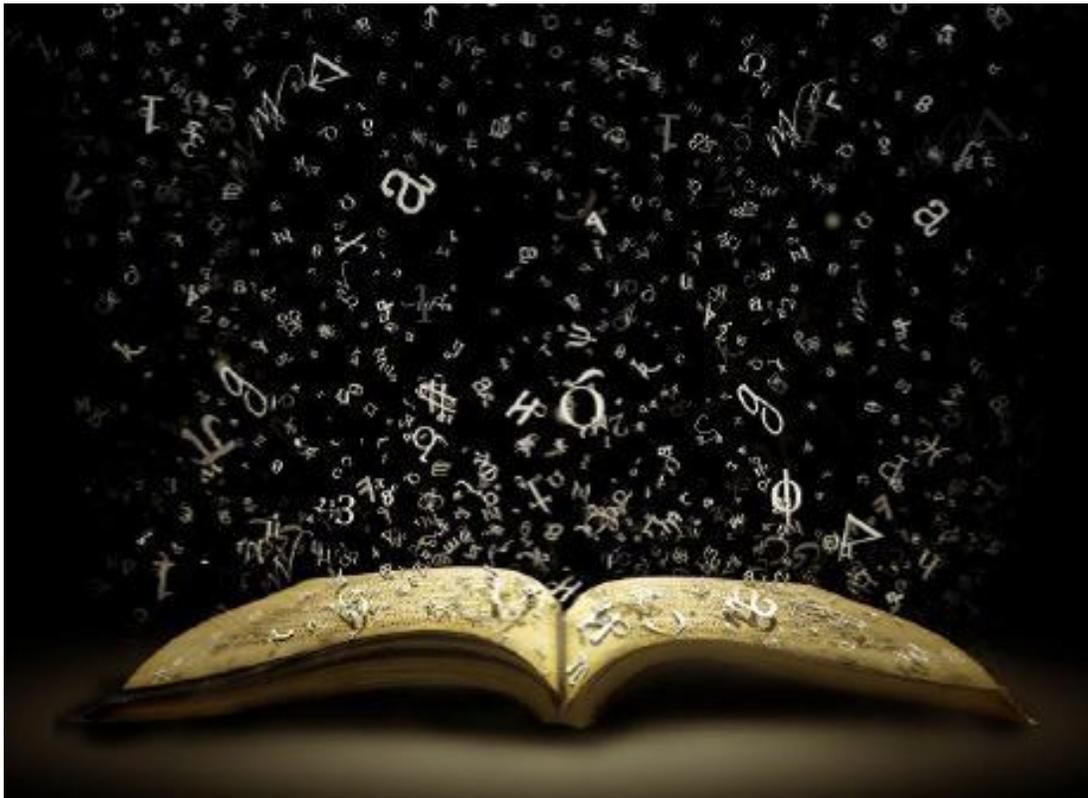


English Department
Fall 2018
Course Descriptions



NOTE TO MAJORS AND NON MAJORS

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the Spring 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 & W 11:00-11:50am**

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.

**G181-01 LITERATURE AND THE VISUAL ARTS
TUTH 11:00-12:15pm & 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.

**G185-01 LITERATURE AND FILM
TUTH 9:30-10:45am & TU 8:30-9:30**

CRAIG

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
MWF 11:00-11:50 & M 12:00-12:50pm**

DYSON

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.

G262 ART OF LITERATURE
MWF 8:00-8:50am
MWF 9:00-9:50am
MWF 11:00-11:50am
MWF 1:00-1:50
TUTH 9:30-10:45am
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.

Satisfies INTERMEDIATE SEMINAR REQUIREMENT. Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

G272 THE ART OF POETRY
TUTH 9:30-10:45am
TUTH 11:00-12:15pm
ONLINE

In this course we will read and discuss poems in many forms, from many eras. Students will explore formal traditions by writing their own poems and reading them to the class throughout the semester. Class discussions, conducted in seminar format, will examine such questions as purpose, metaphor, meaning, and language. Frequent in-class writing assignments will help us develop our ideas, and students will be required to post weekly short essays online. Students will be expected to select a poets from a predetermined list for an independent study and presentation, which will a recitation of the poet's work.

