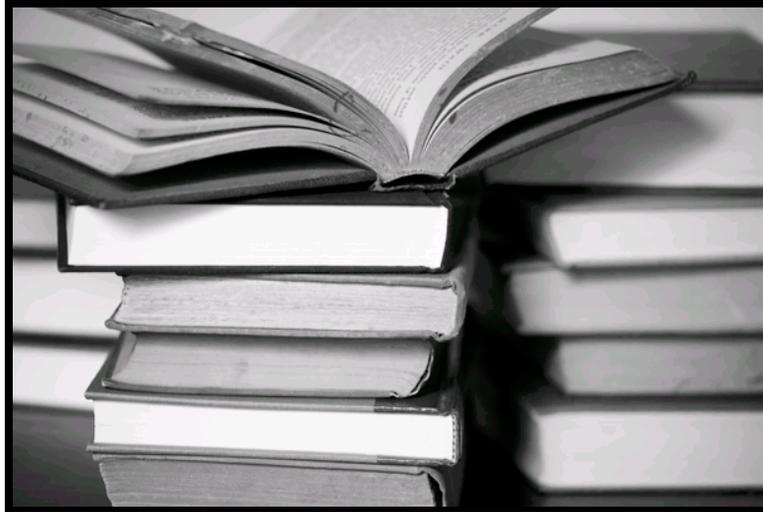


# English Department

# Course Descriptions



My library was dukedom large enough.  
~William Shakespeare, *The Tempest*

The proper study of mankind is books. ~Aldous

# Spring 2013

For the most up-to-date Course Listings, see **Wiser**.  
For the most up-to-date Course Descriptions, see our  
English Department Course Descriptions Wiki-space:  
<http://englishcourses.wikispaces.umb.edu/>

Oct. 29, 2012

# ENGLISH DEPARTMENT SPRING 2013 COURSE DESCRIPTIONS

## NOTE TO MAJORS AND NON MAJORS

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the **Spring 2013** semester; it contains detailed descriptions for each course, written by the faculty member who plans to teach the course in the spring. English courses on all levels are open to both majors and non-majors alike. We do ask that you complete the freshman writing requirement before you enroll in 200-level English courses, and that you complete one of the pre-requisite courses (either 200, 201, 202) before enrolling in an upper level (300 or 400 level) course. Please note that there is no distinction in level of difficulty between 300 level and 400 level courses. For more information on any of the courses being offered, and for last minute information on additions or changes to the schedule, please check the **Wiser** course listing or drop by the English Department, Wheatley Hall, 6th floor, Room 052.

## UNDECLARED MAJORS

If you would like to talk over the possibility of majoring in English, please make an appointment to see a member of our Advising Committee (Wheatley Hall, 6th Floor, Rm 52). Don't put off declaring a major, whether or not it is English. Declaring a major enables you to get some personal attention from an advisor on the faculty, and to ask some useful questions about organizing your studies. It does not limit your options.



techniques, such as satire or stream-of-consciousness? What are literary conventions, and what happens when authors use or break them? In conjunction with questions of form and style, students will become acquainted with basic critical methods, which invite us to consider the aims of literary representation. We will read closely and carefully in order to interpret a wide range of challenging texts. The central goal is to increase your appreciation for a well-crafted work of art and to develop the means to express that appreciation, emphasizing critical thinking, critical reading, and critical writing.

<b>201</b>	<b>FIVE BRITISH AUTHORS</b> <i>Gen-Ed Distribution: HU (Humanities)</i> <i>English Major: Required "Gateway to the Major" Course</i>	
<b>201-1</b>	<b>(section 1, #4727) MWF 12:00-12:50pm</b> <b>McCormack 01-0617</b>	<b>TBA</b>
<b>201-2</b>	<b>(section 2, #4729) TT 5:30-6:45pm</b> <b>Wheatley 01-0060</b>	<b>EGLE</b>
<b>201-3</b>	<b>(section 3, #4730) TT 9:30-10:45am</b> <b>Wheatley 02-0127</b>	<b>EGLE</b>
<b>201-4</b>	<b>(section 4, #4731) TT 2:00-3:15pm</b> <b>McCormack 01-0418</b>	<b>MEDOFF</b>

