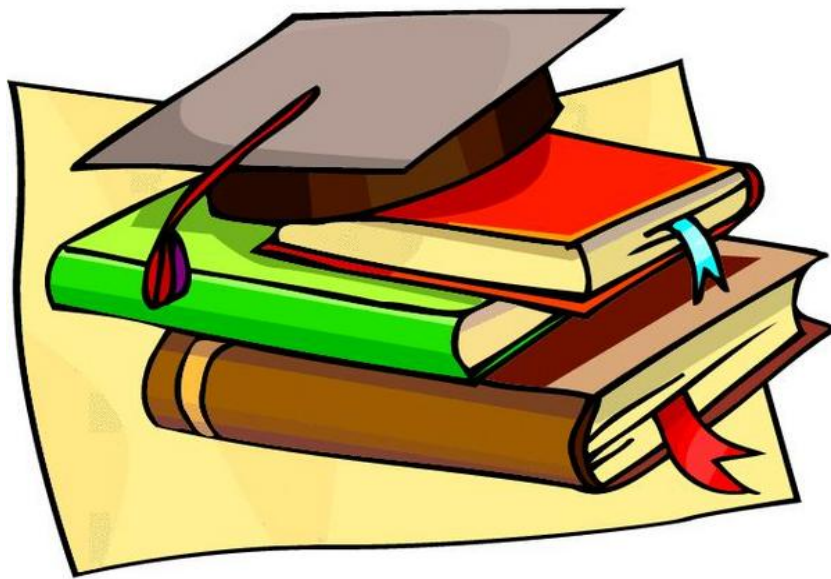


SPRING 2009

*Undergraduate
Course Description Booklet*



*English Department
University of Miami*

If you have any questions, please visit the English department located in the Ashe building, Room 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:
Monday, November 3rd – Friday, November 21st

To make an advising appointment, go to www.as.miami.edu/English/Advising. That Web site will list all English Department faculty members who are doing 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 Monday, October 27th 2008. If you have any difficulty making an appointment, please call the English Department office at (305) 284-2182.

It's best if you print out a copy of your Academic Curriculum Evaluation (ACE) on myUM and take it to your advising appointment. Your advisor will have a Course Request Form for you to fill out during the appointment.

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

REGISTRATION BEGINS:
Monday, November 10th

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 Spring 2009 satisfy the English literature major requirement for a course in literature before 1700: 315 N, 319 D, 411 J, 431 R, 432 O

The following courses offered in Spring 2009 satisfy the English literature major requirement for a course in literature between 1700 and 1900: 321 P, 440 R, 451 O, 482 F, 495 Q

The following courses offered in Spring 2009 satisfy the English literature major requirement for a course in literature since 1900: 361 J, 365 Q, 395 E, 460 P, 485 B, 496 C

HONORS COURSES:

Spring '09: 202 P, 210 C, 495 Q

ENGLISH COURSES CROSS-LISTED WITH OTHER PROGRAMS

(These courses may be useful to students with a major or minor in the following interdisciplinary programs.)

AFRICANA STUDIES: 210 K, 260 P, 361 J, 495 Q

AMERICAN STUDIES: all 213's, all 214's, 210 P1, 260 P, 321 P, 482 F, 495 Q

JUDAIC STUDIES: 365 Q

LATIN AMERICAN STUDIES: 210 K, 361 J

WOMEN'S & GENDER STUDIES: 210 K, 215 P, 496 C

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 395 E (= AMERICAN STUDIES 310 E)

ENG 485 B (= AMERICAN STUDIES 401 B)

ENG 315 N (= CLASSICS 320 N)

ENG 404 HX (= ANTHROPOLOGY 506 HX)

THE ENGLISH MINOR

The student minoring in English 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. 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).

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.

ENGLISH LITERATURE MAJOR

Requirements for the English Literature Major are as follows:

1. Two of the following courses: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. (ENG 210 may be counted only once toward the fulfillment of this requirement.) **6 credits**
 2. Five **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, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**
 3. Three 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**

CREATIVE WRITING CONCENTRATION
(REQUIREMENTS FOR STUDENTS WHO ENTERED THE UNIVERSITY OF MIAMI
PRIOR TO FALL 2007)

- | | |
|--|-------------------|
| 1. ENG 209 | 3 credits |
| 2. Choose one of the following workshop tracks: | 9 credits |
| Fiction: 1. ENG 290 | |
| 2. Two fiction workshops at the 400-level: ENG 404 and/or ENG 405 (either may be repeated). ENG 408 may be substituted for one 400-level fiction workshop. | |
| Poetry: 1. ENG 292 | |
| 2. Two poetry workshops at the 400-level: ENG 406 and/or ENG 407 (either may be repeated). ENG 408 may be substituted for one 400-level poetry workshop. | |
| 3. Two of the following: English 201, 202, 205, 210, 211, 212, 213, 214, 215, 260, 261. | 6 credits |
| 4. Four more <i>literature</i> 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 |

CREATIVE WRITING CONCENTRATION
(REQUIREMENTS FOR STUDENTS ENTERING THE UNIVERSITY OF MIAMI
IN FALL 2007 OR LATER)

- | | | |
|---|--|------------------|
| 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 .) | | |
| 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**

CONCENTRATION IN BRITISH LITERARY HISTORY

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

1. English 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 departmental advisor. **Total: 30 credits**

WOMEN'S LITERATURE CONCENTRATION

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. English 215 and two of the following courses: ENG 201, 202, 205, 210, 211, 212, 213, 214, 260, 261. **9 credits**
2. Five 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, two courses in literature between 1700 and 1900, and one course in literature since 1900. **15 credits**

3. Two additional English courses other than freshman composition (i.e., any two courses designated ENG and numbered 200 or above, excluding ENG 208). **6 credits**

4. Three of the courses in 2 and 3, above, must be chosen from the following: English 372, 373, 374, 490, 494, or any English course numbered 200 or higher (other than ENG 215) cross-listed with Women's and Gender Studies.

Total: 30 credits

DEPARTMENTAL HONORS IN LITERATURE

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 35 double-spaced typewritten pages on a literary subject. The student undertaking a Senior Thesis normally registers in ENG 497, Special Topics/Independent Study, for the first semester of the project, and in ENG 498, Senior Thesis, 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. 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.

4. 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

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, Special Topics/Independent Study, for the first semester of the project, and ENG 499, Senior Creative Writing Project, 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. Receive for the project 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.

4. 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.

Other advice: Read the descriptions of ENG 496/497 and 498 (literature) or 499 (creative writing) in this course booklet. If you are planning to write a Senior Thesis in literature, also read "The Honors Thesis in Literature: Some Advice for Students," below.

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 either departmental honors or university honors. Please note that for university honors an application must also be submitted to the Honors Program Office one semester before graduation. Students writing honors theses register for English 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 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 which interests you. If you are interested in an author, you should familiarize yourself with that author's life and work. You might start by consulting some very general reference books (e.g., *The Oxford Companion to English Literature*, *The Oxford Companion to American Literature*, *The Dictionary of Literary*

Biography). If you are thinking about a topic (e.g., African-American Autobiography, Women Novelists in the Suffrage Movement), you should do a subject search and key word search on “Ibis” to get some sense of what exists on your topic.

When you have completed this initial research, you should compile a preliminary reading list of primary and secondary sources and then speak to a professor about your project. Present your reading list to the professor. Invite him/her to suggest revisions in your reading list. Explain how and why you compiled this list and how the list reflects your interest and research, and ask the professor to serve as your thesis director. If the professor agrees to direct the 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 English 497.

THE THESIS

In the second semester of your senior year, you register for English 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 at least 35 pages 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; d) students hoping to graduate magna or summa cum laude must also meet the requirements and specifications of the university Honors Program in order to graduate higher than cum laude (copies of their specifications are available from the Honors Program).

INTERSESSION January 2009

POETRY OF THE MODERN WORLD

ENG 595
Robert Casillo

Section 82, Special Days and Times
Jan. 5-8, M-R 8:00-2:00
Jan. 9, F 8:00-3:00
Jan. 12-13, M-T 8:00-2:30

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

This course will study the works of six major British and American poets: Gerard Manley Hopkins, Thomas Hardy, William Butler Yeats, Robert Frost, T.S. Eliot, and Ezra Pound. We will examine these poets both thematically and analytically while exploring the similarities and differences among them. Not only will students acquire the art of the close reading of poetry, but they will be encouraged to understand these poets in relation to the larger aesthetic, psychological, social, political, moral and religious issues of the modern world.

This course should hold a special attraction for those who wish to learn how to read challenging poems through a close study of the logic and rhetoric of expression; to increase their appreciation of the English language and its vast expressive potential; to expand their knowledge of the twentieth century as it has been seen through the eyes of some of its most intelligent and sensitive observers; to enlarge their emotional and intellectual awareness of the conditions of their own lives, and to achieve a deepened comprehension of their own time in several critical realms, including the arts, society and politics.

