

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 semester, and informal course descriptions for each one, 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. Please note all 200-level courses, with the exception of English 200, require you to complete English 101 before enrolling. Also, we do ask that you complete English 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.

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.

GL179-01 SEXUALITY IN NATURE AND CULTURE
MWF 10:00-10:50am; M 9:00-9:50am

DROGY

This course explores texts and film in order to expand, complicate, and challenge the way students think about diverse sexualities and genders. The course will ask where ideas about sexuality and gender come from, and question whether those ideas are rooted in nature or culture. Students will examine theories and concepts addressing cultural norms, systems of power, and the performance of the self. Students will become familiar with methods of analysis from a range of disciplines, including literature, women's studies, cultural studies, biology, psychology, philosophy and law. As the class investigates sexuality and gender, students will engage in self-evaluation, examine methods of reasoning, and ask questions about cultural values and inheritances.

ENGL 179GL and WGS 179GL are the same course.

Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.

G181-01 LITERATURE AND THE VISUAL ARTS
TUTH 11:00-12:45pm & TU 12:30-1:45pm

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.

Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.

G183 LITERATURE AND SOCIETY
TUTH 12:30-1:45am & TH 1:45-2:45

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.

Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.

**G185-01 LITERATURE AND FILM
TUTH 9:30-10:45am & TU 10:45-11:45am**

An introductory examination of the relationship between moving pictures and the written word. Students will study how filmmakers and writers construct narrative, and how stories have been adapted across media. Other topics may include the following: the different ways that literature and film have dealt with the problem of realism, the use of iconic and symbolic modes, and the political implications of film.

Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.

**G189-01 WAR IN LITERATURE DYSON
MWF 11:00-11:50am M 12:00-12:50**

A study of the ways in which literary works have dealt with the problem of representing the terrors of war. Attention will be paid to the ethical and aesthetic issues particular to the depiction of war in variety of media, such as novels, short stories, poetry, a graphic novel, film, and journalism.

Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.

**G262 ART OF LITERATURE
MWF 8:00-8:50am
MWF 9:00-9:50am
MWF 11:00-11:50am
MWF 1:00-1:50pm
TUTH 12:30-1:45pm
TUTH 4:00-5:15pm
ONLINE**

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.

MWF	1:00-1:50pm	EDELSTEIN
TUTH	11:00-12:15pm	NIXON
TUTH	11:00-12:15pm	KARLIS
TUTH	2:00-3:15pm	TBD

This course introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading and analytical writing. Through an exploration of fiction, drama, and poetry, students will develop the capacity to consider texts in their historical and cultural contexts as well as to apply a range of critical frameworks. Ultimately, this course will equip students with a set of tools for interpretation and techniques for writing effectively about literature that will serve them throughout the English major.

201 FIVE BRITISH WRITERS
GEN-ED REQUIREMENTS: HU
ENGLISH MAJOR REQUIREMENTS: Required Gateway Course

MWF	9:00-9:50am	TBD
MWF	12:00-12:50pm	TBD
TUTH	11:00-12:15pm	BROWN
TUTH	2:00-3:15pm	FAY

ONLINE

As an introduction to the work of five well-known British authors, including Chaucer, Shakespeare and Milton, we will read, discuss, write about, and view adaptations of selected British literary texts. In the process of becoming acquainted with the individual authors and some of their works, we will also explore aspects of the culture(s) and times that shaped both author and text, and the ways in which they, in turn, have made their impact. Perhaps most importantly, we will work on developing the necessary skills for critically reading, thinking about, discussing, and interpreting some of the many and various forms of art we refer to collectively as “literature.” While we conduct these explorations, we will also think about just what we mean by such seemingly obvious terms as “the canon,” “literary tradition,” and “major author.” Finally, we will consider the idea of “otherness,” inclusion in and exclusion from various cultures and communities, and questions of race, sexuality, and power.