“Five British Authors” examines significant literary works by five of the most important authors from the fourteenth to the twentieth century. Authors studied include Chaucer and Shakespeare, and three additional authors selected by the instructor such as John Milton, Daniel Defoe, Jane Austen, Charlotte Bronte, Charles Dickens, Virginia Woolf, or Salman Rushdie. The course explores authors who are considered central to literary, philosophical, and humanistic studies, questioning why they are often labeled “great writers.” For example, why are these writers considered to be masters of their literary form? How do these writers capture the literary ideals that define their literary period? How do these writers contribute to and critique the leading ideas, assumptions and values of their ages? And, how do these writers help to redefine the idea of England in their works? The course focuses on the close reading of these authors’ works, emphasizing careful attention to literary form. In addition, the course places each author in his/her historical and cultural context, exploring how the author contributes to literary history. The course features literary analysis papers and typically includes quizzes or exams.

<b>202</b>	<b>SIX AMERICAN AUTHORS</b> <i>Gen-Ed Distribution: HU (Humanities)</i> <i>Gen-Ed Distribution: Diversity, United States</i> <i>English Major: Required "Gateway to the Major" Course</i>	
<b>202-1</b>	<b>(section 1, #4732) MWF 2:00-2:50pm</b> <b>Wheatley 02-0127</b>	<b>HASRATIAN</b>
<b>202-2</b>	<b>(section 2, # 4734) MWF 11:00-11:50am</b>	<b>NURHUSSEIN</b>

<b>202-3</b>	<b>Wheatley 01-0047</b> <b>(section 3, # 4735) TT 12:30-1:45pm</b> <b>McCormack 01-0208</b>	<b>TIERNEY</b>
<b>202-4</b>	<b>(section 4, #4736) TT 11:00-12:15pm</b> <b>McCormack 02-0214</b>	<b>EDELSTEIN</b>

“Six American Authors” is designed to introduce you to major themes and genres in American literature, as well as deepen your practice of reading and writing about literature. As we engage with the texts and the historical contexts of which they are a part, we will begin to understand the questions and concerns surrounding the development of the nation and its “national” literature, including: Who “counts” as an American writer, and what cultural mythologies does “classic American literature” create and perpetuate? How do uniquely American anxieties, including those about race, individualism, and freedom, shape our major narratives? By the end of the course, you will have a clear understanding of the relationships among our authors, their texts, and the literary history of the U.S. In addition, you will have improved at reading and responding to literature, especially in writing.

<b>210-1</b>	<b>INTRODUCTION TO CREATIVE WRITING</b> <i>Gen-Ed Distribution: AR (Arts)</i> <i>English Major/Minor: Creative Writing Concentration</i>	
<b>210-1</b>	<b>(section 1, #4738) MWF 10:00-10:50am</b> <b>McCormack 02-0419</b>	<b>KLOPMEIER</b>
<b>210-2</b>	<b>(section 2, #4739) MWF 1:00-1:50pm</b> <b>McCormack 02-0616</b>	<b>GOMEZ</b>
<b>210-3</b>	<b>(section 3, #4740) MWF 2:00-2:50pm</b> <b>Wheatley 01-0043</b>	<b>HILL</b>
<b>210-4</b>	<b>(section 4, #4741) MWF 9:00-9:50am</b> <b>McCormack 02-0621</b>	<b>SLADKY</b>
<b>210-5</b>	<b>(section 5, #4742) TT 8:00-9:15am</b> <b>McCormack 01-0210</b>	<b>DEKUTE</b>
<b>210-6</b>	<b>(section 6, #4743) TT 9:30-10:45am</b> <b>McCormack 02-0621</b>	<b>DEVINE</b>

An introduction to the process of thinking, reading and expressing oneself as a poet and fiction writer for students with or without prior experience. Students will read and discuss a variety of poems and short stories, including their own, from a writer's point of view. We'll consider each author's use of language and form, and the role of conflict, narrative, setting, and dialogue in both poetry and prose. Weekly reading and writing assignments.

