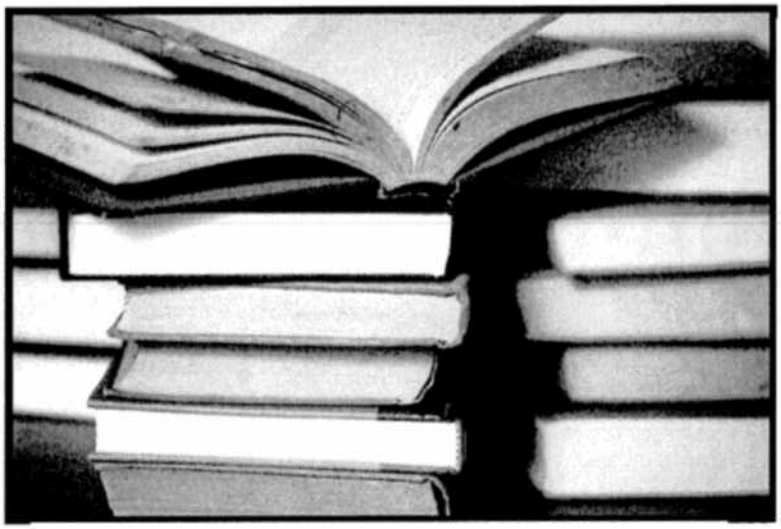
English Department

Course Descriptions



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

The proper study of mankind is books. ~*Aldous Huxley*

FALL 2011

March 24, 2011

ENGLISH DEPARTMENT FALL 2011
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 **Fall 2011** semester, and informal course descriptions for each one, written by the faculty member who plans to teach the course in the fall. 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 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

G180-1 **WOMEN BETWEEN CULTURES** **#10975**
TT 11:00-12:15pm / TH 10:00-10:50am **AUERBACH**

This course examines issues facing women balancing more than one cultural tradition as they navigate family expectations, gender roles and schooling in the U.S. Participants read literary, sociological, and historical texts by and about multicultural women; they conduct studies of women between cultures in order to explore their own paths embarking on university education.

G181-1 **LITERATURE & THE VISUAL ARTS** **#10976**
TT 9:30-10:45am / TH 8:00-8:50am **STAFF**

This is a course about the artistic aspects of literature. Students consider the nature of art-what it is, what it does, why it matters. The course analyzes a variety of works drawn from three genres—the short story, poetry, and drama. Topics may include censorship, public funding for the arts, and contemporary critical theory.

G183-1 **LITERATURE AND SOCIETY** **#10977**
TT 12:30-1:45pm / TU 2:00-2:50pm **STAFF**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work.

G183-2 **LITERATURE AND SOCIETY** **#10976**
TT 4:00-5:15pm / TH 5:30-6:20pm **STAFF**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work.

200-2 **UNDERSTANDING LITERATURE** **#10678**
MWF 10:00-10:50am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama-with works to be drawn from various historical periods. (A fourth genre may be added at the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is

integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

200-3 **UNDERSTANDING LITERATURE** **#10679**
MWF 1:00-1:50pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

What is literature, and how can we make sense of it? This course introduces students to the practice and pleasure of literary analysis with an intensive focus on close reading. Through the study of a diverse range of texts, including fiction, drama, film, and poetry, we will develop the vocabulary to consider the aesthetic components of a work, such as genre, narration, and point of view. We will ask: Why and how do writers utilize various techniques, such as satire or stream-of-consciousness? What are literary conventions, and what happens when authors break them? In conjunction with questions of form and style, students will become acquainted with basic critical methods, which invite us to consider the politics of representation. Ultimately, this course will prepare students to consider how the *telling* of a story coincides with its content. This course requires intensive writing.

200-4 **UNDERSTANDING LITERATURE** **#10680**
TT 11:00-12:15pm **MEDOFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres - fiction, drama and poetry. The course explores the distinctive features of each genre and the concepts and terminology necessary to understand and communicate effectively about literature, both orally and in writing. Close reading is emphasized, along with developing aesthetic and evaluative responses to the literary works we will read. Class discussion will be based on the historical, social, and cultural circumstances in which specific texts were produced and what effect those elements have on both the creation of those texts and our response(s) to them. We will read closely and carefully in order to interpret a wide range of challenging texts. The underlying 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. Particular attention will be paid to improving writing skills. Possible texts: Othello, Death of a Salesman, short stories by O'Connor, Baldwin, Welty, Updike, Diaz and others, poems by Petrarch, Keats, Collins, and more.

200-5 **UNDERSTANDING LITERATURE** **#10681**
TT 12:30-1:45pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama-with works to be drawn from various historical periods. (A fourth genre may be added at the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

200-6 **UNDERSTANDING LITERATURE** **#10682**
TT 9:30-10:45am **GOLEMAN**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama-with works to be drawn from various historical periods. (A fourth genre may be added at the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

201-1 **FIVE BRITISH AUTHORS** **#10683**
MWF 10:00-10:50am **KAMATH**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who contributed to and critiqued the leading ideas, assumptions and values of their ages, writers who helped redefine the idea of England in their works

201-2 **FIVE BRITISH AUTHORS** **#10684**
MWF 12:00-12:50pm **O'CONNELL**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who contributed to and critiqued the leading ideas, assumptions and values of their ages, writers who helped redefine the idea of England in their works

201-3 **FIVE BRITISH AUTHORS** **#10685**
MWF 9:00-9:50am **STAFF**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who contributed to and critiqued the leading ideas, assumptions and values of their ages, writers who helped redefine the idea of England in their works

201-4 **FIVE BRITISH AUTHORS** **#10686**
TT 12:30-1:45pm **EGLE**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who contributed to and critiqued the leading ideas, assumptions and values of their ages, writers who helped redefine the idea of England in their works.

