford 2008); *Sir Gawain and the Green Knight* (Edition TBD, likely Burrow, ed.; Penguin 1972); *Sir Orfeo* (free online text); Marie de France. *Lais*. (free online text); We'll also read selections (provided in class and online) from the great Welsh poet Dafydd ap Gwilym, the *Voyage of Saint Brendan*, the "Letter" of Saint Patrick, the life of Saint Brigid, Adomnan's *Life of Saint Columba*, and Gerald of Wales' travels in Wales and Ireland.

SHAKESPEARE

ENG 319

Jessica Rosenberg

Section H, MW 3:35-4:50

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

This course introduces students to the drama and poetry of William Shakespeare through a broad survey of his works, including a close attention to the language in which he wrote and the historical context from which he emerged. In addition to selections from Shakespeare's Sonnets and narrative poems, we will read plays from the three major genres as described in the 1623 Folio of Shakespeare's works – comedy, history, and tragedy – as well as the so-called "late romances." Alongside close readings of the works themselves, including an active performance component, we will learn in depth about the social and literary world in which Shakespeare wrote, and our readings will be enriched by particular attention to his interest in language and linguistic diversity, globalization and empire, gender and sexuality, and nature and the natural world. We will consider throughout how Shakespeare's contemporaries might have encountered his work, whether on the stage or on the page: how, we will ask, was he understood as a playwright and poet in his own time and what were the unlikely circumstances that made him the great figure we take him to be today?

FALL 2015

MODERN BRITISH AND AMERICAN POETRY

ENG 341

Robert Casillo

Section B, MWF 9:05-9:55

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

Text: *The Norton Anthology of Modern Poetry.*

GENDER AND CREATIVITY IN LITERATURE

ENG 372

Kathryn Freeman

Section P, TR 11:00-12:15

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

This course examines a range of writers in English from the seventeenth through the nineteenth centuries whose works bring together concerns of gender and creativity that both reflect and shape their historical contexts. Through the lens of poetry, fiction, criticism, autobiography, and the journal, we will examine a literary legacy that variously contributes to and challenges established historical categories.

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

Texts (tentative): Aphra Behn, *Oroonoko* (Norton); Mary Wollstonecraft, *Vindication of the Rights of Woman* (Norton); Dorothy Wordsworth, *Grasmere Journals* (Oxford); Mary Shelley, *Frankenstein* (Norton, 1818 ed)

Supplementary packet available via Blackboard (tentatively including Cavendish, Milton, Haywood, Swift, Montagu, Edmund Burke, S.T. Coleridge, Mary Robinson, H. M. Williams, Wm. Wordsworth, the Brownings, the Rossettis, Emily Dickinson, Walt Whitman).

FALL 2015

LITERATURE OF SCIENCE FICTION

ENG 383

Patrick A. McCarthy

Section H, MW 3:35-4:50

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

This survey of science fiction emphasizes influential or innovative novels that respond to a crucial question: what does it mean to be human? We will consider the works from a variety of angles, paying attention, among other things, to their literary, social, political, and broadly imaginative qualities.

Requirements: There will be two exams, a final, and two documented critical papers (6-8 pages apiece).

Texts tentative: H.G. Wells, *The Time Machine* (1895) and *The War of the Worlds* (1898); Yevgeny Zamyatin, *We* (1924); Olaf Stapledon, *Star Maker* (1937); Ray Bradbury, *The Martian Chronicles* (1950); Arthur C. Clarke, *Childhood's End* (1953); Jack Finney, *Invasion of the Body Snatchers* (1955); Stanislaw Lem, *Solaris* (1961); Pierre Boulle, *Planet of the Apes* (1963); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968); Ursula K. LeGuin, *The Left Hand of Darkness* (1969); Robert A. Heinlein, *Friday* (1983); Octavia Butler, *Dawn* (1987).