<b>211-1</b>	<b>CREATIVE WRITING: POETRY</b> <b>MWF 1:00-1:50pm</b> <b>McCormack 01-0619</b> <i>English Major/Minor: Creative Writing Concentration</i>	<b>#4744</b> <b>TORRA</b>
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An introduction to the process of writing your own poems and learning to be a cogent, helpful reader of others' work. Students become familiar with various examples of the genre by reading a variety of poems from various literary periods, with an emphasis on modern and contemporary work. During the course of the semester, students will be writing in class and out of class, using individual and group exercises, free writing, and a certain number of formal assignments. Students share work in a writing workshop during the second half of the semester.

**212-1                    CREATIVE WRITING: FICTION                    #4745**  
**MWF 2:00-2:50pm                    TORRA**  
**McCormack 01-0429**  
***English Major/Minor: Creative Writing Concentration***

We will be reading recently published fiction, discussing what makes this work successful, how we, as writers, can learn from it, and writing and workshopping our own short fiction in a responsible and constructive manner. I expect the utmost seriousness and attentiveness from each student, especially when responding to fellow students' work. Everyone will be expected to present work to the workshop at least twice during the term. While writing is serious business, it's also fun. So come with a sense of humor and a willingness to be a part of a dynamic community of fiction writers.

**258                    INTRODUCTION TO WORLD CINEMA                    #4660**  
**TT 2:00-3:45pm                    ROMANOW**  
**Healey Library, Lower Level, Media Auditorium: HLL 3507**  
**CREDITS: This course is worth FOUR credits**  
***Gen-Ed Distribution: WC (World Cultures)***  
***Gen-Ed Distribution: Diversity, International***

This course introduces students to the history of world cinema. It is structured chronologically and divided into two parts. The first part will trace the invention of cinema in the late 1800s through the development of narrative in the silent cinema of the nineteen teens and the emergence of sound technologies in the 1930s, and proceed through the golden age of Hollywood cinema from 1930-1945. Along the way, we will examine significant international film trends and movements including German Expressionism, Soviet Montage, and French poetic realism. The second part of the course will look at post-war international film production up until the mid 1970s including Italian Neorealism, African and Latin American New Wave cinemas, and the U.S. brand of direct cinema documentary. In the course of our work, we will survey historical debates in cinema studies surrounding periodization, technological determinism, actual film audiences, realism, auteurism, and the methodologies of film historiography. Course participants are strongly encouraged to attend weekly film screenings.

This course meets in a lecture on **Tuesday** and **Thursday** at 2:00pm, and part of the Thursday section will meet as a discussion. Thus, every student must also register for one discussion section (below):

- 258-01D Discussion section 1: Thursday, 2:00-3:45pm
- 258-02D Discussion section 2: Thursday, 2:00-3:45pm
- 258-03D Discussion section 3: Thursday, 2:00-3:45pm
- 258-04D Discussion section 4: Thursday, 2:00-3:45pm
- 258-05D Discussion section 4: Thursday, 2:00-3:45pm

<b>G262</b>	<b>ART OF LITERATURE</b> <i>Gen-Ed Distribution: Intermediate Seminar</i>	
<b>G262-1</b>	(section 1, #4746) MWF 9:00-9:50am Wheatley 01-0052	<b>REGAN</b>
<b>G262-2</b>	(section 2, #4747) MWF 10:00-10:50am McCormack 02-0621	<b>SUNNERBERG</b>
<b>G262-3</b>	(section 3, #4748) TT 8:00-9:15am Wheatley 01-0048	<b>HITCHCOCK</b>
<b>G262-4</b>	(section 4, #4749) TT 11:00-12:15pm Wheatley 01-0041)	<b>DEPAMPHILIS</b>
<b>G262-5</b>	(section 5, #4750) TT 12:30-1:45pm Wheatley 01-0006	<b>MCADAMS</b>