202 SIX AMERICAN WRITERS

MWF	10:00-10:50am	MEDOFF
MWF	11:00-11:50am	HUDSON
MWF	1:00-1:50pm	SAURI
TUTH	11:00-12:15pm	O’CONNELL, S
TUTH	12:30-1:45pm	JACKSON

GEN-ED REQUIREMENTS: HU, US Diversity
ENGLISH MAJOR REQUIREMENTS: Required Gateway Course

This course is not an American literature survey; rather, it seeks to introduce or revisit six authors who helped shape a national literature, and particularly what is known as U.S. modernism – a movement that has, in many ways, determined the shape of the American literary canon since at least the mid-twentieth century. And indeed, we will see that the question of a

This course provides an introduction to the writing of poetry for students who may or may not have had prior experience. Students read a variety of poems from a range of periods as a basis for learning to write it, and class discussion focuses both on assigned readings and on student work. Students are encouraged to explore issues of poetic form and content, building knowledge about poetry while developing creative, analytical, and artistic skills. Students share work in a writing workshop during the second half of the semester.

212 CREATIVE WRITING: FICTION TORRA
MWF 12:00-12:50pm
ENGLISH CONCENTRATION/MINOR: CW

This workshop-based course is appropriate for students with no or little experience writing fiction as well as those who have taken creative writing courses in the past. We will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn't. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Tobias Wolff, Elizabeth Strout, Tim O'Brien, and many others. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

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 writers.

216 READING AND WRITING JOURNALISM TBD
MWF 12:00-12:50pm
ENGLISH CONCENTRATION/MINOR: PNMW

This introductory course provides students with a foundation in the art of journalism with an emphasis on critical reading and writing. Throughout the semester, students read classic and contemporary works by prize-winning journalists and produce and analytical responses that consider these works with respect to critical debates in the field; questions of objectivity, representation, reporting methods, and the public interest. Using these writers as models, the course covers principles of style, structure, audience, and genre, as well as the legal and ethical frameworks that govern the journalistic profession. Through guided writing assignments, students are invited to try their hand at a range of journalistic genres, such as news reporting, profiles, and editorials. This course welcomes students of all levels; no previous experience in journalism is expected or required.

225 **GRAPHIC NOVELS** **TBD**
MWF 10:00-10:50am
GEN-ED REQUIREMENTS: AR

This course offers an introduction to the study of image and text through an analysis of selected graphic novels. The course investigates a fascinating range of relationships between images and words, as well as the roles these relationships play in our language and in our ways of thinking about story-telling, truth, memory, identity, and power.

292 **CINEMA, SEX, AND CENSORSHIP** **HAMBLIN**
MWF 11:00-11:50am & W 12:00-12:50pm

This course introduces students to the history of sex in American cinema by tracing the history of the representation of sex and sexuality from early cinema and the vaudeville tradition to contemporary engagements with queerness, non-normative desires, and artificial intelligence. Students will examine key moments in film history related to sex and censorship, including the scandals of pre-code Hollywood, the rise of the Hays Codes, the development of underground and the exploitation cinemas, and the emergence of the Motion Picture Rating System, as well a range of issues related to sexuality and desire, including same-sex desire, repression, sexual violence, the AIDS crisis, and sex and technology. Students will watch both mainstream, commercial films and smaller, independent art films, as well as B-movies and low budget films, to examine how sex and sexuality have been represented and censored across the broad spectrum of American cinema. This course will occur on the schedule on a rotating and irregular basis.

construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn't. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Jennifer Egan, Ian McEwan, Tobias Wolf, Elizabeth Strout, ZZ Packer, Lauren Groff, Tim O'Brien, and many others. We will also take a look back at such canonized writers as Ernest Hemingway, Flannery O'Connor, Anton Chekhov, Eudora Welty, and Henry James. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

This course is by permission of the instructor only. Please e-mail a short sample of your writing (4-8 double-spaced pages of fiction) to me (Askold.melnyczuk@umb.edu) any time between December 4th and the first week of the Spring semester.

303 ADVANCED SPECIAL TOPICS IN CREATIVE WRITING TAN
WRITING CHILDREN'S LITERATURE
MWF 1:00-1:50pm

This course provides an introduction for students interested in writing fiction for young people. In this class, we will read literature for children and young adults across a range of genres as a basis for learning to write it. Topics covered will include picturebooks, verse novels, middle-grade fiction, and Young Adult literature. Through frequent writing exercises and assignments, students will regularly generate new material, and will participate in frequent in-class workshops. Throughout the semester, we will examine how critical analysis informs and enriches creative writing, and students will additionally write one analytic essay and give a presentation on a children's or YA book they have read outside of the course. Students will ultimately develop a final project of either a complete picturebook manuscript or an outline and several chapters of a middle grade or YA novel.