Satisfies INTERMEDIATE SEMINAR REQUIREMENT. Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

G273 ART OF FICTION
MWF 10:00-10:50am
MWF 12:00-12:50pm
MWF 1:00-1:50pm
TUTH 9:30-10:45am
TUTH 12:30-1:45pm
TUTH 2:00-3:15pm

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

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 HUDSON
MWF 11:00-11:50am MEDOFF
TUTH 11:00-12:15pm EDELSTEIN
TUTH 2:00-3:15pm KLIMASMITH
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 "national literature" – and of national culture more generally – emerges as a primary concern for many of the writers discussed throughout this course. We should, moreover, keep in mind that each of the works considered here was produced in a period of extraordinary political possibility marked by the social upheavals resulting from a world war and a catastrophic economic crisis. We will be reading each of these works, therefore, with an eye to understanding how they attempt to define "American" national culture and identity, and in so doing, lay bare the economic, political, and social tensions that had defined this period. This, then, will require us to take into account the formal qualities of individual texts – that is, to the *ways in which the story is told* – to see how literature not only provides a means toward understanding a particular national situation or historical moment, but also becomes the site of possible solutions to these same tensions and conflicts. Authors considered in this course (tentatively) include William Faulkner, Ernest Hemingway, Zora Neale Hurston, George Schuyler, F. Scott Fitzgerald, and Wallace Stevens.

210 INTRODUCTION TO CREATIVE WRITING
MWF 9:00-9:50am TBD
MWF 10:00-10:50am TBD
MWF 11:00-11:50am TBD
TUTH 8:00-9:15am TBD
TUTH 9:30-10:45am TBD
TUTH 4:00-5:15pm TBD
GEN-ED REQUIREMENTS: AR
ENGLISH CONCENTRATION/MINOR: CW

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 CREATIVE WRITING: POETRY BERTRAM
TUTH 12:30-1:45pm
ENGLISH CONCENTRATION/MINOR: CW

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
MWF 12:00-12:50pm
ENGLISH CONCENTRATION/MINOR: PNMW

300-400 LEVEL COURSES

ANY STUDENT THAT DECLARED AN ENGLISH MAJOR AFTER AUGUST 31, 2007 SHOULD FOLLOW THE NEW MAJOR REQUIREMENTS. THOSE REQUIREMENTS ARE LISTED ON YOUR AUDIT AND ON THE WEB. STUDENTS WHO DECLARED THEIR MAJOR PRIOR TO OR ON AUGUST 31, 2007 SHOULD FOLLOW THE OLD REQUIREMENTS. THOSE REQUIREMENTS ARE ALSO FOUND ON YOUR AUDIT AND ON THE WEB.

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

300 INTERMEDIATE CREATIVE WRITING WORKSHOP O'GRADY
TUTH 12:30-1:45pm

“True ease in writing comes from art, not chance, / As those move easiest who have learned to dance.” *So you think you can dance?* Assuming that most students registering for this course will have picked up at least a few metaphorical dance steps in one or more of the 200-level Creative Writing courses, we will spend the semester refining those literary moves by engaging mostly with the writing of lyric poetry and short fiction. To that end, the class will alternate between and among weekly writing assignments, in-class workshopping of student writing, discussion of “craft” essays on formal and stylistic aspects of poetry and fiction, and engaged reading of work by established authors to see up close how some of the “fancy footwork” of writing is performed.

301 ADVANCED POETRY WORKSHOP TORRA
W 7:00-9:45pm
ENGLISH CONCENTRATION/MINOR: CW/PNMW

This course is an opportunity for you to create a community of writers. You will workshop poems, become stronger readers of poetry, consider the details that make good poems, and become flexible, accurate critics of your classmates’ work and your own. We will do generative exercises that keep the writing process fun and help you to avoid writer’s block, talk a lot about revision, and work together in meter and form.

Students must be accepted into this course; apply by submitting five poems and a paragraph on why you want to take the class to Joseph.torra@umb.edu

302 ADVANCED FICTION WORKSHOP UNRUE
M 7:00-9:45pm
ENGLISH CONCENTRATION/MINOR: CW/PNMW

This workshop-based course 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

**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.

**335 CHILDREN'S LITERATURE TAN
MWF 10:00-10:50am**

This class introduces students to the study of literature for children, including criticism and the history of the development of literature and media specifically for children. Works studied include classic and contemporary children's texts, and include authors such as Frances Hodgson Burnett, Neil Gaiman, Gene Luen Yang, and Jacqueline Woodson. Although this class features children's literature, it has a heavy reading load and a fast-paced reading schedule.