In this course, we will explore the world of literature—the imagination as it finds creative expression in language. Why do we call some writing “literature”? What makes us label something “art”? By examining fiction, poetry, and drama, we will learn about literary forms and devices and develop an appreciation for the writer’s craft. We will familiarize ourselves with literary devices and terminology such as genre, narrative voice, and diction and understand how our awareness of these elements contributes to our appreciation of what we read. This course may be counted towards the English major or minor.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

<b>G272-1</b>	<b>THE ART OF POETRY</b> TT 12:30-1:45pm Wheatley 01-0012 <i>Gen-Ed Distribution: Intermediate Seminar</i>	<b>#4751</b> <b>BUDDEN</b>
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"If I feel physically as if the top of my head were taken off I know that it's poetry" (Emily Dickinson). In this introduction to the art and craft of poetry, we will read, discuss, write and write about many forms of poetry. Where appropriate, we will incorporate discussion of the

historical context of the poems. Written work in the form of homework assignments, journal entries and papers, student presentations of poems, and self and peer editing will compliment the reading we do in this course. This course may be counted towards the English major.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

<b>G273</b>	<b>ART OF FICTION</b> <i>Gen-Ed Distribution: Intermediate Seminar</i>	
<b>G273-1</b>	<b>(Section 1, #4752) MW 5:30-6:45pm</b> Wheatley 01-0046	<b>FREEMAN</b>
<b>G273-2</b>	<b>(Section 2, #4753) MWF 1:00-1:50pm</b> McCormack 02-0213	<b>EVANS</b>
<b>G273-3</b>	<b>(Section 3, #4754) MWF 2:00-2:50pm</b> McCormack 02-0621	<b>SARNO</b>
<b>G273-4</b>	<b>(Section 4, #4755) TT 2:00-3:15pm</b> Wheatley 01-0064	<b>BULLARD</b>
<b>G273-5</b>	<b>(Section 5, #4756) MWF 12:00-12:50pm</b> Wheatley 02-0124	<b>KARLIS</b>
<b>G273-6</b>	<b>(Section 6, #4757) TT 9:30-10:45am</b> McCormack 02-0616	<b>LANGE</b>

Why do we convey who we are and what we do through storytelling, sharing stories about work, family, and our inner selves? Why do we create fictional—fake and artificial—worlds, rather than focus only on reality? Why do we amuse ourselves with storytelling in movies, on TV, and on Youtube? This course grapples with these questions while providing an introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories, novels, and graphic novels, with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. This course may be counted towards the English major or minor.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

<b>G274-1</b>	<b>ART OF DRAMA</b> <b>MWF 2:00-2:50pm</b> McCormack 02-0207 <i>Gen-Ed Distribution: Intermediate Seminar</i>	<b>#4758</b> <b>FINN</b>
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An intermediate seminar in the study of drama, in this course we will read plays from Ancient Greece, Elizabethan England, Neoclassical France, and some of the greatest works

from European and American playwrights of the 19th, 20th, and 21st centuries including Ibsen, Strindberg, Shaw, Wilde, O'Neill, Williams, Miller, Brecht, Beckett, and Wilson. We will focus on the major periods of Western theatre and dramatic literature, including Realism, Avant-Garde Movements (Expressionism, Metatheatre), Epic Theatre, and Theatre of the Absurd, taking into consideration the fact that plays are written to be read, but also to be performed: witnessed by audiences, embodied by actors, interpreted by directors and designers. Come prepared to discuss creative re-imaginings of these plays on stage today. This course may be counted towards the English major.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

<b>284</b>	<b>LANGUAGE, LITERACY AND COMMUNITY</b>	<b>#4759</b>
	<b>Tu 4:00-6:45pm</b>	<b>CHANDLER</b>
	<b>Wheatley 01-0012</b>	