INTERMEDIATE FICTION WORKSHOP

ENG 390

TBA

Section S, TR 3:30-4:45

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

Prerequisite: ENG 290 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

INTERMEDIATE MIXED GENRE WORKSHOP

ENG 391

Judy Hood

Section H, MW 3:35-4:50

Writing in this multi, mixed, cross genre workshop seeks to identify the writer's voice and develop it through attention to craft and technique. We look to contemporary poets, story-tellers, and truth-sayers for inspiration and innovation, to the real world and memory's mirror for discovery and reflection. The class emphasizes blending rather than separating genres and participation in the literary community through presentation and publication.

Prerequisite: ENG 219

FALL 2015

BEGINNING/INTERMEDIATE POETRY WORKSHOP

ENG 392 (combined with ENG 292)

Jaswinder Bolina

Section Q, TR 12:30-1:45

Please see ENG 292 for description of course.

Prerequisite for enrolling in ENG 392: ENG 292 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

SPECIAL TOPICS:

Reel History: The Movies and History

ENG 395

Anthony Barthelemy

Section C, MWF 10:10-11:00

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

There has been an ongoing heated debate about the historical accuracy of the movie *Selma*. Some historians and political figures have complained about the way the movie treats President Lyndon Johnson. There has been a similar debate about *American Sniper*. Is it an accurate representation or a jingoistic piece of propaganda? Just two years ago three of the top movies nominated for the Academy Award for Best Motion Picture, *Argo*, *Lincoln*, and *Zero Dark Thirty*, were based on important historical events. But critics and historians were quick to point out factual errors in each of those movies. Humans love historical narratives. For many the Bible is a factual historical narrative. Some consumers of artistic representations of historical events cannot distinguish between the representation of the events and the facts of the events. This semester we will take a look at *Argo*, *Lincoln*, and *Zero Dark Thirty*. We will look at some of the acknowledged misrepresentation in each of the movies and how those misrepresentations demonstrated artistic and political choices made by the directors. We will examine several other movies which I will select from this list: *Birth of a Nation*, *Ali*, *Nixon*, *JFK*, *The Pianist*, *Amistad*, *A Night to Remember*, *Bloody Sunday*, *The Battle of Algiers*, *Mississippi Burning*, *Schindler's List*, and *Thirteen Days*. I also want to take a look at the history of entertainment by looking at several plays that were based on historical events. We will read Shakespeare's *Richard III*, Marlowe's *Edward II*, and Miller's *The Crucible*.

SPECIAL TOPICS:

To Hell And Back With Dante: Women, Men, Poetry And Power

ENG 395

Dabney Park

Section O, TR 9:30-10:45

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

Students who take this course will follow Dante's travels to Hell, Purgatory, and Paradise using John Ciardi's translation of the *Divine Comedy*. They will also consider some of Dante's prose works that shed light on his life, work, and times. The course will focus particularly on Dante's treatment of key men and women, on how his magnificent poetry delivers the messages he has for the audiences of his day and for us, and on how his work reflected and conflicted with the religious ideas and the power relationships of his times.

FALL 2015

CREATIVE WRITING (Prose Fiction)

ENG 404
TBA

Section 1S, Tuesday, 3:30-6:00

Work toward professional standards primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of the class and by instructors.

Prerequisite: ENG 390 or permission of Creative Writing Director. May not be taken concurrently with another creative writing workshop.

ADVANCED POETRY WORKSHOP

ENG 406
Maureen Seaton

Section T, TR 5:00-6:15

Students in this advanced poetry workshop will have the opportunity for hands-on experimentation with poetic craft—structure, language, musicality—as well as for research, collaboration, and critique. We'll mine memory, mix genres, and explore cultural and linguistic inventions, while enjoying the work of Jason McCall, Zachary Schomburg, Yoko Ono, Neil de la Flor, Mia Leonin, and other poets. Through annotations and lively discussions of both contemporary poems and student work, as well as through exercises and assignments, students will create poetry of increasing risk and quality and develop the critical skills necessary to advance in the craft. A final portfolio of creative and critical work is due at the semester's end.