**351 EARLY AFRICAN AMERICAN LITERATURE TOMLINSON
TUTH 11:00-12:15pm
ENGLISH MAJOR REQUIREMENTS: To19
GEN-ED REQUIREMENTS: HU & US Diversity**

As resistance to tyranny and dedication to human dignity became increasingly synonymous with the idea of America itself in the latter half of the eighteenth century, early African American writers identified themselves as Americans with a special mission.

--Nellie Y. McKay and Henry Louis Gates, Jr.

This course traces the "special mission" of African American literary self-expression from Phillis Wheatley's odes to freedom and Olaudah Equiano's talking book to W.E.B. Du Bois's assertion in *The Souls of Black Folk* that "the problem of the Twentieth [and, one might argue, the twenty-first] Century is the problem of the color-line." We will examine the role African-American literature has always played in shaping American culture and how the work of authors like Harriet Wilson, Frederick Douglass, and Pauline Hopkins engage twentieth- and twenty-first century texts by James Baldwin, Toni Morrison, and Paul Beatty.

**354 CRITICAL RACE STUDIES HUDSON
MWF 12:00-12:50pm
GEN-ED REQUIREMENTS: AR & US Diversity**

This course will examine how race functions in American literature and how American literature is a function of race. To that end, we will begin by reading excerpts from Toni Morrison's *Playing in the Dark*, which explores how the literature of canonical American writers such as Poe and Melville were deeply anxious about race, particularly blackness. Taking one such example, we will read Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket* alongside Mat Johnson's revision of Poe's text, *Pym*. From there, we will discuss how citizenship inflects race via carceral structures such as the reservation and the internment camp in the work of Louise Erdrich and John Okada. Finally, we will end by discussing issues of immigration and the unique status of Puerto

Rico in the US with Esmeralda Santiago's *When I Was Puerto Rican*.

372 **AMERICAN WOMEN WRITERS & CULTURE** **EDELSTEIN**
TUTH 2:00-3:15pm
GEN-ED REQUIREMENTS: US Diversity

American women's writing has a bad reputation. Nathaniel Hawthorne denigrated the "damned mob of scribbling women," and the notion that women's prose is sentimental and derivative has not entirely faded from the popular imagination. Keeping such critical assessments in mind, this course will examine the tradition of American women's writing from the early republic through the twenty-first century with particular attention to how these writers depict domesticity and maternity, reform and activism, and authorship itself. We will discuss why this set of texts has been simultaneously the most popular American literature and the most derided. In addition to focusing on generic and formal developments, we will use theoretical frameworks to enrich our study of the aesthetic strategies and thematic concerns that unite these texts. Ultimately, we will ask whether "women's writing" truly exists and what kinds of assumptions as well as possibilities such a category engenders. Authors will likely include Louisa May Alcott, Toni Morrison, Sylvia Plath, and Alison Bechdel.

380 **SHAKESPEARE AND HIS PROBLEMS** **MAISANO**
TUTH 12:30-1:45pm
ENGLISH MAJOR REQUIREMENTS: Pre-1660 (Pre16)

Shakespeare's *Hamlet* is "an artistic failure." That was the judgement of T.S. Eliot in an essay entitled "Hamlet and His Problems." This class takes its title from—and marks the 100th anniversary of—Eliot's famous essay. Like other critics before and after him, Eliot viewed *Hamlet* not as one of Shakespeare's great tragedies (e.g. *Macbeth*, *King Lear*, *Antony and Cleopatra*, *Coriolanus*) but instead as one of his so-called "problem plays": *Measure for Measure*, *All's Well That Ends Well*, and *Troilus and Cressida*. These plays, written in the middle of Shakespeare's career, will be our focus for the first half of the semester. Like *Hamlet*, these plays, which are rarely taught and even more rarely performed, are full of problems. If, as Eliot complained, *Hamlet* "is puzzling" and contains "superfluous and inconsistent scenes which even hasty revision should have noticed," then how much more "puzzling" or troubling is *Troilus and Cressida*, which ends abruptly, with the Trojan war still in progress, by having Pandarus, the founding father of pimps, bequeath his sexually transmitted diseases to us, the audience? And if Hamlet's disgust with his mother lacks credibility, as Eliot suggests, because Shakespeare failed to depict any events that could properly inspire such intense emotion, then how much more incredible is Helena's devotion to Bertram, the husband who only consummates their marriage when tricked into thinking he's sleeping with another woman, in *All's Well That Ends Well*? And, if audiences wince when Hamlet tells Ophelia "Get thee to a nunnery," which in Elizabethan English could mean either a convent or a brothel, how will they react when *Measure for Measure* takes them inside two nunneries, one convent and one brothel, to observe its sketchy plot unfold? The "problem plays," it turns out, all possess (or are possessed by) a darkly sexual, cynical, and even nihilistic atmosphere. Perhaps this is why nineteenth-century critics viewed them as forerunners, in retrospect, of the "problem plays" of Henrik Ibsen and others who confronted spectators with shocking social issues that required, even demanded,