201-5 **FIVE BRITISH AUTHORS** **#10687**
TT 2:00-3:15pm **EGLE**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who contributed to and critiqued the leading ideas, assumptions and values of their ages, writers who helped redefine the idea of England in their works.

202-1 **SIX AMERICAN AUTHORS** **#10688**
MWF 12:00-12:50pm **NURHUSSEIN**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

In this course, we will read the work of six writers who spent part or all of their writing lives in the United States and consider how each writer contributed to the development of a peculiarly American idiom. Each of the six writers struggles with the question of what characterizes American literature and language, and what distinguishes it from other national literatures and languages. The texts chosen for this course—verse and prose by Edgar Allan Poe, Frederick Douglass, Walt Whitman, Henry James, William Faulkner, and Zora Neale Hurston—together compose an introduction to American literature. The course's requirements include several essays, an oral presentation, and a final exam.

202-2 **SIX AMERICAN AUTHORS** **#10689**
MWF 1:00-1:50pm **NURHUSSEIN**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

In this course, we will read the work of six writers who spent part or all of their writing lives in the United States and consider how each writer contributed to the development of a peculiarly American idiom. Each of the six writers struggles with the question of what characterizes American literature and language, and what distinguishes it from other

national literatures and languages. The texts chosen for this course—verse and prose by Edgar Allan Poe, Frederick Douglass, Walt Whitman, Henry James, William Faulkner, and Zora Neale Hurston—together compose an introduction to American literature. The course's requirements include several essays, an oral presentation, and a final exam.

202-3 **SIX AMERICAN AUTHORS** **#10690**
TT 2:00-3:15pm **NAVARRE**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

This course is neither an American literature survey nor a "greatest hits" collection; rather, it seeks to introduce or revisit six authors who helped shape a national literature. Authors may include Hannah Webster Foster, Henry James, Nella Larsen, Cotton Mather, Gertrude Stein, and Edith Wharton.

202-4 **SIX AMERICAN AUTHORS** **#10691**
TU 4:00-6:45pm **VON MORZE**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

This course takes an author-centered introduction to American literature, offering an opportunity to test the strengths and weaknesses of that approach. Emphasis will be placed on the presence of generic experimentation and development within each author's oeuvre. The authors are Herman Melville, Walt Whitman, Emily Dickinson, Toni Morrison, and Thomas Pynchon, with another to be named later. Requirements include three papers and some in-class writing. Some class time will be spent on refining skills in writing about writing. This course calls for a sensitivity to difficulty and a skeptical eye.

202-5 **SIX AMERICAN AUTHORS** **#10692**
TT 8:00-9:15am **NAVARRE**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

This course is neither an American literature survey nor a "greatest hits" collection; rather, it seeks to introduce or revisit six authors who helped shape a national literature. Authors may include Anne Bradstreet, Frederick Douglass, Ralph Waldo Emerson, Nathaniel Hawthorne, Gertrude Stein, and Edith Wharton.

202-6 **SIX AMERICAN AUTHORS** **#10693**
TT 9:30-10:45am **VON MORZE**
DISTRIBUTION I: A
DISTRIBUTION II: HU
DIVERSITY: US FOCUS

This course takes an author-centered introduction to American literature, offering an opportunity to test the strengths and weaknesses of that approach. Emphasis will be placed on the presence of generic experimentation and development within each author's oeuvre. The authors are Herman Melville, Walt Whitman, Emily Dickinson, Toni Morrison, and Thomas Pynchon, with another to be named later. Requirements include three papers and some in-class writing. Some class time will be spent on refining skills in writing about writing. This course calls for a sensitivity to difficulty and a skeptical eye.

210-1 **INTRODUCTION TO CREATIVE WRITING** **#10694**
MWF 10:00-10:50am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

210-2 **INTRODUCTION TO CREATIVE WRITING** **#10695**
MWF 1:00-1:50pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

210-3 **INTRODUCTION TO CREATIVE WRITING** **#10696**
MWF 9:00-9:50am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

210-4 **INTRODUCTION TO CREATIVE WRITING** **#10697**
MW 5:30-6:45pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

210-5 **INTRODUCTION TO CREATIVE WRITING** **#10698**
TT 8:00-9:15am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

210-6 **INTRODUCTION TO CREATIVE WRITING** **#10699**
TT 9:30-10:45am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

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.

211-1 **CREATIVE WRITING: POETRY** **#10700**
MWF 11:00-11:50am **KIM**
DISTRIBUTION I: A

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** **#10701**
MWF 1:00-1:50pm **STAFF**
DISTRIBUTION I: A

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.

G262-1 ART OF LITERATURE #10702
MW 4:00-5:15pm STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G262-2 ART OF LITERATURE #10703
MWF 11:00-11:50am STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G262-3 ART OF LITERATURE #10704
MWF 9:00-9:50am STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G262-4 ART OF LITERATURE #10705
TT 11:00-12:15pm STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G262-5 **ART OF LITERATURE** **#10706**
TT 12:30-1:45pm **STAFF**

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G262-6 **ART OF LITERATURE** **#10707**
TT 9:30-10:45am **STAFF**

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? 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.

G272-1 **THE ART OF POETRY** **#10708**
MWF 12:00-12:50pm **STAFF**

Participants in this course read poetry, discuss poetry, write about poetry, and possibly write poetry in this introduction to the art and craft of poetry. Discussions cover such topics as slant rhyme, syllabics, synesthesia, free verse, the Elizabethan sonnet. This course may be counted towards the English major.