A term paper will be due six to eight weeks after Intersession 2009.

Prerequisite: For undergraduates, six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

WRITING AND PUBLISHING

ENG 595
Lester Goran

Section 81, Special Days and Times
Jan. 5-9, M-F 9:00-5:00

A course with emphasis on publication, both fiction and non-fiction. An examination of the marketing strategies involving manuscript preparation, finding an agent and publisher, and developing habits of thought ensuring good material will find an audience.

Requirements: No tests. Grade based on an article or short story to be turned in for credit three weeks after end of class. Diagnostic writing considered in class.

Prerequisite: For undergraduates, six credits in literature or permission of instructor; for graduate students, permission of Director of Graduate Studies.

SPRING 2009

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Casillo

Section N, TR 8:00 – 9:15

Section O1, TR 9:30-10:45

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 World Masterpieces*, Vol. I., 7th Edition

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201

Robert Healy

Section E, MWF 12:20-1:10

Section F, MWF 1:25-2:15

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 defining 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 (Second Edition).

Prerequisite: ENG 106 or equivalent.

SPRING 2009

WORLD LITERARY MASTERPIECES I

ENG 201
Tom Lolis

Section Q, T R 12:30-1:45
Section R, T R 2:00-3:15

This course serves as an introduction to classic works of world literature, and focuses on a selection of texts spanning from ancient Greece to seventeenth century Europe. Throughout the semester, we will continuously question the nature of canonicity, and will thus engage in comparative readings of time-honored masterpieces and more recently recovered texts. Additionally, we will focus on texts that exemplify what Lee Irwin has come to call “world-building,” that is to say, texts that create new, visionary worlds fashioned out of pre-existing cultural and historical material. In examining the ways in which poets and writers recreate the world, we will call into question the subjective nature of critical interpretation as we also evaluate our ability to reconcile another’s vision of the world with our own.

Course Requirements: Mandatory attendance and class participation, quizzes and in-class writings, two papers, midterm, final exam.

Required texts and materials:

Norton Anthology of World Literature, 2nd Edition
The Blazing World and Other Writings, Margaret Cavendish
The Tempest, William Shakespeare
The MLA Handbook or similar guide

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES I

ENG 201
J.P. Russo

Section O2, TR 9:30-10:45

The course introduces major texts in European literature from the early Greeks and Romans through the Renaissance with an emphasis on the individual, the sacred, honor and heroic action, the relation between personal and public duties, the family, and the role of art.

We begin with the Greeks; after a lecture on the Mediterranean background, Homer's *Odyssey* commands attention for the first two weeks. Next we take up the poetry of Sappho; the tragedies of Aeschylus, Sophocles, and Euripides (5th century B.C.); Plato's *Apology* from the *Dialogues*; and the Roman masterpiece of Virgil, the *Aeneid* (1st century B.C.). A brief examination of Cicero and Horace concludes our study of the classical world. We then turn to medieval literature, represented by Augustine's *Confessions* and Dante's *The Divine Comedy*, of which we read the first third, the *Inferno*. Finally, we examine Renaissance literature: beginning with Petrarch's lyric poetry and concluding with Shakespeare's *The Tempest*. Our method combines lectures and class discussion.

Text: *The Literature of the Western World*, ed. Wilkie and Hurt. Fifth Ed.

Papers, Tests, and Examinations: There is a short (3 pp.) paper on Homer or Greek drama, an hour test, a longer paper (5 pp.) on a topic of your choice (suggestions will be made on a handout sheet), and a final examination.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Eugene Arva

Section F, MWF 1:25 – 2:15

Section G, MWF 2:30 – 3:20

This course surveys some of the most prominent literary productions of the past four centuries, starting with Chinese vernacular literature and the age of European Enlightenment, and finishing with twentieth-century postcolonial literature. Selections will cover various literary genres, including the satirical novel (Wu Ch'eng-en, Voltaire), drama (Molière, Ibsen, Pirandello, Soyinka), and short fiction (Joyce, Kafka, Borges, Lessing, Jun'ichirō, El Saadawi). Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. Classes will consist mainly of lectures, discussions, and individual presentations on topics chosen by the students.

Text: *The Norton Anthology of World Literature*, Second Edition, Vols. D, E, and F.

Requirements: Regular class attendance and active in-class participation; contributions to the Blackboard discussion forums (online); an oral presentation; two five-page essays; a midterm and a final examination.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202

Lucas Harriman

Section S, TR 3:30–4:45

This is a survey course in world literature from the early 1700s to the end of the twentieth century. We will read selections from various genres, including poetry (Whitman, Rilke), plays (Pirandello, Brecht), short fiction (Poe, Lu Hsun, Kafka, García Márquez, Lahiri), and novels (Swift, Dostoevsky, Danticat). The goal of class discussions will be to forge connections between individual works and writers, continually returning to a core set of issues throughout the semester: the process of canonization, the representation of self and the other, and the relationship between literature and its social context. Class sessions will consist mostly of discussion and group analysis of individual works.

Requirements: Class attendance and engaged participation; frequent short writing assignments, one three-page paper and one five-page paper; a midterm and a final exam.

Prerequisite: ENG 106 or equivalent.

WORLD LITERARY MASTERPIECES II

ENG 202 (HONORS)

Frank Stringfellow

Section P, TR 11:00–12:15

A study of representative Western masterworks from the seventeenth through the twentieth centuries, ranging from LaRochefoucauld's cynical maxims about human behavior to Akhmatova's and Borowski's descriptions of the Soviet purges and the Nazi death camps. Other works to be studied include, tentatively, La Fayette, *The Princess of Clèves*; Voltaire, *Candide*; Ibsen, *Hedda Gabler*; Kafka, *The Metamorphosis*; Borges, "The Garden of Forking Paths"; and lyrics by such poets as Wordsworth, Keats, Rilke, and Adrienne Rich. For comparison, we will read one non-Western work: the early twentieth-century Japanese novel *Kokoro* by Soseki. The class will be conducted as a discussion, with emphasis on the careful analysis of individual works.

Requirements: Class attendance and participation; frequent short writing assignments, some of them done in class; one essay of about 1500 words and a longer final project; a midterm; and a final exam.

Prerequisite: ENG 106 or equivalent.

INTRODUCTION TO CREATIVE WRITING

ENG 209 EY

M. Ansay

Section EY, W 12:30-3:00

This course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While our primary focus will be student-generated writing, we will also read and discuss published stories, poems and creative works by contemporary writers. This section of 209 is fortunate to have, as teaching assistants, UM graduate students who are currently enrolled in the M.F.A. program in Creative Writing and who will be teaching creative writing themselves next year. The TAs will be present throughout the semester, will each lead individual exercises and discussions, and will help to facilitate the workshop portion of each class. The final weeks of the semester will be devoted to Special Topics seminars (playwriting, screenwriting, performance poetry, literary collage, memoir, etc.) developed by each TA.

Please note: it is expected that students will attend all classes, including the first class. Students who are on the class role but do not attend the first class will be penalized. There are no unexcused absences in this class.

Required Text: *Imaginative Writing* by Janet Burroway

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

CREATIVE WRITING

ENG 209

M. Burley

Section T, TR 5:00-6:15

This section of 209 will focus on the themes and threads of our obsessions. We will celebrate the art and explore the craft of writing. Looking to multi-cultural 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 short stories, poetry and flash fiction. 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 a 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.

CREATIVE WRITING

ENG 209

Margaret Cardillo

Section D, MWF 11:15-12:05

As a writer, what does it mean to have a voice? If your dentist and your best friend both sit down to tell you a story about love, how would the stories differ?

In this Introduction to Creative Writing class students will work on honing the individual voice while closely examining the craft elements in short fiction and poetry. Examples of non-fiction, the memoir, and screenplays will also be reviewed. Each student will workshop her/his stories in a supportive community. A journal will be kept that will include in-class and out-of-class exercises. Emphasis will be placed on the revision of original work. This course will be writing intensive and class participation is imperative. A final portfolio of 30-40 pages of revised, original work will be due the last day of class.

Required text: *Imaginative Writing* by Janet Burroway
Supplemental readings

Prerequisite: Eng 105 or equivalent.

SPRING 2009

**CREATIVE WRITING:
Word Painting – Where Visual Art Meets Writing**

ENG 209

Vanessa Garcia

Section J, MW 5:00-6:15

Poets and painters are said to have similar souls. Our enterprise during the semester will be to delve into the truths and myths behind this stereotype. Here, we will read not only poetry, but prose; we will read painters on writing, and writing on painters. And, further, we will delve into some of the famous (and other not-so-famous) collaborations of writers and artists. Finding common threads within the two practices of visual art and literature (also meandering a bit into theatre and music), we will also pull at the strings of what sets them apart.