This course is one of two courses offered by the **Community University Project for Literacy (CUPL)** for students who would like to combine academic study with community service work as ESL/literacy tutors in community-based learning centers in the Boston area. Students who enroll in the project commit to tutoring four hours per week at a local learning center while attending a weekly credit-bearing academic seminar at UMass. This course provides theoretical and practical foundations of tutoring with a particular emphasis on learner-centered approaches. The course encourages students to reflect on their own educational experiences, as well as their language and literacy acquisition processes, and to apply this reflection to their practice as tutors. The weekly seminar provides a forum for tutors to discuss their tutoring experiences, to problem-solve together and to examine second language and literacy acquisition theories, methods and materials. CUPL offers one seminar course each semester. **Students can register for one or two semesters but must have the permission of the instructor.**

## 300-400 LEVEL COURSES

**PRE-REQUISITE: ENGL 200, 201, OR 202 IS REQUIRED  
FOR ALL 300/400 COURSES**

**301**                    **ADVANCED POETRY WORKSHOP**                    **#4760**  
**TU 4:00-6:45pm**                    **SCHWARTZ**  
**Mass State Archives Building, room 108: A01-0108**  
***English Major/Minor: Creative Writing Concentration***

This is an advanced workshop for students who have completed an introductory and/or intermediate creative writing course (E210, E211, E212, E300) and who have had some experience writing poetry. The main objects are (1) to make your poems as good and as much in your own voice as possible and (2) to develop your critical (and self-critical) abilities through revision, class discussion, and continuing reading—and listening—on your own. **PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. PLEASE APPLY EARLY BY E-MAILING 3-5 OF YOUR BEST POEMS TO PROF. SCHWARTZ (Lloyd.Schwartz@gmail.com).**

**302**                    **ADVANCED FICTION WORKSHOP**                    **#4762**  
**FRI 2:00-4:30pm**                    **HOWE**  
**Wheatley 6-0047**  
***English Major/Minor: Creative Writing Concentration***

So *how does* fiction work? A writer is a craftsman, a carpenter of language, a bricklayer of syllables, an architect of meaning (or a draughtsman of the absurd). “A poem,” said William Carlos Williams, “is a machine made of words.” It’s also true for fiction, though the metaphor is overly neat—too mechanistic, too limiting. I’d say the work we’re doing is a hybrid of auto and quantum mechanics. Something very ordinary plus an x factor nobody’s yet reduced to a formula. That’s why every good story is, like Tolstoy’s famously unhappy family, good in its own way. Your good stories are what we’ll be reading and discussing in class, with hopes of making them even better. **PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. PLEASE APPLY EARLY BY EMAILING 4-10 PAGES OF FICTION TO PROF. HOWE (Fanny.Howe@umb.edu).**

**306**                    **ADVANCED NONFICTION WRITING**                    **#4764**  
**TT 2:00-3:15pm**                    **SUTHERLAND, AMY**  
**McCormack 02-0206**  
***English Major/Minor: Professional Writing Concentration***





That, in any case, is the structural premise by which we'll proceed in this course. Readings might include: *Notes from Underground* by Fyodor Dostoevsky; *Mrs. Dalloway* by Virginia Woolf; *Portrait of the Artist as a Young Man* by James Joyce; *St. Mawr* by D.H. Lawrence; *The Quiet American* by Graham Greene; *Franny and Zooey* by J.D. Salinger; *The Bell Jar* by Sylvia Plath; *The Bluest Eye* by Toni Morrison; *Women Without Men* by Shahnursh Parsipur; *By Night in Chile* by Roberto Bolano; *The Yacoubian Building* by Alaa Al Aswany; and *We The Animals* by Justin Torres.