G273-1 **ART OF FICTION** **#10709**
MWF 11:00-11:50am **STAFF**

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

G273-2 **ART OF FICTION** **#10710**
MWF 1:00-1:50pm **STAFF**

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to

music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

G273-3 ART OF FICTION #10711
TT 11:00-12:15pm STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

G273-4 ART OF FICTION #10712
TT 2:00-3:15pm STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

G273-5 ART OF FICTION #10713
TT 5:30-6:45pm STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

G274-1 ART OF DRAMA #10715
MWF 10:00-10:50am STAFF

An introduction to drama and to the general area of the arts. Plays are selected for study which exhibit the variety of ways in which dramatic actions explore aspects of common human experience and in which dramatic form shapes meaning. Attention is given to the manner in which performance combines literary form with elements of spectacle shared by other arts.

G276-1 **ART OF LIFE WRITING** **#10716**
MWF 9:00-9:50am **STAFF**

Life writing includes personal essays, biography, autobiography, and memoir. This course engages students in close analytical reading of books, essays, and theoretical discussions. In doing so, it pays special attention both to each writer's historical and cultural milieu and to the writer's choices and purposes in selecting material, creating a structure, and shaping the language in the depiction of a life.

G276-2 **ART OF LIFE WRITING** **#10717**
TT 8:00-9:15am **STAFF**

Life writing includes personal essays, biography, autobiography, and memoir. This course engages students in close analytical reading of books, essays, and theoretical discussions. In doing so, it pays special attention both to each writer's historical and cultural milieu and to the writer's choices and purposes in selecting material, creating a structure, and shaping the language in the depiction of a life.

284 **LANGUAGE, LITERACY AND COMMUNITY** **#10714**
M 4:00-6:45pm **CHANDLER**

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.**

293 **LITERATURE AND HUMAN RIGHTS** **#10994**
MW(F) 12:00-12:50pm **SRIKANTH**
MW Lecture / F Discussion

Pre-requisite: ENGL 102, or permission of instructor
DISTRIBUTION: WC
DIVERSITY: International Focus

"Everyone has the right to life, liberty and security of person. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or

punishment." These assertions of the rights inhering to individuals as a result of their *being human* are Articles 3, 4, and 5, respectively, of the United Nations Declaration of Human Rights. Some activists and scholars would argue, however, that human rights are not just a matter of civil and political liberties but also include, or should include, social and economic rights, where one's culture is protected, and an individual is guaranteed education, health care, and economic sustenance. Thus, while it may seem incontestable that each of us has the inalienable right to a life of dignity, the understanding of what this life of dignity should comprise is a matter of active dispute among nations. For instance, some human rights activists advocate for open borders, so that people can travel freely to find the work they need for economic survival. But sovereign states resist such an interpretation, insisting on the integrity of national borders and the right of nations to guard their own resources. The legal framework of international human rights takes as a starting point the sovereignty, or independence, of nations; what this means is that human rights violations that take place within the borders of a nation are typically considered the internal affairs of that state and not subject to interference by external powers. There are, therefore, limitations on the effective implementation of the lofty aspirations of the United Nations Declaration of Human Rights.

This course focuses on literary expressions and representations of the desire for and the crises of human rights. The various literary genres (poetry, fiction, drama, memoir, and essay) evoke the yearning of peoples to be awarded the right to live in safety and with dignity so that they pursue meaningful lives, and these literary genres record the abuses of the basic rights of people as they seek to lead lives of purpose. This course will examine the ways in which the techniques of literature (e.g., narrative, description, point of view, voice, image) compel readers' attention and bring us nearer to human rights abuses and peoples' capacities to survive and surmount these conditions. We will also examine the opposite effect of literature—how it can "create distance" between readers and the urgent situations at hand.

The course explores the Kantian perspective of the "human" in human rights, as conceived and articulated in the United Nations Declaration of Human Rights. The many articles comprised in the declaration are not universally accepted without question; the notion of "human" upon which the declaration rests, a notion that envisions an independent self, is contested in various regions of the globe where the self is more intimately embedded in collective social structures than in the West. Within these complex and multiple contexts of the "human" across the globe, the course studies the human as it emerges in poetry, fiction, drama, memoir, and oral testimony in the English speaking world and elsewhere. Finally, it examines the impact of globalization--in the economic and cultural dimensions--on human rights.

The locations we will cover include the United States, the Middle East, Mexico, South Africa, Rwanda, and Ghana. Though the majority of the literary texts we will study were published after 1948, when the United Nations Declaration for Human Rights was first articulated, we will also examine assertions of human dignity and inviolable humanity by those who lived in earlier times—specifically the Indian populations and African slaves of North America.