Requirements: An average of 40-50 pages of reading a week. One writing assignment per week, varying between 2 and 7 pages. Required museum and gallery visits (outside of class). A final organized portfolio to be handed in at the end of the semester (totaling an average of 30 pages of revised material produced throughout the semester). And, most importantly an Ekphrasis (to be explained in class).

Texts Include: *Imaginative Writing: the Elements of Craft* by Jane Burroway. And, *Drawn & Quartered* by Archie Rand and Robert Creely.

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

CREATIVE WRITING

ENG 209

Mairi Lamont

Pankaj Challa

Daniela Diaz

Section B, MWF 9:05-9:55

Section Q1, TR 12:30-1:45

Section U, TR 6:25-7:40

Analysis and writing of short stories and poems.

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

**CREATIVE WRITING:
BILINGUAL**

ENG 209

Mia Leonin

Section Q2, TR 12:30-1:45

This is a bilingual course for students who are interested in exploring readings and writing projects in English and Spanish. Writing from Latin America, Spain, and the U.S. will serve as an inspiration and springboard for student poetry, fiction, and creative nonfiction. Bilingual students, heritage speakers, and students who have completed an intermediate level of study in Spanish are all welcome.

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

CREATIVE WRITING

ENG 209
Peter Schmitt

Section O, TR 9:30-10:45
Section R, TR 2:00-3:15

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). The class is conducted in roundtable workshop format: students submit material to the worksheet, then read their own work, which is discussed—thoroughly, pro and con—by fellow students and the instructor, who will return written comments to each writer. Particular attention will be paid to the writer's choices at each step of the composition. Rudimentary instruction in poetic forms (blank verse, sonnet, syllabics, et al.) and prose considerations (characterization, dialogue) may lead to exercises in these areas.

Information: Students should have at least attempted some original poems or stories before entering this workshop class. Requirements include one poem (14-line minimum), or a five-page story, every two weeks, with revisions attached. A book review (3-4 pages) of contemporary poetry or short fiction will also be assigned.

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

CREATIVE WRITING

ENG 209
Carrie Wheat

Section S, TR 3:30-4:45

This course is an introduction to creative writing, with an emphasis on poetry and literary short fiction. While our primary focus will be student-generated writing and the workshop process, we will also read and discuss published stories, poems and creative works by contemporary writers.

Prerequisite: ENG105 or equivalent. Cannot be taken for credit only.

LITERARY THEMES AND TOPICS:
Twenty-first Century American Literature

ENG 210
Mark Cantrell

Section P1, TR 11:00-12:15

CROSS-LISTED WITH AMERICAN STUDIES

This course will study very recent works in various genres with the aim of understanding what some of the most prominent American authors of our own time have to say about subjects such as the human will to survive in the most hostile environments, the influence of family and cultural backgrounds on the individual's development, the status of language as a site of ideological contestation, and the changes digital media are effecting in our experience of literature. I have not yet finalized the readings for this course, but they will likely include two novels (Cormac McCarthy's *The Road* and Junot Díaz's *The Brief Wondrous Life of Oscar Wao*), an autobiography (Edwidge Danticat's *Brother, I'm Dying*), two single-authored books of poetry, short stories by various authors, and diverse examples of electronic literature. Though I will lecture occasionally, classes will largely be based on intensive discussion, to which I will expect all students to contribute. We will pay close attention to literary texts' formal features, which shape the presentation of any themes and ideas they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Requirements (subject to change): Regular attendance and active participation, one short paper of approx. 3 pages, one longer paper of approximately 6 pages, midterm exam, and final exam.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
Literature and Medicine**

ENG 210

Tassie Gwilliam

Section P2, TR 11:00-12:15

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 as represented in a number of ways in several fictional, dramatic, poetic, and non-fiction texts. We will look at doctors who run up against social crises, at psychiatrists and their patients, at the closed-in world of a stroke victim, at patients facing death, and 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):

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)

Lydgate sections from George Eliot's *Middlemarch*

Pat Barker, *Regeneration*

Jean-Dominique Bauby, *The Diving Bell and the Butterfly*

Ami McKay, *The Birth House*

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

Poetry by Emily Dickinson, William Carlos Williams, Wilfred Owen, and others

Requirements: Regular attendance, diligent preparation, and informed participation in class discussion; several short papers and in-class exercises; two 5-7 page papers with one required revision; mid-term and final essay exams.

Prerequisite: ENG 106 or equivalent.

**LITERARY THEMES AND TOPICS:
Readings in Caribbean Art & Culture**

ENG 210

Patricia Saunders

Section K, MW 6:25-7:40

CROSS-LISTED WITH AFRICANA STUDIES, LATIN AMERICAN STUDIES, AND WOMEN'S AND GENDER STUDIES

This course introduces students to the complex relationship between politics, popular culture and aesthetics in the Caribbean. Through critical examinations of a number of creative and critical representations of culture and cultural identity (which include film, photography, music, theatre, advertising, literature and rituals), we will consider the degree to which artists and critics alike are constantly negotiating the terms and meanings of their art in a global context. Our readings will explore the relationship between "popular" and "national" conceptualizations of culture while considering the role power plays in which "vision" of culture gets promoted in the global marketplace. Some of the questions we will consider include: What has globalization meant for how we understand and even visualize culture in the Caribbean? When artists create "art," to what extent does the "market" influence how they create and what they create? How has the market's desire for a particular "vision" of the Caribbean influenced the way the Caribbean is produced, packaged and marketed? Texts for the course will include: *The Dragon Can't Dance*, *How*

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Stella Got Her Groove Back, *The Harder They Come*, *Life & Debt* (film and novel), *Consuming the Caribbean* and *Smile Orange*. Assignments will include film scripts, book and film reviews, photographic essays as well as more traditional research papers.

Prerequisite: ENG 106 or equivalent.

LITERARY THEMES AND TOPICS: Transatlantic Fiction

**ENG 210 (HONORS)
Tim Watson**

Section C, MWF 10:10-11:00

Think of this class as an alternative 200-level historical survey class: instead of British or American literature, we'll be studying British *and* American literature. That seems straightforward enough, but there is a very strong tradition of studying literature from within the boundaries of one nation. The question is: why? The history of the modern novel occurs in more or less the same timeframe as the history of the modern world since the conquest and settlement of the Americas. Is this a coincidence? The novel usually called the first in English, Daniel Defoe's *Robinson Crusoe*, is a transatlantic novel. In this course we will read and analyze novels and shorter fiction, starting with Defoe and going all the way up to the turn of the 21st century, that deal with Atlantic crossings: of people, of things, of ideas, of cultures. Themes to be tackled include: Americans in Europe; Europeans in the Americas; the Middle Passage, slavery and their legacies.

Texts: Chris Abani, *Graceland*, James Baldwin, *Giovanni's Room*, Angela Carter, *Wise Children*, Daniel Defoe, *Robinson Crusoe*, Graham Greene, *Our Man in Havana*, Ernest Hemingway, *The Sun Also Rises*, Charles Johnson, *Middle Passage*, Herman Melville, "Benito Cereno," Jean Rhys, *Voyage in the Dark*, Virginia Woolf, *The Voyage Out*

Requirements: 150-200 pages of reading per week. Three papers (5 pp., 5-7 pp., and 6-8 pp.). Frequent Blackboard. postings. Class participation counts for 25% of your final grade.

Prerequisite: ENG 106 or equivalent

ENGLISH LITERATURE I

**ENG 211
Eugene Clasby**

Section E, MWF 12:20-1:10

This course is a survey of English literature from its beginnings to the end of the 18th Century. We will focus on recurring themes and patterns as well as on the development of literary forms and types. The course is designed to acquaint the student with important texts of the literature of England and to develop the skills necessary to read and write about these texts effectively.

Requirements: There will be two essay examinations and three short papers.

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Robert Healy

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

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

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 epic, Arthurian romance, Chaucerian fabliau, Shakespearean tragedy, Miltonic 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 (Eighth Edition)

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE I

ENG 211

Tom Lolis

Section N, TR 8:00-9:15

Section O, TR 9:30-10:45

This course serves as an introduction to classic works of English literature, and focuses on a selection of texts spanning from the middle ages to the early eighteenth century. Throughout the semester, we will seek to place these representative works within their respective historical and cultural contexts, and we will thus engage in comparative readings of the time-honored masterpieces and more recently recovered texts. As we work with these texts, we will call into question the subjective nature of critical interpretation as we also evaluate the history of canonicity.

Requirements: Mandatory attendance and class participation, quizzes and in-class writings, two papers, midterm, final exam.