audience engagement and participation. The first half of the semester we will not only read and discuss *Hamlet*, *Troilus and Cressida*, *All's Well That Ends Well*, and *Measure for Measure*, but also survey the past century of Shakespeare studies by looking at how scholars and critics, from T.S. Eliot to the present, have written about, responded to, and repeatedly redrawn the boundaries of Shakespeare's "problem plays" (often by adding more plays to the group). The second half of the semester will focus on "the problem with problem plays" by considering the kinds of puzzles—affective, authorial, editorial, generic, philosophical, sexual, textual, theatrical, and theoretical—that make "problems" of ALL Shakespeare's plays. Students who enroll in the class are therefore encouraged (but not required) to email the professor in advance with a Shakespeare play (or plays) they would like to read, discuss, and "problematize."

382 SHAKESPEARE'S EARLY WORK TOBIN
MWF 11:00-11:50am
ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)

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.

395 COMPARATIVE STUDY OF TWO AUTHORS PENNER
DICKENS & GASKELL
MWF 2:00-2:50pm
ENGLISH MAJOR REQUIREMENTS: To19

Few writers' names evoke so powerfully the period in which they wrote as Charles Dickens. For many, even those who've never read his works, the adjective "Dickensian" stands in for a Victorian world that is alternately humorous and tragic, starkly real and romantically grotesque, opulent and filthy, corrupt and innocent, sentimental and cruel, big-hearted and selfish. Novel readers and viewers of recent PBS and A&E productions have assured that Dickens's characters and social commentary remain relevant in the twenty-first century.

As Deidre David and Eileen Gilooly put it in their introduction to the terrific collection of recent criticism on Dickens, *Contemporary Dickens* (Ohio State, 2009), "Almost every contemporary concern that can be traced back to the nineteenth century—from financial credit and social welfare to secularism and commodity culture—seems to have elicited some kind of response from 'the Inimitable'."

So why pair a study of the works of "the Inimitable" with a lesser-known, but also popular, female contemporary writer, Elizabeth Gaskell? Dickens published Gaskell's work in his own journal *Household Words* and championed her novels and stories which took up many of the same issues of social welfare that his did, but from a perspective that reflected her vastly different life experiences as a woman and a Minister's wife in the industrial North of England. While Dickens's works have never been out of print, Gaskell's came back into popularity relatively recently and have been rediscovered by filmmakers. Recent productions of *Cranford*, *North and South*, and *Wives and Daughters* have put her works back into circulation in academic

To this end, students will be asked consider a variety of works produced in the last sixty years, alongside works of criticism and theory, that take up questions such as: What is politics and how might we define it? What is art, and why should we care? What exactly is money, and why is it a source of power, not just within society, but also within the art world as well? Should we think that all forms of art—whether literature, painting, film, or music—are produced with an eye to selling something? And if this isn't the case, then what is the purpose of art in a society where everything seems to be for sale?

470 **NEW ENGLAND LITERATURE & CULTURE** **O'CONNELL, S**
MW 11:00-12:15pm
SATISFIES CAPSTONE REQUIREMENT
ENGLISH MAJOR REQUIREMENTS: To19

This course examines the New England tradition in literature and culture from the 17th century to the near present, emphasizing works written from the mid-19th to the mid-20th centuries, when writers contested differing versions of their native grounds, reinventing the New England image and idea in their works. Writers articulated visions of a renewed New England, revised New England's Puritan past and redefined the covenant of purpose, piety and passionate expression which has characterized the life and literature of New England. Students will learn about New England's rich cultural heritage, from Nathaniel Hawthorne to Sarah Orne Jewett, and they will conduct research on New England places important to them.

475 **ENGLISH INTERNSHIP** **OLEKSIAK**
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** **OLEKSIAK**
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.

496 **CREATIVE WRITING HONORS THESIS** **BARRON**
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.

497 **CREATIVE WRITING HONORS THESIS** **BARRON**
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.

499 **ENGLISH HONORS THESIS** **SORUM**
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.