300-400 LEVEL COURSES

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

301 ADVANCED POETRY WORKSHOP #10982
W 7:00-9:30pm KIM

UMass Boston has a history of outstanding student poets who have gone on to distinguished careers: winning prizes, publishing, and teaching. This is an advanced workshop for students who have had experience writing poetry. The main objects are (1) to get your poems into the best possible shape; (2) to develop your critical (and self-critical) abilities through revision, class discussion, and continuing reading—and listening—on your own; and (3) to share your work with your peers and get expert, sympathetic feedback. **PERMISSION OF INSTRUCTOR IS REQUIRED. PLEASE LEAVE SAMPLES OF YOUR POETRY IN PROFESSOR KIM'S MAILBOX (W-6-052). PLEASE LEAVE EITHER YOUR EMAIL ADDRESS WITH YOUR WRITING SAMPLE.**

302 ADVANCED FICTION WORKSHOP #10985
TH 7:00-9:30pm MELNYCZUK

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. PLEASE LEAVE SAMPLES OF YOUR WRITING IN PROFESSOR MELNYCZUK'S MAILBOX (W-6-052). PLEASE LEAVE YOUR EMAIL ADDRESS WITH YOUR WRITING SAMPLE.**

307 WRITING FOR THE PRINT MEDIA #10718
TT 2:00-3:15pm STAFF

An advanced course where strong writers can gain proficiency in major types of writing for the public, including journalism, promotional writing, and business and informational

prose. Assignments connect to read campus, job, and community events and situations, with the expectation that some writing will be publishable. In conjunction with English 308, this course provides a strong preparation for editors and writers in all settings.

308 PROFESSIONAL EDITING #10719
MWF 9:00-9:50am STAFF

An intensive workshop in developing the skills necessary to edit various kinds of writing, including books, reports, essays, theses, and articles. Instruction covers topics such as mechanical editing; correlating the parts of a manuscript; advanced grammar, usage, and diction; and content editing. In conjunction with ENGL 307, this course provides a strong preparation for editors and writers in all settings.

319 ENGLISH EPIC POETRY #10720
TT 12:30-1:45pm FAY
DISTRIBUTION: HU
CATEGORY: *

The history and theory of English epic and mock-epic poetry, with attention to the status of epic in modern times. Consideration of efforts to emulate Homer and Virgil, as well as issues of artistry and interpretation in English translations of ancient epics. Close reading of epics by three or four poets, such as the Beowulf-poet, Spenser, Milton, Pope, and Wordsworth.

320 MEMOIR AND AUTOBIOGRAPHY #10721
MWF 12:00-12:50pm HASRATIAN
CATEGORY: ** TN

In this course we will study autobiographies and memoirs from the North American and European continents. From Rousseau's foundational autobiography, "Confessions," read in comparison with selections of the Marquis de Sade's obscene (and arguably autobiographical) writings (such as "120 Days of Sodom" and/or "Justine"); to Hector St. John de Cevecoeur's "Letters From an American Farmer" and Benjamin Franklin's autobiography; to notions of how both memoir and autobiography intersect with and complicate the experience of selfhood, slavery and freedom in "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African," Frederick Douglass's "Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself," and Harriet Jacobs's "Incidents in the Life of a Slave Girl"; to Henry Adams's oddly narrated "The Education of Henry Adams," we will interrogate the deep meaning of autobiography as auto-bio-graphesis, or "self" "life" "inscription." How does one account for one's self, much less one's whole life as and in inscription--or the technology of writing? How does memoir, which is related to but different than biography, complicate our understanding of a writing-self by adding the dimension of a

remembering-self, a self that puts together memories in narrative form? Is there only one self or a multiplicity of selves? How have recent controversies over what constitutes a "true" memoir further enrich our approach to what it means to turns the self into a series of mediated memories--or bits of text? What do these genres do the status of truth, fiction, and the human?

324 **SHORT STORY** **#10722**
TT 4:00-5:15pm **NELSON, DU**
DISTRIBUTION: AR

This course will focus on the short stories of Ernest Hemingway (In Our Time) and James Joyce (Dubliners), and on a selection from Raymond Chandler and Joyce Carol Oates. You will be encouraged to read "the lines themselves" rather than "between the lines"; to get what the story says rather than what it means (Krishnamurti: "The highest form of human intelligence is observation without evaluation"); to engage with the story rather than to figure it out; to dance with it rather than to bend it to your will. You will try your hand at writing a short story of your own, and you will surprise yourself with the result. You will keep a notebook in which you will record your pilgrims progress. You will hopefully unlearn a good deal more than you learn.

327 **STAGE AND PAGE: DRAMA, 1660-1900** **#10723**
MWF 11:00-11:50am **STAFF**
CATEGORY: **

A study of drama in English since the reopening of the theaters at the Restoration of 1660. The development of comedy of manners from Wycherly and Congreve through Sheridan to Wilde and Shaw, and of tragedy from the early eighteenth century through the romantic era, through Ibsen and his followers, to the early twentieth century.

329 **NARRATIVE IN THE NOVEL AND FILM** **#10724**
MWF 10:00-10:50am **BROWN**
CATEGORY: TN
DIVERSITY: International Focus

Emphasizing formal and stylistic renditions of 20th- and 21st-century narrative art, this course focuses on experimental aspects of fiction and film, with particular attention given to the following analytic categories: time, desire, space, city, animal, and boredom. The storytelling structures of fiction and film are compared through close attention to written texts, visual and graphic media, and critical readings. Materials include fiction by authors such as Martin Amis, Salman Rushdie, and J.M. Coetzee, and films by directors such as Alain Resnais, Christopher Nolan, Alfred Hitchcock, and Michael Haneke.

**This course will require each student to read an extensive amount of literary, political, and philosophical materials. In addition, you will be watching several films and learning/writing about recent trends in film theory. Thus, a *caveat emptor*: there will be high expectations matched to a heavy workload in this course.

337 **SHORT NOVEL** **#10999**
TT 5:30-6:45pm **NELSON, DU**
CATEGORY: TN

We will read short novels by authors such as Hemingway, Joyce, James, Wharton, Steinbeck, Oates, Conrad, Kafka, and Murdock. We will train ourselves to become aware of what happens (and what doesn't happen) when we do so. We will begin to notice how the language of analysis and interpretation governs our response, substantially without our awareness that we are being so governed. (Wallace Stevens' "Anecdote of the Jar" will be our touchstone here.) We will be encouraged to open ourselves up to the kinds of liberation and expansion—and excitement—that become available in the wake and "awakening" of this process.