306 ADVANCED NONFICTION WRITING OLEKSIAK
MWF 10:00-10:50am
ENGLISH CONCENTRATION/MINOR: PNMW

For serious writers in various nonfictional modes, such as description, narration, expository or informative writing, and written argument. While there is some emphasis on the philosophy of composition, everything read and discussed has a practical as well as a theoretical function. Sections of this course taught by different instructors vary in emphasis from the composing process to techniques of the new journalism, to technical writing, writing for prelaw students, techniques of research for the long paper and report. But all are conducted in small classes or workshops, all are concerned with informative or argumentative writing for advanced students, and all require the permission of the instructor for enrollment.

307 JOURNALISM & NEW MEDIA WRITING

ONLINE: HENNICK
ENGLISH CONCENTRATION/MINOR: PNMW

This course prepares advanced students to explore careers in writing and reporting for print and online media. Students consider contemporary journalistic texts by professional reporters, columnists, and bloggers and develop their own writing for a range of publication platforms and audiences. The course covers the fundamentals of journalistic craft, from methods for story development including interviewing, observation, and web-based research to style, ethics, and genre conventions. Throughout the semester, students draft and revise a series of independent writing and reporting projects on real-world people and events, ranging from news articles and magazine features to blogs and reviews. Students learn strategies for pitching stories to editors and preparing their writing for local, campus, or online publication. Different sections of this course may focus on specialized branches or genres of journalism, such as community journalism or arts journalism. This course welcomes both emerging and experienced writers, regardless of previous journalism experience.

307 **JOURNALISM & NEW MEDIA WRITING** **CLARK**
M 1:00-3:45 & W 1:00-1:50
ENGLISH CONCENTRATION/MINOR: PNMW

This 4-credit course prepares students to explore careers in writing and reporting for print and online media. Students consider contemporary journalistic texts by professional reporters, columnists, and bloggers, and they develop their own writing for a range of publication platforms and audiences. The course covers the fundamentals of journalistic craft, from methods for story development (including interviewing, observation, and web-based research), to style, ethics, and genre conventions. Throughout the semester, students will produce roughly 30 - 40 pages of journalism, covering everything from profile stories to sports to music reviews. Students will also have weekly discussions surrounding the most important issues in journalism. Additionally, students will be working directly with members of the journalism club from the Jeremiah Burke High School in Dorchester. They will help the students learn different journalism concepts while they assist them with the production of a school newspaper. This course will combine both students from the Honors College and English majors. This course fulfills a Humanities (HU) distribution requirement.

308 **PROFESSIONAL EDITING** **MITCHELL**
MWF 9:00-9:50am
ENGLISH CONCENTRATION/MINOR: PNMW

An intensive workshop in developing effective prose style for various kinds of writing, including reports, essays, and theses. Instruction covers advanced grammar, usage, editing, and proofreading, with special attention to problems of expression and style arising from complex ideas and argumentative logic. In conjunction with ENGL 307, this course provides a strong preparation for editors and writers in all settings.

309 **MULTIMEDIA AUTHORIZING** **OLEKSIK**
MWF 11:00-11:50am

ENGLISH CONCENTRATION/MINOR: PNMW

In this hybrid digital workshop and studio course, students learn principles of media production, storytelling, and design across a range of audio-visual and web-based platforms. Through focused readings and discussions on documentary, design, and digital aesthetics, students examine creative works by professional artists and media producers and participate in regular critiques of students-made work. Classes include hands-on instruction in image-, audio-, and video-editing techniques and web design basics in a project-based, collaborative learning environment. Throughout the semester, students propose, edit, author, and design a series of original multimedia projects and produce a professional portfolio website of their creative work. This course welcomes students from all backgrounds; no previous experience with digital media production is expected or required.