**L352**                    **HARLEM RENAISSANCE**                    **#4771**  
**MWF 1:00-1:50pm**                    **TOMLINSON**  
**Wheatley 01-0047**  
*Gen-Ed Distribution: HU (Humanities)*  
*Gen-Ed Distribution: Diversity, United States*  
*English Major/Minor: Transnational & Multiethnic Lit Concentration*

The debates central to black cultural production and criticism may never be resolved, but they reached fever pitch during the explosion of modernist expression in Harlem in the 1920s. This seminar will examine within a broader historical and cultural context some of the major literary works of the "New Negro" movement. Focusing on the movement itself as a conversation, we will consider how the texts interact with one another thematically, politically and aesthetically. Through the study of African-American modernism, this course will examine the broader implications for literary studies: the role of literature and other cultural expressions in realizing and representing "imagined communities," in shaping, resisting, and reinforcing political and social discourses, and in reflecting its own potentials and limitations in defining the self as part of and in opposition to the society which produces it. Authors whose work we will read include W.E.B. Du Bois, Jessie Fauset, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, and Nella Larsen.

**365**                    **THE BRITISH NOVEL & THE 19<sup>TH</sup> CENTURY**                    **#4774**  
**TT 2:00-3:15pm**                    **PENNER**  
**McCormack 01-0208**  
*English Major Category: \*\* (1660-1900)*  
*English Major/Minor: Literary Histories*

In brief, this course examines the literature, passions, and pathologies of nineteenth-century Britain.

We will read nineteenth-century British novels for their particular form, style, morals, and pathos, and for the ways that they address the important social concerns of their day. We often associate nineteenth-century English culture with strict notions of prudery and repression. Perhaps more than anything else, the rigid codes of behavior and moral duty they *appear* to have upheld have been the era's lasting legacy. This course will examine the ways that Victorians both conform to the domestic ideals of "the Angel in the House" and the "upright gentleman," and at the same time strain against this conformity. Thus issues of



New technology promises to make life easier, but might it also make life tougher? It promises new extremes of efficiency for our homes and workplaces, but is efficiency the best thing we can hope for? And it promises to chuck out and replace our old narrative forms—literature and cinema, first of all—but weren't those narratives where we found our utopian hopes (and dystopian fears) for new technology to begin with? Chasing down answers to these questions, this course examines U.S. fiction and film since the mid-1800s. Linking narratives of technological emergence to new ways of working, making, traveling, loving, living, and hoping, readings may include: nineteenth-century cautionary tales by Nathaniel Hawthorne and Rebecca Harding Davis; twentieth-century speculative fictions by William Gaddis, Ursula K. Le Guin, and Colson Whitehead; recent experimental texts by Miranda Mellis and Charles Yu; and sci-fi movies directed by Robert Altman, Lynn Herschman Leeson, and David Cronenberg.

**383-1                    SHAKESPEARE'S LATER WORKS                    #5660**  
**TT 12:30-1:45pm                    MAISANO**  
**Wheatley 01-0064**  
***English Major Category: \* (pre-1660)***  
***English Major/Minor: Literary Histories***

The “alternate ending” has become a familiar plot device of both films and television series in recent years. With the advent of DVD technology, many movies—including *I Am Legend*, *28 Days Later*, and *Paranormal Activity*—now empower audiences in the privacy of their own homes to choose the conclusion that they find most aesthetically or intellectually satisfying. During the same time, serialized television shows—including *Sex in the City*, *Lost*, and *24*—found ways to tease and please their devoted viewers with multiple and often mutually exclusive season and/or series finales. But, alas, Shakespeare did not write for television or the movies. And the two media for which he did write—the theatrical stage and the printed page—both seem impervious to the charms of the “alternate ending.” The live action of theater eliminates the possibility of pre-recording multiple endings and the permanence of the printed book precludes the spontaneous improvisations that characterize oral storytelling. And yet, as we will discover in the first weeks of the semester, Shakespeare did write alternate endings for one of his greatest tragedies: *King Lear*. He also found a way to inscribe the very qualities that we have come to associate with “alternate endings”—multiplicity, ambiguity, and open-endedness—in most, if not all, of his plays. These alternate endings are not always easy to discern and, indeed, they will require interpretive work on our part. We will read the following plays in (most likely) the following order: *King Lear*, *Hamlet*, *Macbeth*, *The Tempest*, *Othello*, *The Winter's Tale*, and *Timon of Athens*. Written assignments for the course will include short, exploratory essays and a final research paper.