340 **LITERATURE AND VISUAL MEDIA** **#10991**
TT 9:30-10:45am **STAFF**

A comparison of two kinds of imaginative experience, with particular emphasis on the connection between the visual and verbal, the effects of formula and format, the standardization which results from technological methods of production and distribution to mass audiences. How are our lives different because of the pervasiveness of these new cultural habits?

357 **AFRICAN-AMERICAN WOMEN WRITERS** **#10992**
TT 11:00-12:15pm **TOMLINSON**
DISTRIBUTION: HU
DIVERSITY: United States Focus

This course will examine how African-American women writers have helped shape the American literary tradition. Focusing on 19th- and 20th-century novels and autobiographies, we will consider the relationships between genre and gender, aesthetics and politics, self and identity. We will read authors such as Zora Neale Hurston, Harriet Jacobs, Nella Larsen, Toni Morrison, and Alice Walker.

364 **POST-1945 AMERICAN POETRY** **#10725**
MWF 10:00-10:50am **NURHUSSEIN**
DISTRIBUTION: AR

In this course, we will devote ourselves to the study of American poetry published over the course of the last half-century. The course will be structured around selected groupings and schools of poets—the New York school, the Black Arts movement, the Language school, etc.—that emerged between the 1950s and today. We will also focus on the important work of landmark anthologies, such as *The New American Poetry: 1945-1960* (ed. Donald Allen) and *In the American Tree* (ed. Ron Silliman), in order to question the notion of poetic group identity and the relationship between anthologizing and canon-making. The reading list will include poems and essays by Elizabeth Bishop,

John Berryman, Frank O'Hara, John Ashbery, Allen Ginsberg, Robert Creeley, Charles Olson, Amiri Baraka, Charles Bernstein, Lyn Hejinian, and Claudia Rankine. Students will be required to write three essays (two short, one long) and to deliver an oral presentation.

368 MODERN AMERICAN FICTION #10726
MWF 10:00-10:50am O'CONNELL

A study of significant works of American fiction written in the late 19th and the first half of the 20thcentury, an era of social flux, economic dislocation, foreign wars and increased international awareness in culture and politics. Major American modernists -- James, Wharton, Fitzgerald, Hemingway, Faulkner, Hurston and others -- will be discussed. Such writers define what has been called the "American century" and demonstrate the sustained achievement and variety of expression in modern American fiction.

373 WORKING CLASS LITERATURE #10727
TT 2:00-3:15pm MEDOFF
DISRIBUTION: AR
DIVERSITY: United States Focus

Although concentrating on American literature, this course, which examines work by and about people from working class backgrounds, will also include material by British and Canadian authors and artists. We will read traditional forms of literature like short stories, novels and poetry and also examine films, songs, autobiographical works and other forms of art, a few of which may date from the eighteenth and nineteenth centuries. The course relies heavily on discussion in class meetings and various forms of team work, with less emphasis on lectures and note taking. You will be expected to compose a number of in-class writing assignments, as well as formal papers and exams. Some of our topics may include: the American Dream, the concept of the working-class hero, the consequences of social mobility (or lack thereof), variations in working class experiences among cultures, races, genders and age groups, and what happens when personal experience is converted into an art form. A few of the artists and authors who may be included in our study: John Updike, Alice Walker, Alice Munro, John Lennon, Junot Diaz, Walt Whitman, Tillie Olsen, Studs Terkel, Thomas Hardy, George Orwell.

376 LITERATURE AND THE POLITICAL IMAGINATION #10728
TT 9:30-10:45am GANE
CATEGORY: TN
DIVERSITY: International Focus

The course studies the different ways in which authors use imaginative literature to respond to political situations and to voice moral and political beliefs. Readings will probably include a couple of dystopian novels (Orwell's *1984* and Atwood's*The Handmaid's Tale*); perspectives on the politics of American cities (Tom Wolfe's *Bonfire of the Vanities*, an episode from Season 3 of *The Wire*); at least one post-9/11 novel; Zadie Smith's *On Beauty* (which explores the politics of academia, among other issues); and novels by J. M. Coetzee and Nadine Gordimer bearing on the 1994 change of government in South Africa.

379 SPECIAL TOPICS:
LITERATURE OF THE AMERICAS #10729
TT 11:00-12:15pm SAURI
CATEGORY: TN

This course aims to provide students with an understanding of the relationship between twentieth-century U.S. and Latin American literature, and in particular U.S. literary modernism between the two world wars and the Latin American "boom" literatures of the

1950s and 1960s. The point, however, will not simply be to compare and contrast each of these literatures in order to mark the similarities between them, but rather to determine why these literary traditions should be examined together in the first place; and in fact, given that literary history itself tends to treat the development of U.S. and Latin American literature as discrete objects of study, it is worth asking whether it even makes sense to talk about a "literature of the Americas." Nevertheless, the wager of this course is that neither U.S. modernism nor the Latin American "boom" novel can be understood on its own, and that the full significance of each emerges only in relation to the other.

That a number of Latin American writers like Gabriel García Márquez have long claimed a kind of debt to U.S. modernism, and in particular to the work of William Faulkner, certainly offers a means of understanding the relationship between these literatures, although we will be less interested here in questions of influence, and instead work toward the construction of a conceptual framework that allows us to produce a more meaningful set of connections. And indeed, the fact that both of these literatures are equally implicated in the processes of the global economic order already points to a baseline of comparison that, at the same time, requires us to consider how the different position each occupies within that order is brought to bear on the meaning of individual texts. The literary texts considered in the course, then, will be read alongside works of criticism dealing not only with critical approaches to twentieth-century U.S. and Latin American literature, but also with broader concepts like literature, interpretation, literary history, and translation.