Required texts and materials:

Norton Anthology of English Literature, 8th Edition, Volumes A, B, & C
The MLA Handbook or similar guide

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Christopher DeVault

Section O, TR 9:30-10:45

This course will provide a survey of British literature from the late-eighteenth through the twentieth centuries. Specifically, we will read poetry, short fiction, and novels from the Romantic, Victorian, and Modern periods. Not only will we engage in textual analyses of these works, but we will also highlight their social and political contexts, considering such issues as race, gender, religion, and class in order to examine the struggle for individual expression within restrictive social and cultural systems. Writers we may consider include William Blake, Samuel Taylor Coleridge, William Wordsworth, Jane Austen, George Eliot, Joseph Conrad, James Joyce, and Virginia Woolf. Course requirements will include regular attendance and active class participation, two papers, a midterm exam, and a final exam.

Prerequisite: ENG 106 or equivalent.

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ENGLISH LITERATURE II

ENG 212

Chu He

Section E, MTF 12:20-1: 10

This course will explore British literature in a number of genres from 1780s to the present from postcolonial and transnational perspective. We will examine the rise and fall of the British Empire, Britain's relationship with its ex-colonies, identity construction (self and other), cultural conflict and fusion, war and trauma, woman and society.

Required Texts: Mary Shelley's *Frankenstein* (Oxford), Samuel Taylor Coleridge's "Christabel," Alfred Tennyson's "Mariana," Robert Browning's "My Last Duchess," Oscar Wilde's *The Ideal Husband*, Bernard Shaw's John Bull's *Other Island*, Jane Austen's *Persuasion*, E. M. Foster's *A Passage to India*, Jean Rhys's *The Wide Sargasso Sea*, Graham Greene's *The Quiet American* (Penguin), James Joyce's *Dubliners*, W. B. Yeats's Selected Poems, Virginia Woolf's *Mrs. Dalloway*, Harold Pinter's *The Birthday Party*, Kazuo Ishiguro's *The Remains of the Day*

Requirements: Two essays (4-5 pages, or 1200-1400 words)

Two closed-book exams

Journal entries: You are required to submit four journal entries during the semester

Quizzes: There will be four quizzes on the readings throughout the semester.

Discussion Questions: You are required to post at least three times on Blackboard.

Attendance and participation: Attendance is mandatory. More than three absences will seriously affect your grade.

Lateness of more than 10 minutes will count as 1/3 absence. A total of ten or more absences will determine a failing grade for this course.

Evaluation: Attendance and class participation—10%

Journal entries, quizzes, and discussion questions—10%

Midterm exam—15%

First paper—15%

Final exam—25%

Second paper—25%

Prerequisite: ENG 106 or equivalent.

ENGLISH LITERATURE II

ENG 212

Catherine Judd

Section Q, TR 12:30-1:45

Section R, TR 2:00-3:15

This course serves as an introduction to British literature from 1790 to the present. Plan to pay special attention to historical and generic contexts. Requirements include **mandatory attendance at all class meetings**, active participation in class discussion, mid-term, final, and 7-10 pages of formally written work. Feel free to email me with questions you may have about this course (c.judd@miami.edu).

Prerequisite: ENG 106 or equivalent.

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AMERICAN LITERATURE I

ENG 213
Deborah Christie

Section C, MWF 10:10–11:00
Section D, MWF 11:15–12:05
Section F, MWF 1:25-2:15
Section G, MWF 2:30-3:20

CROSS-LISTED WITH AMERICAN STUDIES

In this class we will read a variety of literature: poetry, prose, and essays, beginning with the oral traditions of the Native Americans, narratives from the colonial period of discovery and immigration, and both fiction and non-fiction emblematic of the political and cultural search for a national identity. We will pay special attention to examining what makes this literature specifically American – in what ways does it differ from the European and in what ways is it still dependent? Some of what we read may not appeal to you, but then literature has ever been a product of taste and appetite; on the other hand, much of what we read will surprise you, fascinate you, shock you, and may even make you laugh. Prepare for an exciting semester; the founding of a nation awaits you.

Text: George Perkins, *The American Tradition in Literature*, 11th edition.
Wieland, or the *TRANSFORMATION* by Charles Brockden Brown

Requirements: active class participation, two short papers of 3- 5 pages, and two exams.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE I

ENG 213
John Funchion

Section E, MWF 12:20-1:10

CROSS-LISTED WITH AMERICAN STUDIES

This course is an introduction to American literature from the colonial era to 1865. In this course, we will consider 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 the captivity narrative, we will discuss how this literature shaped competing ideas of what it meant to be American prior to the outbreak of the Civil War. In addition to examining the cultural significance of this body of literature, this course will emphasize the importance of close reading and an understanding of various literary terms and genres. Readings may include work by John Winthrop, Mary Rowlandson, Susanna Rowson, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Edgar Allan Poe, Emily Dickinson, and Walt Whitman. This course will help you develop your critical thinking and writing skills by requiring that you attend and routinely participate in class, compose several informal response papers, write two formal papers, and sit for a midterm and a final exam.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Eugene Arva

Section J, MW 5:00-6:15
Section K, MW 6:25-7:40

CROSS-LISTED WITH AMERICAN STUDIES

This survey course will include a selection of American poetry, drama, and short fiction from the late-nineteenth century to the present. We will read poems by Whitman, Frost, and Plath; plays by O'Neill, Williams, Miller, and Mamet; and short stories by Bierce, Gilman, London, Fitzgerald, Faulkner, and Hemingway. Critical methodology will range from historical and socio-cultural contextualization to in-depth textual analysis. Students will have the opportunity to analyze each text both as a literary construct and as the product of specific historical conditions. Classes will consist mainly of lectures, discussions, and individual presentations on topics chosen by the students.

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Text: *The Norton Anthology of American Literature*, Seventh Edition, Vols. C, D, and E.

Requirements: Regular class attendance and active in-class participation; contributions to the Blackboard discussion forums (online); an oral presentation; two five-page essays; a midterm and a final examination.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II Individual and Cultural Identity in Modern American Literature

ENG 214

Mark Cantrell

Section B1, MWF, 9:05–9:55

Section C1, MWF, 10:10–11:00

Section D1, MWF, 11:15–12:05

CROSS-LISTED WITH AMERICAN STUDIES

This course treats important works of American literature from the late 1800s to the present, including short fiction, poetry, drama, and novels. To provide a focus for our studies, I organize the course around a central theme: the formation of individual identities, family identities, and a collective, national identity from the diverse cultural traditions and historical experiences that characterize the people of the United States. By following the theme of identity formation through the course texts, we will come to a better understanding of how the different authors we read have sought to portray modern American life. Though I will lecture occasionally, classes will largely be based on intensive discussion, to which I will expect all students to contribute. We will pay close attention to literary texts' formal features, which shape the presentation of any themes and ideas they might convey. Another aim of the course is to help you develop skills vital to independent critical thought and active interpretation of literature, including close reading, textual analysis, and proficiency in the forms of argument valued in literary criticism.

Requirements: Regular attendance and active participation, one response paper of approx. 3 pages, one term paper of approx. 6 pages, midterm exam, and final exam.

Texts (subject to change): Henry James, *Daisy Miller*; Ernest Hemingway, *In Our Time*; Zora Neale Hurston, *Their Eyes Were Watching God*; Langston Hughes, *Selected Poems of Langston Hughes*; Eugene O'Neill, *Long Day's Journey into Night*; Don DeLillo, *White Noise*; Cristina Garcia, *Dreaming in Cuban*; Tony Kushner, *Homebody/Kabul*. Course reader including short works by Charlotte Perkins Gilman, T. S. Eliot, Wallace Stevens, Allen Ginsberg, Adrienne Rich, and Maxine Hong Kingston.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214

Nancy Clasby

Section B2, MWF 9:05-9:55

Section C2, MWF 10:10-11:00

Section F1, MWF 1:25 – 2:15

Section G, MWF 2:30 – 3:20

CROSS-LISTED WITH AMERICAN STUDIES

ENG 214 is an introduction to modern American literature. We will emphasize the development of twentieth century thought-patterns and preoccupations. There will be 3 essay tests, and a series of objective tests. Students who need help in developing writing skills will be referred to the Writing Center. A short research paper will be required.

Text: *The American Tradition in Literature*, Vol. 2, Perkins et al.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Joel Nickels

Section D2, MWF 11:15-12:05

CROSS-LISTED WITH AMERICAN STUDIES

ENG 214 is a survey course of American Literature from 1865 to the present. In this class you will learn how the stylistic and thematic features of American literary works relate to social and political developments of the time period under consideration. You will also learn close reading strategies that will allow you to develop your own ideas about how specific literary strategies relate to social, psychological and philosophical problems. Authors we may consider include Charlotte Perkins Gilman, Henry James, Stephen Crane, Ernest Hemingway, William Faulkner, Mina Loy, William Carlos Williams, Gwendolyn Brooks, Ralph Ellison, Toni Morrison and Ana Castillo.