**383-2                    SHAKESPEARE'S LATER WORKS                    #5900**  
**TT 11:00-12:15pm                    MAISANO**  
**McCormack 01-206**  
***English Major Category: \* (pre-1660)***





**MWF 11:00-11:50am**  
**Wheatley 01-0052**

**FINN**

***English Major/Minor: Irish Studies Concentration***

Ireland has a an impressive history of great writers, including four Nobel laureates in Literature [Yeats (1923), Shaw (1925), Beckett (1969), and Heaney (1995)] not to mention James Joyce, John Millington Synge, and Sean O'Casey to name just a few. Taking this rich literary legacy into consideration, we will focus on contemporary Irish novels, short stories, poems, and plays from 1980-the present, in order to question and discover what Irish writers have to say about "the Irish character" in a contemporary context. Authors include Marina Carr, Roddy Doyle, Anne Enright, Emma Donahue, Conor McPherson, Martin McDonagh, and Edna O'Brien.

**440**

**HISTORY OF THE ENGLISH LANGUAGE**

**#4783**

**TT 11:00-12:15pm**

**JUDKINS**

**Wheatley 02-0124**

***English Major Category: \*\* (1660-1900)***

***English Major/Minor: Teacher Licensure Program***

Does spelling really matter? What's going on with the silent "b" in "climb"? What the heck does that apostrophe in possessives mean? Why does English share so many words with other languages? Why do some accents or dialects sound "smarter" than others? How do some of those rhymes in Shakespeare (or Chaucer) make any sense? What on earth is the Great Vowel Shift? What is the effect of writing on language? The questions go on (and on and on).

We will explore the answers to these questions and others during this course. The course will begin with an overview of the Indo-European origins of the English language and then trace out the evolution of this once-provincial language from the Old English of *Beowulf* through the Middle English of Geoffrey Chaucer and the Early Modern English of Shakespeare and then move into an investigation of modern American dialects and other current global forms. The course will finish with a discussion of the potential impact of text messaging and internet usages and a glance toward the future of English.

**\*\*This course satisfies the 'language-focused' requirement for teaching licensure.\*\***

**448**

**PERSPECTIVES ON LITERACY**

**#5901**

**TT 9:30-10:45am**

**DAVIS**

**McCormack 02-0417**

***English Major/Minor: Teacher Licensure Program***

This course will examine the theories, practices, materials, and importance of literacy in two ways. First, we'll read a number of texts from the field of literacy studies. We'll read theories of how humans began to connect language and tools; we'll read studies of the

African Vai people, of school children, and of digital communities; we'll look at how those studies understand the political, social, and ideological dimensions of different forms of meaning-making. Second, you'll engage literacy by participating in a service-learning program that provides an opportunity to connect to literate practice outside the classroom. As part of the course, you will choose a literacy program in the Boston area, volunteer as a writing tutor, coach, or teacher, and put into practice your developing understanding of what literacy means.

**465**                    **ADVANCED STUDIES IN LIT& SOCIETY:**                    **#4791**  
***VICTORIAN SEXUALITIES***  
**TT 11:00-12:15pm**                    **EGLE**  
**Wheatley 01-0064**  
***English Major Category: CAPSTONE***  
***English Major Category: \*\*(1660-1900)***  
***English Major/Minor: Literary Histories***

This research seminar gives students the opportunity to explore the remarkably rich British transitional period, 1880-1930, during which complex taxonomies of sexual behaviors were developed and institutionalized. We will read *fin de siècle* writers such as Oscar Wilde, Bram Stoker, and Vernon Lee. We'll even consider contemporary re-readings of the period through the work of playwright Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*. We will then turn to some key early Modernist texts by Henry James, Katherine Mansfield, D. H. Lawrence, and E. M. Forster, concluding with the (in)famous *Well of Loneliness* by Radclyffe Hall. Alongside these authors, we'll also read some of the pioneering pre-Freudian sexologists, such as Richard von Krafft-Ebing, Havelock Ellis, August Forel, and Edward Carpenter. Our readings will include these wide-ranging source materials as well as a selection of secondary sources drawn from social history and literature and sexuality studies.