Prerequisite: ENG 392 or permission of the Director of Creative Writing. May not be taken concurrently with another creative writing workshop.

WRITING AUTOBIOGRAPHY

ENG 408
TBA

Section O, TR 9:30-10:45

Work toward professional standards primarily in prose fiction. Student fiction is considered in workshop sessions with comment by members of the class and by instructors.

Prerequisite: ENG 390 or 392 or permission of the Director of Creative Writing.

CHAUCEER

ENG 420
Eugene Clasby

Section Q, TR 12:30-1:45

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

Selected works of Geoffrey Chaucer, including *The Canterbury Tales*, in their cultural and historical context.

Requirements: Three papers and three tests, including the final. Class attendance is essential.

Text: Larry Benson, ed. *The Riverside Chaucer*.

SHAKESPEARE: THE EARLY PLAYS

ENG 430

Pamela Hammons

Section R, TR 2:00-3:15

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

We will examine a selection of Shakespeare's early plays in historical context. As we explore Shakespeare's appropriations and revisions of various Renaissance literary traditions, we will also analyze his participation in the conventions of theatrical production in Elizabethan England. While we will focus throughout the course on the many instances of profound interpretive ambiguity in Shakespeare's plays, we will also have occasion to consider a wide range of more specific questions raised by his works: What constitutes proper kingship, and how does it relate to particular notions of masculinity and sexuality? To what extent do Shakespeare's portraits of monarchs support absolutism? To what extent do Shakespeare's female characters reinforce or revise early modern expectations for proper feminine behavior? How do matters of politics, economics, rank, race, and religion bear on Shakespeare's representations of love (whether hetero- or homoerotic) and marriage? How do Shakespeare's plays denaturalize early modern assumptions about social hierarchy? To what extent does he participate in the early modern English ideology of religious, ethnic, and racial othering?

The text for the course will be the *Norton Shakespeare*; requirements will include several short writing assignments, a class presentation, and two essays (6-8 pages each).

RESTORATION AND EIGHTEENTH-CENTURY LITERATURE

ENG 440

Tassie Gwilliam

Section D, MWF 11:15-12:05

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

This course will treat the wildly various and often contentious literature of late seventeenth- and eighteenth-century Britain. We will begin by looking at several manifestations of the figure of the libertine—the sexually and sometimes politically radical exponent of “natural” desires—as portrayed particularly in the drama of bad behavior, inappropriately termed “the comedy of manners.” We will examine issues of sexuality and gender raised in these plays and in novellas and poetry by John Wilmot, Earl of Rochester, Aphra Behn, Eliza Haywood, and others. We will also turn our attention to the remarkable verbal wit of the satirists Alexander Pope and Jonathan Swift. Finally, we will read three short novels that exemplify the hybrid nature of eighteenth-century literary impulses: the satiric, emotion-drenched and bawdy *Sentimental Journey*; the original Gothic fantasy, *The Castle of Otranto*; and the Irish satire/historical novel, *Castle Rackrent*.

Requirements: Regular attendance, careful preparation, and diligent participation in class discussion; several short response essays and in-class assignments; a 5-7 paper (with required revision); a longer term paper involving some research; and a final, cumulative exam.

Texts: Scott McMillan, ed., *Restoration and Eighteenth-Century Comedy*; Laurence Sterne, *A Sentimental Journey*; Horace Walpole, *The Castle of Otranto*; Maria Edgeworth, *Castle Rackrent*; fiction and poetry by Rochester, Behn, Haywood, Pope, and Swift



FALL 2015

THE EARLY ROMANTIC PERIOD

ENG 450

Kathryn Freeman

Section O, TR 9:30-10:45

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

Far from being the cohesive movement the label “Romantic” implies, the writers of this period represent a multiplicity of perspectives on the political, social, religious, philosophical, and aesthetic changes of their time. This course focuses on the engagement of early nineteenth century British texts in the upheavals characterizing the revolutionary era. We will explore the ways notions of nation, race, gender, selfhood, genre, and creativity are variously re-conceptualized through prose polemicists such as Edmund Burke and Mary Wollstonecraft; the diarist Dorothy Wordsworth; the poet and novelist Charlotte Smith; the playwright Joanna Baillie, and the poetry of William Blake, Anna Barbauld, Mary Hays, William Wordsworth, S.T. Coleridge, and Mary Robinson.