317 **AMERICAN INDEPENDENT CINEMA** **HAMBLIN**
MWF 1:00-1:50pm

This course examines the history of independent filmmaking in America, from its origins in the independent production companies of the studio era through to contemporary independent movements, including New American Cinema, Black Independent Cinema, New Queer Cinema, the Sundance Kids, and Mumblecore. This course also explores issues related to production and distribution, including the role of film festivals, the development of digital technology, and fan cultures.

331 **SATIRE** **McDONOUGH**
TUTH 2:00-3:15pm
ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)
ENGLISH CONCENTRATION/MINOR: LitHis

Readings from the classical period of satire. Aristophanes, Horace, and others raise issues about the nature, functions, and techniques of satire, its relations to intellectual attitudes, social criticism, and literary forms. Variations on the classical patterns and the role of satire in contemporary culture are seen in a range of later satiric works.

332 **COMEDY** **FINN**
MWF 2:00-2:50pm
ENGLISH MAJOR REQUIREMENTS: To19, TN
GEN-ED REQUIREMENTS: AR

Comic literature from different cultures and periods, ancient through modern, illustrates the recurrence of different comic modes: satire, irony, romantic comedy, comedy of manners, and comedy of the absurd. Essays about theories of comedy aid students in evaluating the literature and forming their own ideas about the nature of comedy.

337 **SHORT NOVEL** **O'GRADY**
TUTH 11:00-12:15pm
ENGLISH MAJOR REQUIREMENTS: TN

GEN-ED REQUIREMENTS: HU

Lyrics, romances, mystery plays, allegories of English literature in the period before the sixteenth century. Old and Middle English writers, including Chaucer, Langland, and the Pearl Poet; stories of King Arthur and his knights.

408 **AMERICAN ROMANTICISM** **EDELSTEIN**
MWF 12:00-12:50pm
ENGLISH MAJOR REQUIREMENTS: To19
ENGLISH CONCENTRATION/MINOR: LitHis

The white whale. The scarlet letter. The raven. These symbols have become integral to our understanding of classic American literature. How can we read these iconic images, and how can we explain the importance of symbolism itself to American writers? This course will introduce you to 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. You will become familiar with major critical studies of antebellum literature and take an active role in leading and shaping class discussions.

411 **POSTCOLONIAL LITERARY STUDIES** **BROWN**
ON VIOLENCE & RECONCILIATION
TUTH 12:30-1:45 pm
ENGLISH MAJOR REQUIREMENTS: TN
ENGLISH CONCENTRATION/MINOR: TML
GEN-ED REQUIREMENTS: IntDiv, WC

“In the geography of human history, no culture is an island.”

-Amitav Ghosh, *In an Antique Land*

The world is changing as we near the third decade of the third millennium. As distances contract and far-flung places become increasingly interconnected, we need new ways of thinking about the planet we inhabit and our place in it. The premise underlying this course is that we need to focus less on supposedly homogenous spaces enclosed by stable boundaries (nations, races, personal identities) and more on border zones and movements across boundaries. Otherwise put, we need to think about mobility, migrancy, and diaspora rather than stability and identities neatly matching location; about mixing, hybridity, and syncretism rather than discrete identities; about transitions rather than starting points and ending points. There are, of course, many kinds of travel and migration, just as there are many kinds of literature written about these states. Any study of mobility must be tempered by an

awareness of the power differentials that shape people's movement across the surface of the earth. Thus, this course introduces students to the diversity of literary, philosophic, and political topics addressed by global literature in English. Drawing on a wide range of texts, we will pursue the following avenues of inquiry: What do we mean by the term "Empire"? How has the reach of Empire been historically constructed, critiqued in fiction, and/or sustained through narrative? What forms of identity are available to individuals who have been displaced, either through personal choice or random (and often tragic) circumstance? And, finally, how "post" is postcolonialism? To answer these and related questions, this course will further explore the different experiences of colonization, decolonization, and the "postcolonial" during the twentieth century in South Africa, Nigeria, Jamaica, India, and the United Kingdom. Some themes this course will address include the psychology of colonization and settlement; violence and decolonization; constructions of the "Other" by the imperial center; hybrid cultural formations wrought by the impacts between colonizer and colonized. Taking the above statement by Ghosh as instructive, this course will also seek to interrogate the idea that culture is a coherent or self-contained whole.