Authors considered in this course (tentatively) include William Faulkner, William Carlos Williams, John Dos Passos, Wallace Stevens, Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, Mario Vargas Llosa, Roberto Bolaño, and/or Benjamin Kunkel. All of the texts read in this course will be in English, though students who are fluent in Spanish are encouraged to read translated works in the original language. (This, however, is *not* a requirement.)

380 SPECIAL TOPICS: TRANSCENDENTALISM IN AMERICAN LIT #10730
TT 12:30-1:45pm NAVARRE
CATEGORY: **

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer."

Yes, Thoreau is the guy who went off to the woods, and Emerson is the guy who wrote about being a "seeing eyeball." And isn't Walden Pond around here somewhere? *Were they freaks and failures, or free-spirits and revolutionaries?*

Transcendentalism was American's first home-grown philosophical movement. Far from airy-fairy mysticism, it was a dynamic two-generation movement of educators, radical ministers, journalists, activists, poets, and nurses. This course examines Emerson, Thoreau, Parker, the Alcotts, Margaret Fuller, Elizabeth Peabody and Walt Whitman (among others) not as iconic reclusive idealists, but as writers in conversation with utopian communities, education, social reform, abolitionism, and women's rights.

Transcendentalist individualism was not "follow your bliss," but "*find your calling*," which is harder. Thoreau was the village screw-up before he wrote *Walden*. Fuller's beauty and aggressive brilliance alternately attracted people and freaked them out. Whitman scandalized with his celebrations of an erotic American self in *Leaves of Grass*. There was backlash, too: Hawthorne skewered utopianism and feminism in *The Blithedale Romance*. Emerson's "individualism" was later co-opted by the Gilded Age robber barons. But Henry Thoreau fathered the environmentalist movement, and many succeeding generations have been inspired by "Civil Disobedience." Who were these people? We'll consider their legacies and reinventions. This course will use a variety of assignments to get at a complex literary and philosophical movement. Concord is close, Walden Pond was saved from real estate developers, and we may even have visits from a Henry Thoreau enactor.

382 **WILLIAM SHAKESPEARE'S EARLY WORKS** **#10731**
MWF 9:00-9:50am **TOBIN**
CATEGORY: *

Shakespeare"s comedies, history plays, and early tragedies largely from the first half of Shakespeare"s career. The course emphasizes critical interpretations of individual plays but it attempts as well to review Shakespeare"s dramatic art in general, theater history and conventions, theory of comedy and theory of tragedy, the language of verse drama, and the development of the history play.

387 **CHARLES DICKENS** **#12243**
MWF 12:00-12:50pm **STAFF**
CATEGORY: **

A study of Charles Dickens' novels and the wonderful fictive world he created; his life and times; the tradition he shared in and changed. Emphasis on five novels, such as Emphasis on five novels, such The Old Curiosity Shop, Oliver Twist, Martin Chuzzlewit, Dombey and Son, and Our Mutual Friend.

401 **THE MEDIEVAL PERIOD** **#10732**
MWF 11:00-11:50am **KAMATH**
DISTRIBUTION: HU
CATEGORY: *

In this course, we will travel chronologically through the variety of literature produced in the centuries now known as the medieval period, from Anglo-Saxon sagas to the first printed account of the legendary King Arthur.

We will grow familiar with the different literary genres of the period, including prose, drama, epic poetry, lyric verse, hagiography, and romance.
Our aim is not only to learn about these literary forms and their history, but to discuss how these works reflected and constructed ideas that remain at issue today, such as

conceptions of gender and sexuality, self and community, the secular and the sacred, the nature of memory, and the relationship between the present and the past.

We will also explore the role 'medieval' culture plays in our own time, through critical examination of selections from modern translations, novels, and films which respond to the literature of this unique period.

402 **RENAISSANCE IN ENGLAND** **#10733**
TT 11:00-12:15pm **MAISANO**
CATEGORY: *

The Renaissance in England (for our purposes, 1567-1667) was a period in which, as The Notorious B.I.G. averred, "things done changed." And, indeed, change—metamorphoses and mutability—will be the only constant throughout the semester.

This course focuses primarily on a couple of sexy, subversive, and anti-authoritarian epic poems: Ovid's *Metamorphoses* and Spenser's *The Faerie Queene*. Violent, erotic, sublime, and bewildering, these texts—the latter emulating and attempting to outdo the former—promise to astonish readers each and every week of the semester. And yet there's more…

For anyone who enjoys a good mystery, this class has two of them: one literary and historical in nature; the other philosophical and timeless. Mystery #1: When Edmund Spenser died in 1599 he had published 6 books of *The Faerie Queene*, an epic romance designed to explore 12 moral virtues in 12 books, with each book comprising 12 cantos; ten years after his death, however, a fragment of the seventh book—cantos 6, 7, and part of 8—appeared in print for the first time. In them, Mutabilitie, a descendent of the Titans who had long ago been overthrown by Jove and his Olympian cohort, ventures up to heaven to dethrone the gods and reclaim her rightful place as the universal sovereign. Her seemingly indisputable argument: "everything, including the gods and the heavens, is subject to change; I am change; ergo, I am the boss of all existence." (That's a paraphrase.) The "Mutabilitie Cantos," as they have come to be known, raise a host of questions: Why did Spenser not publish these cantos while he was alive? Where are the other cantos of the seventh book? How are we supposed to make sense of these central cantos without knowing what preceded them or followed from them? Given that Spenser had emulated Ovid's *Metamorphoses* throughout the first six books of *The Faerie Queene*, what is the relation between his allegory of "Mutabilitie" and Ovid's "Metamorphoses"? Mystery #2: If Spenser's Mutabilitie is right and everything is ceaselessly changing, or *becoming*, then what happens to "Being"? Are you the same being now that you were 10 years ago? If so, what entity has persisted and endured beneath or beyond all the change? If not, who was that being?