Requirements: three papers, midterm, final exam, regular attendance and participation.

Texts: *Blake’s Poetry and Designs* (Norton); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton); William Wordsworth, *Selected Poems and Prefaces* (Riverside); Dorothy Wordsworth, *Grasmere Journals* (Oxford); *Selected Poetry and Prose of Coleridge* (Modern Library); Joanna Baillie, *Plays on the Passions* (Broadview); *Romantic Women Poets* (Blackboard); extracts from the writings of Richard Price, Edmund Burke, Thomas Paine, and Helen Maria Williams (Blackboard).

LITERATURE AND PSYCHOANALYTIC THEORY

ENG 472

Frank Stringfellow

Section F, MWF 1:25-2:15

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

An introduction to psychoanalytic theories—especially those of Sigmund Freud—and their use in the study of literature. Why do writers write, according to Freud, and how do their works produce an effect on us? How can the nature of literature be illuminated by the study of dreams, unconscious fantasies, daydreams, and neurotic symptoms? How can specific psychoanalytic theories—about infantile development, oedipal relations, or the superego, for example—help in the understanding of 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 (in such works as “Creative Writers and Day-Dreaming,” *The Interpretation of Dreams*, and *Delusion and Dream in Wilhelm Jensen’s “Gradiva”*). We will then look briefly at the ideas of Melanie Klein, one of Freud’s most important successors, and their implications for the study of literature. In the second half of the course, we will attempt psychoanalytic interpretations of a few literary texts (probable selections: *King Lear*; three sonnets by Shakespeare; Kate Chopin, *The Awakening*; and Franz Kafka, “A Country Doctor”); for each work, we will read at least one example of contemporary psychoanalytic criticism. 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, but you should have taken at least two courses in literature prior to this one.

Requirements: Class attendance and participation; occasional short writing assignments, done either at home or in class; one essay of about 1500-2000 words, with a required revision; a longer final project of about 2500 words; a final exam and possibly a midterm exam.

FALL 2015

AMERICAN LITERATURE: 1865 – 1915
Narratives of Financial and Political Upheaval in US Literature

ENG 483
John Funchion

Section Q, TR 12:30-1:45

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

As in our own time, the late nineteenth and early twentieth centuries were plagued by economic turmoil. With each succeeding financial “panic,” national unrest intensified and the gap between wealthy Robber Barons and day laborers widened. Race riots also broke out in the southern states in response to Jim Crow laws and other forms of racial oppression. During this same period of time, an increasing number of literary works and periodicals sought to either temper or inflame the insurrectionary passions of the period. In this course, we will examine the various ways that late nineteenth-century and early twentieth-century US authors responded to these economic and political crises and consider whether literary movements like “realism” and “naturalism” challenged or merely reinforced the economic and social inequities of this era. In addition to reading some short sociological, legal, and political documents, we will read literary works by authors that may include Bellamy, Chesnut, Crane, Dreiser, Gilman, Harper, Howells, James, London, or Wharton.

SPECIAL TOPICS:
Queer Sexualities, Literature and Theory

ENG 495
Brenna Munro

Section R, TR 2:00-3:15

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

In this class we will examine novels, poetry, short stories, film, television, a graphic novel, and theoretical essays from a range of times and places in order to think about how differently sexuality has been represented in different historical periods, cultural locations, literary genres, and creative mediums. We will start with the contemporary coming-out narrative of modern Western lesbian and gay identity, and then look at a series of alternatives that imagine sexuality in ways that will hopefully challenge us to think about love, desire, gender, bodies, identity, friendship, and language in new ways.

SENIOR THESIS I

ENG 497

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

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

SENIOR THESIS II

ENG 498

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

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