440 **HISTORY OF THE ENGLISH LANGUAGE** **REMEIN**
TUTH 2:00-3:15pm
ENGLISH MAJOR REQUIREMENTS: To19
ENGLISH CONCENTRATION/MINOR: LH, TeachLic, PNMW

Where did English come from? How have historical events influenced change in the language? Should change today be resisted or accepted? Who or what determines what is "correct"? Participants learn how to analyze and transcribe speech sounds, use traditional grammar to understand grammatical change, and work with specialized dictionaries that help in analyzing short texts from various periods of English.

444 **LITERARY TRANSLATION & INTERPRETATION** **BARRON**
TUTH 12:30-1:45pm
ENGLISH MAJOR REQUIREMENTS: TN
GEN-ED REQUIREMENTS: IntDiv

A course that examines literary translation and interpretation, concentrating on both poetry and prose. Instruction will focus on the practice and theory of literary translation, with particular attention given to close reading and interpretation. Readings will include classic and recent essays on translation theory, as well as excerpts from a selection of variant sample translations. Attention will also be given to how the practice of translation has influenced the work of many well-known writers. With thousands of languages used worldwide, all of us, even multilingual readers, are ultimately dependent on the work of translators to read more widely. Translators can be viewed as artists working between one language and another, recreating texts. Translation is also a fascinating area of study that presents stimulating possibilities for creative writers. Some knowledge of a second language is recommended, but not required to take the course. Students without knowledge of a second language will have the opportunity to produce translations of texts written in middle or old English, or in a dialect of English.

455	INDEPENDENT STUDY	STAFF
456	INDEPENDENT STUDY II	STAFF
457	UNDERGRADUATE COLLOQUIUM BY ARRANGEMENT 1 CREDIT	von MORZE

Are you interested in developing a strategy for the post-graduation job market? Then consider signing up for English 457, the Undergraduate Colloquium: Careers in English. The course is a 1-credit elective course for majors that focuses on identifying objectives and developing strategies for the post-graduation job search. Course requirements consist of the following: attending or viewing 4 workshops, writing a resume and cover letter, conducting a mock job interview, and producing several very short and informal writing assignments. The pre-requisite is ENGL 200 or 201 or 202; generally many of the students in the workshop are seniors, but juniors and sophomores may also take the course. English 457 may be taken only once for credit.

458	UNDERGRADUATE COLLOQUIUM BY ARRANGEMENT 1 CREDIT	von MORZE
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If you need a one-credit course for any reason, English 458: Literature in Public Spaces is open for enrollment. This course asks you to attend and review five literary events in the community. The course does not meet on campus, and no attendance other than going to the events is required. You can even take this course if you're not in the area. You will need to check your UMB e-mail to take part.

Literary study should not end when you leave the classroom or the university. It has a thriving public life. This course offers you the opportunity to engage with the public life of literature by giving you practice and feedback in the writing of reviews. This practice is public in two senses: you will write about community events in which literary art is a central focus, and you will develop your voices in the public art of reviewing.

This course invites students to experience aspects of literature and literary culture not always included in regular English courses. You will attend at least five extra-curricular events (whether on-campus or off-campus) during the semester—including film screenings, poetry readings, lectures, theater performances, reading groups, and workshops—and will write a short review about each event. One review must be e-mailed to the course instructor every three weeks. English 458 may be taken twice for credit. The course has no pre-requisites.

459	SEMINAR FOR TUTORS W 4:00-6:45 pm
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This course provides students with an introduction to writing center studies (the site of most scholarship and research on tutoring writing in postsecondary contexts) as a point of entry for learning to tutor students taking Composition I and II (English 101 and 102) at UMass Boston.

The course features readings, writing, and discussion on the theoretical and practical issues one encounters in working as a composition tutor. Tutors learn to apply research about tutoring to the specific context of the composition classroom, learning not only about tutoring goals and practices, but also how to situate the UMass Boston Composition Program philosophy and undergraduate writing experience within the context of writing center studies. This knowledge and practice provides a foundation for further teaching at UMass Boston. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor.