In addition to Ovid and Spenser, the class will read about identity & change—being & becoming—in works by Shakespeare, John Donne, Ben Jonson, and Margaret "Mad Madge" Cavendish.

408 **AMERICAN ROMANTICISM** **#10735**
MWF 11:00-11:50am **EDELSTEIN**
CATEGORY: **

Students in this course will encounter the major writers of the "American Renaissance," (roughly 1830-1865) a period in which a national literary tradition flowered in the context of sociopolitical turmoil that remains unmatched in our history. We will begin with an intensive focus on the aesthetic and philosophical questions that unite writers including Ralph Waldo Emerson, Walt Whitman, Nathaniel Hawthorne, and Herman Melville. Credited with establishing the first "high art" tradition in the United States, these writers imbue their work with inscrutable symbols, meditations on nature, and celebrations of individualism.

In addition to our focus on romanticism, we will expand our view of the antebellum (pre-Civil War) literary landscape to include popular genres, such as the sentimental novel and the slave narrative. We will position this range of texts in relation to the rapid social changes of this tumultuous period, exploring their relationship to the slavery crisis, sectionalism, domesticity, market capitalism, technological innovation, and westward expansion. Finally, what might the sheer volume of printed material during this period suggest about the relation between literary publication and the emergence of national identity? Students will become familiar with major critical studies of antebellum literature and take an active role in leading and shaping class discussions.

457 **UNDERGRADUATE COLLOQUIUM (one-credit)** **#10738**
TBA **PENNER**

This course invites students to experience aspects of literature and literary culture not always included in regular English courses. Students will attend at least five extra-curricular events (some on-campus, some off-campus) during the semester—including film screenings, poetry readings, theater performances, lectures, workshops—and will write a short paper (a "micro-review") about each event. This course may be taken twice for credit. Students who register for this course must meet with Professor Penner during the first week of the semester.

459 **SEMINAR FOR TUTORS** **#10739**
TT 2:00-3:15pm **AUERBACH**

This course will explore approaches and strategies for tutoring students in Freshman English courses; it is required for English Department tutors who have been accepted into the Tutoring Program through an interview process. The course focuses on helping students to generate and develop ideas, engage with academic texts, revise papers, and address organizational and linguistic challenges. In addition, the course will introduce students to various issues and debates in composition theory. Students who wish to become tutors and enroll in this course must first be recommended by a faculty member and then be interviewed by the coordinator of the English Department Tutoring Program.

Applicants for tutoring positions should consult Vivian Zamel (Vivian.zamel@umb.edu) to obtain further information. **BY PERMISSION OF INSTRUCTOR ONLY.**

463 **ADVANCED STUDIES IN PROSE: Were We Ever Human?**
MWF 1:00-1:50pm **#10740**
SATISFIES CAPSTONE REQUIREMENT **HASRATIAN**

You're So Vain, You Probably Think This Planet's About You: Living Machines, Multispecies-being, and the Death of the Human in Fact, Fiction, Film, and Theory.

In this capstone we will rigorously interrogate the category of "the human individual" in terms of what it excludes—and yet depends on—to try and remain exceptionally human: Namely, all the non-human critters of the taxonomic Kingdoms as well as both biologically and technologically living machines. Our methods will be literary as we dismantle the category of the uniquely human individual by treating it as a fiction. This fictional category, however, has real-life consequences. Within "the human individual," we dwell as if separate and distinct from everything else. But all that other "stuff" gives us life in large part by dwelling within us—from fungal to silicon networks. Course materials may be comprised of late modern, postmodern, and contemporary (mostly American) novels as well as theoretical work by philosophers, biologists, sociologists, and anthropologists. We will productively violate those disciplines and their boundaries. Fiction may include Fred Hoyle's *The Black Cloud*, Philip K. Dick's *Do Androids Dream of Electric Sheep?* (and the pioneering film drawn from it, Ridley Scott's *Blade Runner*), Ray Kurzweil's *The Age of Spiritual Machines*, Paul Auster's *Timbuktu* (a novel narrated as if from the viewpoint of a dog), Nathanael West's *The Day of the Locust*, William Burroughs's *Naked Lunch*, and Dennis Cooper's *Period* (wherein inhumanity becomes a productive rather than destructive force). Multi-disciplinary materials may be drawn from Giorgio Agamben's *The Open: Man and Animal*, Donna J. Haraway's "Cyborg Manifesto" or her *When Species Meet*, David Lewis's *On The Plurality of Worlds*, Jean-Luc Nancy's *The Inoperative Community* or *Being Singular Plural*, Michael Hardt and Antonio Negri's *Multitude*, Nikolas Rose's *The Politics of Life Itself*, Barbara Hernnstein-Smith's *Scandalous Knowledge: Science, Truth, and The Human*, Jean-François Lyotard's *The Inhuman*, Bruno Latour's *We Have Never Been Modern* or his *Politics of Nature: How to Bring the Sciences into Democracy*, as well as select bytes from swarm, super-organism, and bio-mimetic theory. Attention will be paid to the dialectics of dominance and subordination; intelligence and unintelligibility; normal and abnormal, and their relations with race, class, and sexuality/gender.