**470L**                    **NEW ENGLAND LITERATURE & CULTURE**                    **#5655**  
**MWF 11:00-11:50am**                    **O'CONNELL**  
**Wheatley 01-0058**  
***English Major Category: CAPSTONE***  
***English Major Category: \*\*(1660-1900)***  
***English Major/Minor: Literary Histories***

This course examines the New England tradition in literature and culture from the 17<sup>th</sup> century to the near present, emphasizing works written from the mid-19<sup>th</sup> century, when writers contested differing versions of their native grounds, reinventing the New England image and idea in their works. Founders, on their "errand into the wilderness," articulated visions of a promised land in the new world; however, their successors revised New England's Puritan past and redefined the covenant of purpose, piety and passionate expression which has characterized the life and literature of New England.

**475**                    **ENGLISH INTERNSHIP**                    **#4793**  
**BY ARRANGEMENT**                    **STAFF**  
*English Major Category: CAPSTONE*  
*English Major/Minor: Professional Writing Concentration*

Through this course students who have made arrangements for suitable internships involving a substantial amount of writing may receive academic credit for their work. At intervals of approximately two weeks, each student is expected to meet with the Internship Director to submit copies of written materials he or she has produced as part of the job requirements. This written work should be accompanied by a breakdown of the steps involved in each assignment and the time spent on each task, an explanation of the extent of the intern's contribution to each piece of writing submitted, and (when appropriate) a brief analysis of what he or she has learned in the process of working on the assignment. For application forms and full information about requirements, see the director of internships. All applications for internship credit must be approved by the director before the end of the first week of classes. Since the course fills quickly, students are encouraged to apply during advanced registration in order to be assured that they may receive credit for their internships.

**483**                    **ORIGINS OF U.S. LITERATURE:**                    **#4794**  
**DECLARING INDEPENDENCE**  
**TT 2:00-3:15pm**                    **VON MORZE**  
**Wheatley 02-0124**  
*English Major Category: CAPSTONE*  
*English Major Category: \*\*(1660-1900)*  
*English Major Category: TN (Transnational)*  
*English Major/Minor: Transnational & Multiethnic Lit Concentration*

The theory of the distinctiveness of American political culture involves at core a paradox, which is that its touted ideal of independence invites the act of declaring independence from America itself. How else to explain a political landscape in which candidates run for government on the platform of abolishing government? in which the realities of state power and deliberative politics are denounced even as they are being practiced? in which we commonly hear such convenient disavowals as "he's not *my* president"? The creation of "America," J.G.A. Pocock points out, "may have guaranteed the survival of the forms of corruption it was intended to resist."

In this course we'll consider the creation of an American political literature. We will examine the ambiguities and paradoxes involved in the founding ideal of independence by paying close attention to American writing between the Revolution and the Civil War. Readings and assignments will illuminate the problems of articulating a coherent politics out of the paradoxes of slavery and freedom, the simultaneous development of anti-institutional and imperialist impulses, and the convergence of individual and communal pursuits of happiness. We will be reading plenty of fiction, but participants will need to be comfortable with seeing political writing and personal narratives as literature.

Because this is a research seminar in which you are expected to be a full participant, most class meetings will consist of discussion. This seminar format is intended to give you, as advanced students, the chance to voice the important things that you all have to say. Other sub-requirements are a short analytical paper and two presentations. The primary writing task is to complete a capstone essay. This will include extensive research, drafting, and peer editing.