Prerequisite: ENG 106 or equivalent.

AMERICAN LITERATURE II

ENG 214
Peter Schmitt

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

CROSS-LISTED WITH AMERICAN STUDIES

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.

Information: Three take-home papers, equally weighed.

Prerequisite: ENG 106 or equivalent.

ENGLISH AND AMERICAN LITERATURE BY WOMEN

ENG 215
A. Johnson

Section Q, TR 12:30-1:45

CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES

This course is a survey of women writers from the Middle Ages to the present. We will study women’s writing in a range of genres, including poetry, drama, fiction, criticism, and autobiography. Examining each text in its historical, social, and cultural contexts, we will explore such topics as women writers’ complex relationships to male literary tradition; the confluence of gender, class, race, and ethnicity; professional identity and the public sphere; religion, family, and community.

Requirements: Three short papers, one presentation, participation in discussions, midterm and final exam.

Texts: *The Norton Anthology of Literature by Women*, ed. Gilbert and Gubar. 3rd Edition.

Prerequisite: ENG 106 or equivalent.

AFRICAN AMERICAN LITERATURE: ORIGINS TO 1900

ENG 260
M. Daut

Section P, TR 11:00-12:15

CROSS-LISTED WITH AFRICANA STUDIES AND AMERICAN STUDIES

In this course we will survey a wide range of literature from the African American literary tradition. Starting with the colonial era and extending to the end of the nineteenth century, we will study slave narratives, poetry, fiction and essays, by such authors as Phillis Wheatley, Harriet Jacobs, and Frederick Douglass. An important feature of our study will be a historical grounding of this literature; the literature that we will read in this course emerges from a rich African American historical and social experience, and properly understanding this literature requires an understanding of the historical and social conditions out of which it arose. Throughout this course, we will look at African American literature both as a literary tradition in its own right and as a lens through which we can better examine African American history and American history as a whole. These literary texts will allow us to see the ways in which African Americans have contributed to, been influenced by, have appropriated and/or transformed the United States. Particular attention will be given to the interrelationship of themes associated with race, religion, citizenship, and gender.

Requirements: weekly response papers, a longer essay, a mid-term and a final exam.

Prerequisite: ENG 106 or equivalent.

BEGINNING FICTION WORKSHOP

ENG 290
Debra Dean

Section S, TR 3:30-4:45

A rigorous introduction to the craft of writing the literary short story. Through readings, discussion, in-class exercises, and daily journal entries, you will explore the fundamental components of fiction such as character development, narrative structure, dialogue, point of view, and descriptive language. Writing fiction requires equal parts discipline and imagination: each week, in addition to the assigned reading, you'll be responsible for turning in a minimum of five pages of writing – both your own fiction and short responses to the reading. Twice during the term, a completed and polished short story of yours will be workshopped by the class. Feedback from the professor and fellow students will lead to a revision of one of these two stories as part of your final portfolio.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on creative writing sample.

BEGINNING POETRY WORKSHOP

ENG 292
Mia Leonin

Section P, TR 11:00-12:15

This is an introductory course in writing poetry. Readings, class discussion, and in-class writing exercises will focus on the elements of craft. 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. ENG 292 will offer students the opportunity to engage in the five activities most fundamental to writing poetry: reading, reflection, writing, workshop, and revision.

Prerequisite: ENG 106 or equivalent. Permission of the instructor or admission to the Creative Writing track based on creative writing sample.

STUDIES IN LANGUAGE: LANGUAGE CONTROVERSIES

ENG 301

Margaret Marshall

Section C, MWF 10:10 – 11:00

Does speaking a language other than English make you less of an American, or perhaps just less patriotic? Should tax payers expect schools to teach proper English or government officials to conduct their business in English? Do multilingual signs on businesses divide communities, discourage tourism, or keep immigrants from assimilating? Are politicians guilty of plagiarism when they employ ghost writers or appropriate a clever turn of phrase? Why is imitation an accepted practice for musicians and artists but not for writers or students? What makes appropriations suddenly legal if the intent is to create parody or satire?

In this course we'll consider such questions as we look closely at two different public debates involving language: the English as a National Language controversy; and questions of plagiarism, appropriation, and imitation. In both cases we'll consider historical discussions as well as the current manifestations of these debates. Central to our work will be how these controversies shape conceptions (of identity and nation, creativity and authorship) and influence social practices (like schooling or legal decisions).

Requirements: Students can expect to read scholarship and public documents -- including news coverage, blogs, government documents, essays, speeches and literary examples – on each of these topics. In addition, the class members will create an archive of materials on other current language controversies they identify. Writing will include regular reflections, responses to readings and presentations, and longer position papers.

**We will draw from this Tentative Reading List (subject to revision):
Students are welcomed to submit suggestions for additional materials.**

For the National Language Debate:

- Crawford, James, ed. *Language Loyalties: A Source Book on the Official English Controversy* (U of Chicago P 1992)
- Schmid, Carol L. *The Politics of Language: Conflict, Identity and Cultural Pluralism in Comparative Perspective*. (Oxford UP 2001).
- Schildkraut, Deborah J. *Press One for English: Language Policy, Public Opinion and American Identity*. (Princeton UP 2005)
- Baron, Dennis *The Web of Language* (blog site) (<http://illinois.edu/blog/view?blogId=25>)
- United States. Congress. House. Committee on Education and the Workforce. Subcommittee on Education Reform. *English as the official language : hearing before the Subcommittee on Education Reform of the Committee on Education and the Workforce*, (U.S. House of Representatives, One Hundred Ninth Congress, second session, July 26, 2006).

For Plagiarism, Appropriations and Imitations:

- Gladwell, Malcolm "Something Borrowed" *The New Yorker* v. 80 no. 36 (November 22, 2004)
- Howard, Rebecca Moore and Amy E. Robillard, eds. *Pluralizing Plagiarism: Identities, Contexts, Pedagogies* (Boynton/Cook, 2008)
- Macfarlane, Robert. *Original Copy: Plagiarism and Originality in Nineteenth-Century Literature* (Oxford 2007)
- Pappas, Theodore. *Plagiarism and the Culture War: The Writings of Martin Luther King, Jr., and Other Prominent Americans* (Hallberg Pub. 1998)
- Woodmansee, Martha. *The Construction of Authorship: Textual Appropriation in Law and Literature* (Duke UP 1993)

Prerequisite: ENG 106 or equivalent or by permission of the instructor.

THE CLASSICAL EPIC TRADITION

John Paul Russo
ENG 315/CLA 320

Section N, TR 8:00-9:15

**Satisfies the English literature major requirement for a course in literature before 1700.
Must be taken as ENG 315 to count toward a major or minor in English.**

The course treats the rise and development of the Western epic tradition from Homer, Lucretius, and Virgil in the classical world, through Dante in the Middle Ages, Milton in the Renaissance, and Wordsworth and Eliot in modernity. We focus attention on how epic poets characterize their heroes and heroines both within and against a social background; isolate them by their virtues, vices, and heroic deeds; and make them cultural, religious, and political paradigms. The increasing inwardness of the epic character and journey mark the religious epic; and while pagan and Christian elements are made to support each other, subtle disharmonies occur in the course of development. In romantic and post-romantic writing, the epic has been employed for psychological self-exploration, but also for scathing social and political commentary. A reinterpretation of mythic consciousness has made possible the retrieval of classical myth for modern purposes. In all periods the social and political foundations of the poems will not be neglected.

One can compare the course to a group of travelers on a journey among high mountains, some of the supreme achievements of Western literature. Unfortunately, there is too little time to investigate the valleys below. But two passages could light our way: the Renaissance political philosopher Machiavelli wrote from exile in 1513: "In the evening, I return to my house, and go into my study. At the door I take off the clothes I have worn all day, mud spotted and dirty, and put on regal and courtly garments. Thus appropriately clothed, I enter into the ancient courts of ancient men, where, being lovingly received, I feed on that food which alone is mine, and which I was born for; I am not ashamed to speak with them and to ask the reasons for their actions, and they courteously answer me. For four hours I feel no boredom and forget every worry; I do not fear poverty and death does not terrify me." Machiavelli is reading for the "humanity" of books, that is, to enlarge one's mental and moral nature. The second passage is from *Modern Painters* I (1843) by the nineteenth-century art and social critic John Ruskin: "He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas." Our reading list contains a great many of the greatest ideas in Western civilization.

Evaluation. Students in the course will be evaluated 40% for two papers—one short paper (3pp. on Homer) and a term paper (9-10 pp.) on a topic of their choice with the approval of the instructor; 50% for two examinations, an hour test and a final; and 10% for class participation.

Readings: some epics will be read in selection, owing to time constraints. This is, however, an opportunity to gauge the sweep of the epic canon.