465 **ADVANCED STUDIES IN LIT& SOCIETY: Victorian to Modern Sexualities**
TT 9:30-10:45am **#10741**
SATISFIES CAPSTONE REQUIREMENT **EGLE**
CATEGORY: **

This seminar concentrates on the remarkably rich transitional period, 1880-1930, during which complex taxonomies of sexual behaviors were developed and institutionalized. We

will explore such Decadent writers as Oscar Wilde, Vernon Lee, the aunt and niece poets, Michael Field, and the black-and-white artist Aubrey Beardsley. We will then turn to some key early Modernist texts by Henry James, Katherine Mansfield, D. H. Lawrence, and E. M. Forester, 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. Finally, we'll consider contemporary re-readings of the period through the work of brilliant playwright and novelist, Neil Bartlett. Our readings will include these wide-ranging primary source materials as well as selected secondary sources drawn from social history and literature and sexuality studies.

466 ADVANCED SPECIAL TOPICS: Postcolonial Cinema #10742
TT 12:30-1:45pm SKVIRSKY
SATISFIES CAPSTONE REQUIREMENT
CATEGORY: **

This capstone course will survey the theory and practice of postcolonial cinema—here broadly construed as the cinema produced in and/or about national polities and regions that were once European or American colonies and the lingering effects (economic as well as psychological) of that traumatic history. The category of the post-colonial is highly contested. Much of our theoretical work will focus on how this field of knowledge has been historically constructed, and in particular, on how it has been applied in the discipline of Film Studies. What is meant by postcolonial cinema? Does it designate a coherent object of study? We will examine the debates that have structured how scholars talk about film and media produced outside of Europe and the United States including debates about national cinema, cultural imperialism, and Hollywood's global economic hegemony. The course will be divided into four parts. Each part will focus on a particular region/movement and will serve as a case study. We will examine the political cinema of Latin America including classic fiction films and documentaries from the 1960s such as *Memories of Underdevelopment* (Cuba, 1969) and *La Hora de los Hornos* (Argentina, 1968) as well as more recent controversial films like *City of God* (Brazil, 2002) and *Y tu mamá también* (Mexico, 2001). The second unit will examine the anti-colonial cinema of Francophone Africa including the work of Senegalese auteurs Ousmane Sembene and Djibril Diop Mambéty, of the Mauritanian director Med Hondo, of the Malian director Souleymane Cissé, as well as the ethnographic films of Jean Rouch. The third unit will survey the work of the Los Angeles School of Black Filmmakers, a group of radical filmmakers based in Los Angeles who were deeply influenced by the political films emerging from Africa and Latin America. Turning to the theory of internal colonialism, these filmmakers analogized U.S. ghettos to oppressed colonial spaces in films like *Bush Mama* (Haile Gerima, 1976), *Killer of Sheep* (Charles Burnett, 1977), *Bless their Little Hearts* (Billy Woodberry, 1991). These films would end up exerting an important influence on the New Black Cinema, especially on the work of Spike Lee. In the fourth unit, we will look at the more recent work of European directors like Claire Denis, Michael Haneke, and the Dardenne brothers as they grapple with questions of race, diaspora, immigration in such films as *Chocolat* (Claire Denis, 1988), *Caché* (Michael Haneke, 2005), *La Promesse* (Jean-Pierre and Luc Dardenne, 1996).

475 ENGLISH INTERNSHIP #10743
BY ARRGT BARRON
SATISFIES CAPSTONE REQUIREMENT

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.

476 TECHNICAL WRITING INTERNSHIP #10744
BY ARRANGEMENT BRUSS
SATISFIES CAPSTONE REQUIREMENT

This course is limited to students who have completed all other requirements of the technical writing program and have found internship placements. Enrollment is by permission of the program director.

483 ORIGINS OF U.S. LITERATURE: Declaring Independence #10745
TT2:00-3:15pm VON MORZE
CATEGORY: ** TN
SATISFIES CAPSTONE REQUIREMENT

Perhaps the most characteristic political act in American culture is to declare one's independence from something: from family, from the political establishment, from America itself. Our goal in this course will be to examine the ambiguities and paradoxes involved in this founding national ideal by paying close attention to American writing between the Revolution and the Civil War. Readings and assignments will illuminate the problems of articulating an American national character 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.
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.

496 CREATIVE WRITING HONORS I #11971
TBA O'GRADY
SATISFIES CAPSTONE REQUIREMENT

The Creative Writing Honors Seminar is a two-semester program for a small number of seniors with strong academic records and whose work in Creative Writing has been outstanding. Students selected for the program will take a one-semester Creative Writing Honors Workshop in the fall with the CW Program Director. In the spring they work with a faculty advisor and complete an honors thesis that may be a collection of poems, short stories, short plays, a full-length play, or a novel excerpt.

Requirements for admission are a 3.0 overall GPA; a 3.75 in Creative Writing and Literature classes; the completion of at least two courses in creative writing; recommendation by a Creative Writing instructor; and approval by the Program Director in consultation with the Creative Writing Faculty.

A formal application should be submitted to the Director of Creative Writing by Wednesday, May 11th.

498 ENGLISH HONORS I #11972
TBA PENNER
SATISFIES CAPSTONE REQUIREMENT

For students accepted into Departmental Honors Program only. Please contact English Undergraduate Director, Louise Penner, for more information: louise.penner@umb.edu