*****PRE-REQUISITES FOR CAPSTONE COURSES NUMBERED 460-499:**

- **English 200, 201 or 202 (formerly 206) and**
- **two upper level courses (300/400 level).**

463 RADICAL BOSTON: JACKSON
AMERICAN PROTEST LITERATURE TO 1900
TH 2:00-2:45pm
ENGLISH MAJOR REQUIREMENTS: To19
SATISFIES CAPSTONE REQUIREMENT

Communes; protests; armed insurrections; free love dance parties -- the American cultural landscape bubbled over with schemes to overthrow the existing social order at a time that is too often misremembered as conservative or “Victorian.” Students in this Capstone seminar will explore the literature and culture of American radicalism in the long nineteenth century, discovering the forgotten historical precursors of Black Lives Matter, Occupy Wall Street, and the Women’s March and seeing our city and our literary tradition from the perspective of the radical underground. We will explore revolutionary manifestoes by founding father Thomas Paine and the homicidal vigilante John Brown. We will revisit the well-known authors of Transcendentalism in light of their unacknowledged relationship to the socialist movements of their day. We will read black nationalist novels by Martin Delany and Pauline Hopkins and utopian novels by Edward Bellamy and Charlotte Perkins Gilman. We will peruse periodicals published in the Boston area that advocated the abolition of slavery, segregation, marriage, and the private home. Field trips during class time will allow students to conduct hands-on archival research in and around Boston and tour significant sites that shaped American literature and reform culture.

464 DIGITAL STORYTELLING BERTRAM
TUTH 12:30-1:45pm
ENGLISH MAJOR REQUIREMENTS:
SATISFIES CAPSTONE REQUIREMENT

“Everyone has a story to tell.” That’s one of the mantras of the Storycenter and digital storytellers. In this class, you will be introduced to some of the basic theory, practice, and methods of digital storytelling as practiced by the Storycenter (I acknowledge that there are other methods that also constitute digital storytelling). In this class, in addition to looking at and creating digital stories as forms of advocacy, you will make your own first-person digital story

(you can think of it almost like a short visual personal essay) by going through the process of brainstorming, writing, revising, storyboarding, and learning basic audio and video editing. You don't need *any prior experience* with these technologies, so don't worry if you think "oh, I'm not tech savvy." Digital storytelling isn't about being tech savvy—all the tech in the world means nothing if you don't have a story to tell and *everyone* has a story to tell.

465 MODERNISMS: LITERATURE & VISIAL CULTURE
M 1:00-3:45pm **SORUM**
ENGLISH MAJOR REQUIREMENTS: TN
SATISFIES CAPSTONE REQUIREMENT

Let the picture imitate nothing.

- Guillaume Apollinaire

Think about the fusion of images and text in our world today—the way that pictures and words work together on every screen we see, even in the messages we send. This close connection between visual and verbal is not new, even though it is more present than ever, and this course will take you back to an especially rich and interesting moment when writers and artists were both experimenting with their materials and methods. This is a course about the challenges to meaning-making presented by writers and visual artists in the beginning of the 20th century—challenges to how we read, see, and think about such elements as shape, color, words, and lines. As the Apollinaire epigraph above suggests, at stake in this course will be the relationship between representation and imitation. We will be reading both more traditional and more experimental texts in this course, and we will explore modernism and these questions of representation through the relationship between the visual and literary arts. We will look at different movements—impressionism, post-impressionism, cubism, Vorticism, and surrealism, for example—and examine their manifestations in art and literature. How do Monet's pictures of haystacks connect to theories of literary impressionism or Ford Madox Ford's narration in *The Good Soldier*? What relationships exist between Cezanne's portraits and Gertrude Stein's first novellas, or between her poems and Picasso's cubism? What understanding of the human subject do we get in Manet's *Le Déjeuner sur l'herbe* and T. S. Eliot's "Love Song of J. Alfred Prufrock"?

You don't need any knowledge of art history or of the modernist period to take this class, though curiosity and enthusiasm are a must! We will be able to spend at least one, and maybe two class periods off-campus at museums. We will look at the modernist art collections at the MFA, and we may spend a class looking at more contemporary experiments with art and text at the ICA (Institute of Contemporary Art). Novelists and poets that we will read may include Gertrude Stein, T. S. Eliot, Virginia Woolf, Marianne Moore, Wallace Stevens, Mina Loy, and Ford Madox Ford.

475 ENGLISH INTERNSHIP
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