Homer, *Odyssey*, trans. Cook (Norton)
Apollonius of Rhodes, *The Voyage of Argo*, trans. Rieu (Penguin)
Virgil, *Aeneid*, trans. Mandelbaum (Bantam)
Dante, *The Divine Comedy: Inferno*, trans. Musa (Penguin)
John Milton, *Paradise Lost*, ed. C. Ricks (Signet)

Prerequisite: Three credits in literature.

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SHAKESPEARE

ENG 319

Eugene Clasby

Section D, MWF 11:15-12:05

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

In this course we will study representative comedies, histories, and tragedies, including *A Midsummer Night's Dream*, *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, and *King Lear*.

Requirements: There will be two essay examinations and three short papers.

Text: Blakemore Evans, ed., *The Riverside Shakespeare*

Prerequisite: Three credits in literature.

**MAJOR AMERICAN NOVELISTS:
Nathaniel Hawthorne and Henry James**

ENG 321

Joseph Alkana

Section P, TR 11:00-12:15

CROSS-LISTED WITH AMERICAN STUDIES

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

In this course, we will read novels, short fiction, and selected essays by two of the most innovative and important nineteenth-century American writers, Nathaniel Hawthorne and Henry James. We will focus on a variety of shared interests, such as the representation of psychological states, the confluence of history and ethics, shifting gender roles, gothic fiction, and the relationship between European and American cultures.

Texts: Nathaniel Hawthorne: *The Scarlet Letter*, *The Blithedale Romance*, and *The Marble Faun*

Henry James: *Washington Square*, *The Bostonians*, and *The Turn of the Screw*

In addition, we will discuss several short stories and essays.

Requirements: You will be asked to write two five-page essays. In addition there will be midterm and final examinations.

Prerequisite: Three credits in literature.

LEGAL RHETORIC

ENG 334

Margaret Marshall

Section HI, MW 3:35 – 4:50

This course focuses on the rhetoric of law and the ways that legal texts create a culture and establish relationships through the language and arguments they employ. We will be especially interested in how American legal opinions create "justice," or fail to do so, and how they define key terms like "evidence" or "rights" as they decide particular cases. This course is also an opportunity to work on your writing as you select a Supreme Court opinion to analyze over the course of the term and use the techniques of rhetorical analysis to develop a critical argument about that opinion.

You should NOT expect this course to teach you legal skills or the particular formats of briefs, motions, writs, contracts or other legal documents; this is, after all, an undergraduate English course and not a course that substitutes for courses you will be required to take should you go on to law school. This is also not a course that

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directly prepares you to take the LSAT exam. You can expect, however, to gain some familiarity with legal discourse and to improve the precision of your prose when writing arguments and to continue to develop critical reading skills essential in the legal profession.

You do not need any prior experience with legal writing or legal opinions to take this course, but an interest in legal questions and Supreme Court opinions is essential. You must be prepared to complete serious reading and writing assignments due each class session.

Requirements:

The major assignment is a long paper using the methods of rhetorical analysis on a judicial opinion of your own choosing. We work on this paper in stages over the course of the entire semester, so regular attendance and an ability to keep up with the reading and writing assignments are essential to success in the course. Students also serve as peer reviewers for their classmates' writing.

Texts for the class:

Justice as Translation by James Boyd White

Supreme Court Cases referred to in that text and those selected by class members for the final paper. Some literary texts may be incorporated.

Prerequisite: ENG 106 or equivalent or by permission of instructor.

CARIBBEAN LITERATURE

ENG 361

Patricia Saunders

Section J, MW 5:00-6:15

CROSS-LISTED WITH AFRICANA STUDIES AND LATIN AMERICAN STUDIES

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

The Caribbean region encompasses an array of political, social, and historical foundations inspired by colonialism in the New World. This course will offer students the opportunity to explore the political and cultural landscapes represented in the works of writers in the Caribbean region. We will engage concerns that emerged in the West Indies during colonial occupation as well as Caribbean literature written during the post-independence periods. Through lectures, readings, films, discussions and assignments we will examine constructions of history, identity, gender and nationalism, and cultural hybridity in Caribbean literatures. Though the emphasis of the course will be Caribbean Literatures in English, we may also read texts translated from Spanish and French.

Prerequisite: Three credits in literature.

LITERATURE OF THE HOLOCAUST

ENG 365

Joseph Alkana

Section Q, TR 12:30-1:45

CROSS-LISTED WITH JUDAIC STUDIES

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

The destruction of European Jewry has generated a substantial body of literature, including survivor accounts, novels, poetry, and theological and philosophical inquiries. In this course, we first will review the history of the Holocaust; then we will read a range of works and discuss them in terms of subsequent political and social changes. As we consider questions associated with the memorialization of victims, we also will examine several non-literary

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responses to the Holocaust, such as the films *Night and Fog* and *Shoah*, and Steve Reich's musical composition *Different Trains*.

Students enrolling for this course are not expected to have any background in Holocaust history or Jewish culture.

Requirements: You will be asked to write two five-page essays. In addition there will be midterm and final examinations.

Texts:

Gerda Weissmann Klein, *All But My Life*

Elie Wiesel, *Night*

Imre Kertész, *Fatelessness*

Louis Begley, *Wartime Lies*

Cynthia Ozick, *The Shawl*

Art Spiegelman, *Maus* (I & II)

Daniel Mendelsohn, *The Lost: A Search for Six of Six Million*

Short stories and essays by Primo Levi, Ida Fink, and others also will be included.

Prerequisite: Three credits of literature.

INTERMEDIATE FICTION WORKSHOP

ENG 390

Debra Dean

Section T, TR 5:00-6:15

For motivated students who wish to expand the fiction writing skills introduced in ENG 290 and to deepen their critical understanding of literary fiction. A major component of the course will be developing your ability to read as a writer – to recognize the technique beneath the effect - and then to successfully adapt these strategies to your own fiction. All our readings, discussion, and writing will be through the prism of point of view. From first-person monologues and subjective narrators to the wider lenses of the omniscient narrator or even multiple points of view: What are the advantages and restrictions of the various points of view? How does changing point of view change the effect and meaning of a story? Each week, you'll read a selection of stories illustrating a point of view choice, write a brief analytical response, and using the readings as a pattern or springboard, try your own hand in a few pages. Two of these pieces will be developed into complete and polished stories to be workshopped by the class and revised in response to feedback. In addition, students will offer an oral presentation to the class on a story not on our reading list.

Prerequisite: ENG 290 or permission of the instructor.

SPECIAL TOPICS:

The United States, Transnationalism, and Globalization

ENG 395/AMS 310

Tim Watson

Section E, MWF 12:20-1:10

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

Must be taken as ENG 395 to count toward a major or minor in English.

This is a course about the culture and history of the United States in a global framework. We will read novels, journalism, history, and political essays (and watch a couple of movies) in order to try to understand: 1. how the United States developed out of, and in response to, European colonies and native American nations; 2. how the United States has been affected by transatlantic slavery, immigration, and internal colonialism; 3. the role of American culture in the projection of U.S. power abroad; and 4. how some people in other countries see and understand the contemporary United States.

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Primary readings may include: selections from Christopher Columbus, Olaudah Equiano, St. Jean de Crèvecoeur, Thomas Jefferson, Ralph Waldo Emerson, José Martí, Theodore Roosevelt, Martin Luther King, Jr., Gloria Anzaldúa, and others.

Novels may include: Edwidge Danticat, *The Dew Breaker*; Junot Díaz, *The Brief Wondrous Life of Oscar Wao*; Jessica Hagedorn, *Dogeaters*; Fae Myenne Ng, *Bone*.

Movies may include: John Sayles, dir., *Lone Star* and Wim Wenders, dir., *Paris, Texas*.

Secondary readings may include: Jessica Adams et al. (eds.), *Just Below South: Intercultural Performance in the Caribbean and the U.S. South*; Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*; Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism*; Melani McAlister, *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East since 1945*; Mae Ngai, *Impossible Subjects: Illegal Aliens and the Making of Modern America*; Daniel Richter, *Facing East from Indian Country: A Native History of Early America*

Requirements: Regular attendance and participation in class discussions; frequent Blackboard postings; two 5-7 page papers; final exam.

Prerequisite: Three credits in literature.

CREATIVE WRITING (PROSE FICTION) Writing the Novella

ENG 404

Jane Alison

Section R, TR 2:00-3:15

An advanced class for ambitious students who want to explore ways of crafting longer literary fiction. We'll examine how writers have worked within the more leisurely scope of the long story and novella—contracting and expanding time, organizing structure, shifting among points of view, creating space, controlling tensions—so that you can develop your skills and craft your own novella. The class will revolve around your writing and published texts that range from classic realist long stories to metafictional or fabulist pieces; texts may include works of Munro, Gass, Porter, Welty, Olsen, Roth, and Garcia Marquez, among others.

Each week you will read and respond, in discussion and a journal, to a long story or novella; write five pages of original fiction; and constructively critique the work of classmates. Several times in the semester, your writing will be workshopped. By the end of the term, you should have a 40-page draft of a novella and a set of brief response papers culled from your journal.

Prerequisite: ENG 290 or permission of instructor and six credits in literature.

BLURRED GENRES: Autobiography, Fiction, Ethnography

ENG 404/APY 506

Ruth Behar

Section HX, M 3:35-6:05

Must be taken as ENG 404 to count toward a major or minor in English.

Where does the story of the observer end and the story of the observed begin? Autobiography, ethnography, and fiction share a concern with constructing meaningful representations of the self and of the other in narrative form. This course will focus on the history, politics, and possibilities of interconnecting autobiography, ethnography, and fiction. We will read widely in a variety of ethnographic, fictional, and autobiographic genres, including literary journalism, autobiographic ethnography, feminist ethnography, fieldwork accounts, the memoir, autobiographical

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criticism, family stories, and fiction that seeks to represent marginalized communities. Our conceptual aim will be to gain an understanding of our current historical moment as one in which writers inside and outside the academy are pursuing intersecting trajectories in their use of the personal voice to explore the social world. Our practical aim will be to gain expertise in the analysis and use of a range of textual strategies, including monologue, dialogue, first person narrative, third person narrative, different methods of quoting or paraphrasing "informants," and descriptive accounts of other places, times, and subjectivities. Our philosophical aim will be to understand the role that the theme of homecoming plays in contemporary blurred genres.

In addition to familiarizing ourselves with these literary genres and textual strategies, I want to provide a workshop environment for members of the class to strengthen their own writing and embark on blurred genre projects of their own. The first half of the class will be organized around reading and commentary of assigned texts and the second half of the class will be a writing workshop in which students will present their unfolding projects.

Grades will be based on class participation, short writing assignments sparked by the readings, and a creative writing project drawn from fieldwork, background research, and personal experience.

Prerequisite: ENG 290 or permission of instructor and six credits in literature.

ADVANCED POETRY WORKSHOP

ENG 406

Paolo Javier

Section J, MW 5:00-6:15

Our workshop will build on the reading and writing techniques developed in ENG 392. An emphasis on close reading, innovation, and collaboration will be made in our weekly in-class and take-home assignments. We will experiment with new methods of generating poetry, opening up our considerations on the page to the visual and the sonic: Dadaist hat tricks, Oulipian constraints, poetry comics, (mis)translation, concrete sound poetry, to name a few. Assigned readings will include full collections of contemporary poetry, as well as selected online texts. Also, we will view films and listen to live poetry recordings throughout the semester to supplement our reading and discussion.

Grading:

Attendance and Workshop Participation: 30%

Weekly Assignments: 35%

Final Project: 35%

Prerequisite: ENG 292 or permission of the instructor and six credits in literature.

WRITING AUTOBIOGRAPHY

ENG 408

Lester Goran

Section C, MWF 10:10 – 11:00

The goal of this course in writing autobiography is to aid the student in expressing with honesty, accuracy, and fluency the often ambiguous and contradictory elements that comprise a sense of one's own life and times.

Requirements: There will be four short essays and one extended final paper of twelve pages in length. No tests. No oral reports.

Text: *Autobiography*, Lyons

Prerequisite: ENG 290 or 292 or permission of instructor and six credits in literature.

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**OLD ENGLISH LIT
Beowulf**

ENG 411

Thomas Goodmann

Section J, MW 5:00-6:15

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

“Just don't take any course where they make you read Beowulf.”
--Woody Allen as Alvy in *Annie Hall* (1977)

This course will offer selected readings from the premier surviving literary work in Old English poetry, *Beowulf*. We will prepare, translate, and discuss about twenty to thirty lines in the source language, Old English, per class meeting—more or less as the abilities of the class suggest—and read selectively from a long and broad library of critical and scholarly discussion about the poem. From Tolkien's famous 1936 essay, “Beowulf: the Monsters and the Critics,” to the international reception that greeted Seamus Heaney's translation in 2000, we'll study some of the many things this poem has meant to many people. All told, we'll read a little less than one-fourth of the total number of 3182 lines in Old English, reading the remaining sections in translation. We'll examine too some of the analogues to the poem, which has no known sources, and its critical reception within textual, literary and cultural studies across the last two centuries, including two recent iterations in film.

Course members may expect to develop their reading and interpretive abilities in Old English poetry, including some aspects of its metrics, and their critical abilities regarding the history of *Beowulf* criticism and the study of early medieval literature.

Writing: Two essays totaling twenty pages; two examinations in translation and critical questions.

Texts: Fulk, Bjork, Niles, eds. *Klaeber's Beowulf*. 4th ed. (U of Toronto Press, 2008)
or Jack, ed. *Beowulf: A Student Edition* (Oxford University Press, 1994)
A critical anthology (to be determined).

Optional: Porter. *Beowulf: Text and Translation*. (Anglo-Saxon Books, 2006)

Prerequisite: You must have taken ENG 410, Old English Language and Literature (or an equivalent course at another institution), or receive permission of the instructor to enroll in this course. All interested are welcome to contact me: tgoodman@miami.edu

SHAKESPEARE: THE LATER PLAYS

ENG 431

Jeffrey Shoulson

Section R, TR 2:00-3:15

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

This course covers ten plays from the second half of Shakespeare's career as a dramatist. Resisting the confines of conventional generic distinctions, the plays we will read explore the margins between comedy and tragedy, between history and romance. As part of our investigation of these generic borderlands, we will also probe the limits of such categories as gender, class, nationality, and ethnicity as they are represented (and contested) in the plays. In so doing, we will attempt to situate Shakespeare's later works within the historical context of the first decade of the 17th century.

Requirements: Consistent attendance and regular participation; weekly reading journal; one 4-6 page essay consisting of a close reading; one 8-10 page paper combining analysis and research; a short-answer midterm and a final examination (cumulative, essay format).

Tentative Plays:

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Troilus and Cressida
Measure for Measure
Othello
King Lear
Macbeth
Antony and Cleopatra
Coriolanus
Henry VIII
The Winter's Tale
The Tempest

Prerequisites: Six credits in literature. This course may not be taken concurrently with English 319. For questions about this course, please contact the instructor at jshoulson@miami.edu

ENGLISH RENAISSANCE POETRY AND PROSE

ENG 432

A. Barthelemy

Section O, TR 9:30-10:45

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

Our emphasis will be on lyrical and narrative poetry from about 1580 to 1660. We will give special attention to the development of the notion of the self through the use of the first person in lyrical poetry. We will continue this examination in some prose essays as well. Poets will include Marlowe, Shakespeare, Sidney, Spenser, Jonson, Donne and Herbert. Prose authors will include Sidney and Bacon.

Requirements: There will be a midterm and a final examination, as well as unannounced quizzes. Students will submit one short analytical paper of 1250 words, and a longer research paper of 2000 words. They will also give a 5- 10 minute oral presentation in class.

Prerequisite: Six credits in literature.

RESTORATION AND EIGHTEENTH-CENTURY LITERATURE

ENG 440

Tassie Gwilliam

Section R, TR 2:00-3:15

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

This course will treat the wildly various and often contentious literature of late seventeenth- and eighteenth-century Britain. We will begin by looking at 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 pursue the issues of sexuality and gender raised by these plays, but also turn our attention to the satiric battles of eighteenth-century writers, to the socially conscious literature of empire, city, and race, and to the examination of identity via disguise. We will read plays by Wycherley and Farquhar; poetry by Swift, Johnson, Rochester, Pope, and Montagu; and prose (fictional and non-fictional) by Swift, Haywood, Defoe, and Equiano.

Texts (tentative): *Restoration and Eighteenth Century Literature Anthology*; George Farquhar, *The Beaux' Stratagem*; Daniel Defoe, *Roxana*. Online texts of fiction and non-fiction prose by Jonathan Swift, Aphra Behn, Eliza Haywood, and Olaudah Equiano.

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

Prerequisite: Six credits in literature.

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ENG 451
Kathryn Freeman

THE LATE ROMANTIC PERIOD

Section O, TR 9:30-10:45

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

This course examines the second generation British Romantic writers through the fiction of Jane Austen and Mary Shelley, and the poetry of Keats, Percy Shelley, Byron, Felicia Hemans, Letitia Elizabeth Landon, and others. We will explore the way writers of this generation respond to their historical context, including their perspectives on poetics, and on patriarchy, abolition, political dissent, and colonialism. A working knowledge of the literature of the earlier generation (particularly William Wordsworth, Mary Wollstonecraft and S.T. Coleridge) will be helpful.*

Requirements: class participation including oral presentations, three papers, midterm and final exam.

Required Texts:

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

Austen, *Persuasion* (Penguin)

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

Mary Shelley, *Frankenstein* (Norton)

Byron's *Poetry*, ed. McConnell (Norton)

electronic reserve packet: Selections from *Women Romantic Poets*, ed. Ashfield (Manchester)

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

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

Prerequisite: Six credits in literature.

MODERN BRITISH LITERATURE: HISTORY AS NIGHTMARE

ENG 460
Patrick A. McCarthy

Section P, TR 11:00-12:15

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

In "Hugh Selwyn Mauberley" (1920) Ezra Pound bitterly described the recent world war in which "There died a myriad,/ And of the best, among them,/ For an old bitch gone in the teeth,/ For a botched civilization." Two years later, in an essay on James Joyce's *Ulysses*, T.S. Eliot famously referred to "the immense panorama of futility and anarchy which is contemporary history," and in *Ulysses* itself Stephen Dedalus calls history "a nightmare from which I am trying to awake." There were many reasons for this widespread sense of disillusionment with history, but one result was that imaginative writers found new ways either to address or to compensate for their alienation from "a botched civilization" and its many discontents. In this course we will examine a series of modernist writings in order to consider how their authors respond to the crisis of history both directly and through their experimentation with poetic, narrative, or dramatic form.

Writing requirements: midterm and final exams, two documented critical papers (about 7-10 pages each).

Texts: William Butler Yeats, *Selected Poems and Four Plays*

T.S. Eliot, *The Waste Land and Other Poems*

Joseph Conrad, *The Secret Agent*

Ford Madox Ford, *The Good Soldier*

E.M. Forster, *A Passage to India*

Virginia Woolf, *To the Lighthouse*

Malcolm Lowry, *Under the Volcano*

Samuel Beckett, *Waiting for Godot*

Prerequisite: Six credits in literature.

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AMERICAN LITERATURE: 1800-1865
Love and Death in the Early American Novel

ENG 482
John Funchion

Section F, MWF 1:25-2:15

CROSS-LISTED WITH AMERICAN STUDIES

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

This course will consider why plots of seduction and scenes of violence figure so prominently in the early U.S. novel. Reading works by both philosophers and early literary critics, we will discuss the early American novel's preoccupation with feeling and the relationship between sympathy and national harmony. Accordingly, we will examine how the early U.S. novel formally grappled with political unrest, westward expansion, slavery, and the outbreak of the Civil War. While assessing the cultural significance of the early American novel, we will attend to the formal complexities and generic characteristics of adventure narratives, sentimental novels, romances, and gothic thrillers. In order to hone your critical thinking skills and grasp of literary criticism, you will be asked to write two papers and take one final essay exam that engage questions about the period currently being debated in contemporary literary scholarship. Readings may include work by Louisa May Alcott, Catherine Beecher, Edmund Burke, Charles Brockden Brown, Martin Delaney, Hannah Foster, Nathaniel Hawthorne, John Locke, Herman Melville, Adam Smith, and Harriet Beecher Stowe.

Prerequisite: Six credits in literature.

AMERICAN LITERATURE: 1945 TO THE PRESENT

ENG 485/AMS 401
Lindsey Tucker

Section B, MWF 9:05-9:55

Satisfies the English literature major requirement for a course in literature since 1900.
Must be taken as ENG 485 to count toward a major or minor in English.

This course examines the works of contemporary authors who have turned to the fictional re-casting of historical events of the late twentieth century. We will be paying special attention to the ways in which these writers address historical, political, and social issues important to this era, the ways in which they challenge myths of national identity and expose the more disturbing realities of American global politics. Some of these works have focused on particular moments that came to constitute states of emergency—the Kennedy assassination, the Vietnam War, the civil rights movements, and the AIDS crisis of the Reagan era. We will also examine some more “local” settings of cultural conflict and their consequences, concluding with the events of 9/11.

Requirements: There will be a midterm and a final; also a number of writing exercises. There will also be two short papers—one about 5-6 pages, a second about 6-8 pages.

Texts: (Tentative)

DeLillo, *Libra*
Doctorow, *The Book of Daniel*
Hagedorn, *Dogeaters*
Herr, *Dispatches*
Kushner, *Angels in America*
Spiegelman, *In the Shadow of No Towers*

Films: *The Fog of War*
Incident at Oglala

Prerequisite: Six credits in literature.

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**SPECIAL TOPICS:
Colonialism, Contact, and the Atlantic World**

**ENG 495 (HONORS)
M. Daut**

Section Q, TR 12:30-1:45

CROSS-LISTED WITH AFRICANA STUDIES AND AMERICAN STUDIES

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

This course explores the transnational, regional, or global historical formations that coalesce around the circum-Atlantic. Taking as its starting point two global phenomena—the Atlantic slave trade and colonialism—this course interrogates subaltern consciousness and modes of resistance, as well as the broader literary imagination of the Atlantic World with respect to the fact of slavery. Using contemporary theoretical understandings of colonial contact, creolization, hybridity, and alterity, students will probe both the meaning and the consequences of the discovery and subsequent colonization of the Americas. Because this contact was wholly transatlantic and thus necessarily transnational, we will read texts from a variety of literary traditions, including the traditions of early modern and eighteenth-century England, early America, the West Indies, and eighteenth-century France. Texts may include, Shakespeare's *The Tempest*, Defoe's *Robinson Crusoe*, Equiano and Mary Prince's slave narratives, and Voltaire's *Candide*, as we probe the effects of colonialism and slavery on writings from or about the so-called "New World."

Requirements: class presentation, two short essays, one longer essay, a mid-term, and a final exam.

Prerequisite: Six credits in literature.

**SPECIAL TOPICS:
Theoretical Approaches to Gender, Sexuality, and Race in Film**

**ENG 496
Lindsey Tucker**

Section C, MWF 10:10-11:00

CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES

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

In this course we will be reading from a body of film theory that emerged in the 1970's and focused on both women's and gender issues. Because classical Hollywood film, especially the works by some of the great directors such as Welles and Hitchcock, became the focus of these studies, we will begin by examining their works. We will study a range of genres, but especially noir and neo-noir—and then go to examine films by an emergent group of women directors whose work began appearing in the 1980s and 90s. We will next undertake an examination of emergent discussions surrounding race, ethnicity, post- and neo-colonialism, queer theory, and border theory in more contemporary productions.

Films (some possibilities): *Rear Window*, *Touch of Evil*, *Lady from Shanghai*, *Double Indemnity*, *Riddles of the Sphinx*, *A Question of Silence*, *Chinatown*, *Chocolat*, *Warrior Marks*, *Daughters of the Dust*, *Mississippi Masala*, *Looking for Langston*, *All about my Mother*, *Stage Beauties*.

Requirements: While class discussions will involve extensive examination of film sequences, students will be expected to view the films in their entirety outside of class. Students will also write two short papers (6-7 pages) and will collaborate in groups of 3-4 on a project that will involve their selection of and discussion about a film of their choice.

Prerequisite: Six credits in literature.

**FORM IN POETRY:
Persona, Voice, And Authenticity**

**ENG 504
Mia Leonin**

Section SX , T 3:30-6:00

This course will explore the tradition of persona poetry. As we survey an eclectic body of work which includes the metaphysical poet John Donne, TS Eliot, Plath and the confessional poets, as well as a diverse selection of contemporary poets, we will examine the relationship between the persona or character of the persona poem and the “I” of the author. At the heart of this course lies a passion and curiosity for the paradox of the persona poem: in losing oneself to construct a convincing persona, the poet often discovers his or her most authentic voice. While poetry is our main concern, we will also consider some writings for the theater and performance poetry. Students will submit a final project of 15-20 pages of poetry at the end of the semester.

Prerequisite: Permission of instructor. Six credits in literature or graduate standing.

**FORMS OF FICTION:
Narrative Form, Ancient and Modern**

**ENG 505
Jane Alison**

Section OY, R 9:30-12:00

A course exploring ideas about narrative by looking at some shapes it has taken in the classical western tradition and ways that the genes of these ancient texts continue to inform patterns in contemporary fiction. Ancient texts we’ll consider will include the *Odyssey*, *Oresteia*, *Oedipus Tyrannus*, *Medea*, and *Metamorphoses*; among modern fictions will be Faulkner’s *The Sound and the Fury*, Schlink’s *The Reader*, Cheever’s “The Swimmer,” Gibbon’s Ellen Foster, Oates’s *Black Water*, and others. We’ll also consult secondary texts such as Scholes and Kellogg’s *The Nature of Narrative* and Keen’s *Narrative Form*. In exploring these narratives we will be looking particularly at systems of forward motion, structure, technique, and scope of vision.

Please note that the class is designed for fiction writers admitted to the MFA program and will approach texts as a way of exploring our own systems of generating narrative. The course will include frequent writing exercises and workshopping.

Prerequisite: Six credits in literature and permission of the instructor.