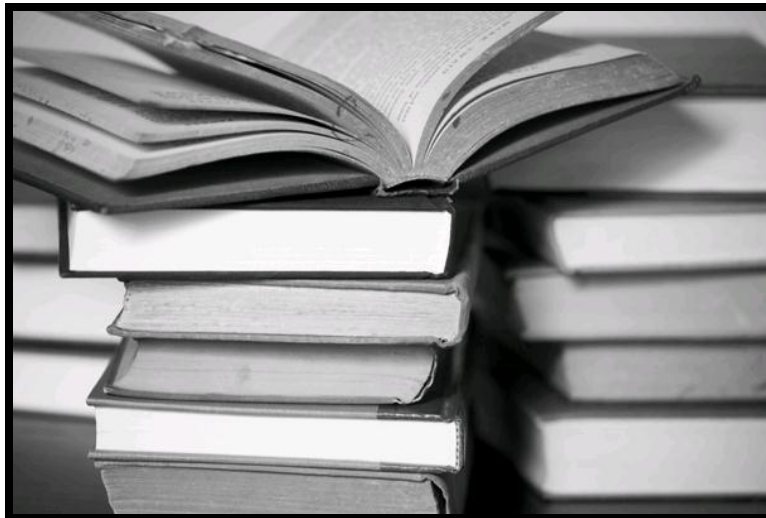


English Department

Course Descriptions



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

The proper study of mankind is books. ~Aldous Huxley

FALL 2013

For the latest version of this booklet, go to:
<http://englishcourses.wikispaces.umb.edu/>

March 27, 2013

ENGLISH DEPARTMENT FALL 2013 COURSE DESCRIPTIONS

NOTE TO MAJORS AND NON MAJORS

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the **Fall 2013** 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.

181G

LITERATURE & THE VISUAL ARTS

#9016

G181-1 (#9016) TuTh 11:00am-12:15pm / Th 9:30-10:45am KARLIS

G181-2 (#9017) TuTh 2:00-3:15pm / Th 12:30-1:20pm KARLIS

This course explores the artistic aspects of literature by comparing it to the visual arts. Students consider the nature of art—what it is, what it does, why it matters. The course connects a variety of literary genres, including the short story and poetry, to visual media, including film and the graphic novel. Come prepared to ask and experience questions such as: How is reading similar to and different from viewing? How is a literary text adapted into a visual text? What happens when images replace words or words try to capture images?

Note: This course counts as a **First-Year Seminar**, a course that is required of all students who enter the university with fewer than 30 credits. First-Year Seminars carry four credits and meet for four hours a week. Students may not take more than one First-Year Seminar.

200-1

UNDERSTANDING LITERATURE

#9018

MWF 12:00-12:50pm

MUELLER

GEN-ED DISTRIBUTION: AR

ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

The chivalric conquests of King Arthur and his Round Table knights, the illicit trysts of Guinevere and Lancelot, and the black magic of Morgan le Fay that enraptured medieval audiences have once again attracted great interest through their reappearance in a variety of print and visual media, such as the *Merlin* television series, the *King Arthur* blockbuster film, and news of the posthumous publication of J.R.R. Tolkien’s *The Fall of Arthur*. Even the irrepressible success of Dan Brown’s *The Da Vinci Code* can be partly attributed to the widespread fascination with the quest for the Holy Grail and the “real” King Arthur. Claiming an origin in medieval chronicles, the myth of Arthur gained prominence in French and English romance and continues to flourish today in conspiracy theories, novels, and even comedic films such as *Monty Python and the Holy Grail*. In this course, we will track the history and influence of the Arthurian tales by analyzing the representations of King Arthur and his chivalric associates, both knights and “damsels in distress,” as they appear in literature. Combining interactive lectures with weekly discussion sections, this course invites students to engage with a variety of texts, ranging from European grail legends to American romances, and to contribute their own responses to this rapidly expanding literary corpus through argumentative writing and “fan fiction” blogging.

Note: This is both a lecture and discussion course. Students will have a lecture class on Mondays and Wednesdays and a smaller discussion class on Fridays. Students will be required to select a discussion section upon enrolling in the class in Wisner.

200-2 UNDERSTANDING LITERATURE #9019
TuTh 11:00am-12:15pm VON MORZE
GEN-ED DISTRIBUTION: AR
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

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. 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.

200-3 UNDERSTANDING LITERATURE #9020
TuTh 2:00-3:15pm GOLEMAN
GEN-ED DISTRIBUTION: AR
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

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. 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.

201 FIVE BRITISH AUTHORS
GEN-ED DISTRIBUTION: HU
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

201-1 (section 1, #9021) MWF 10:00-10:50am FAY
201-2 (section 2, #9022) MWF 1:00-1:50pm MAISANO
201-3 (section 3, #9023) MWF 9:00-9:50am JUDKINS
201-4 (section 4, #9024) TuTh 9:30-10:45am TOBIN

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

202 **SIX AMERICAN AUTHORS**
GEN-ED DISTRIBUTION: HU
GEN-ED DISTRIBUTION: US Diversity
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

202-1 (section 1, #9025) MWF 10:00-10:50am MEDOFF
202-2 (section 2, #9026) MWF 11:00-11:50am MEDOFF
202-3 (section 3, #9027) TuTh 11:00am-12:15pm KLIMASMITH
202-4 (section 4, #9028) TuTh 2:00-3:15pm NURHUSSEIN
202-5 (section 5, #9029) TuTh 9:30-10:45am JACKSON

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

210 **INTRODUCTION TO CREATIVE WRITING**
GEN-ED DISTRIBUTION: AR
ENGLISH MAJOR/MINOR: Creative Writing Concentration

210-1 (section 1, #9037) MWF 12:00-12:50pm STAFF
210-2 (section 2, #9038) MWF 2:00-2:50pm STAFF

Literature not only creates monsters, but seems to enjoy the imaginative leap needed to make “real” the obviously unreal monster. Why does literature use its imaginative power—its ability to move beyond reality—to envision figures that are non-human, abnormal, or uncivilized and are disturbing, disruptive, or horrific in form? Most obviously, these figures explore the complexity of being human. For example, although a novel’s monster-character may seem to be on the border of the human, he or she often proves to be the most human character of all. In addition, these figures allow us to question the source of monstrosity. Does the monstrous reside within us and somehow burst forth, or does it come from without and force itself on us? Is the individual monstrous or is society monstrous? Or, does the monstrous result from an interplay between the individual and society?

Most interestingly, the monstrous figure seems to turn the imagination back on itself by offering a depiction of the extreme imagination. If we examine these figures closely, one of the things that makes them both very human and very monstrous is their imaginative excess: they often have an imagination that is out of control, overly-rebellious, or engaged in too-powerful thinking. Thus, this class argues that literature uses the figure of the monster to question the benefits, powers, and downfalls of the imagination. By asking you to question why the imagination creates monsters, it asks you question the nature of the imagination itself—especially the imagination that creates and reads literature. Is the author who imagines a monster also somehow monstrous? Is the reader who enjoys monster literature monstrous? What is the literary imagination and when and why does it become monstrous?

Note: This is both a lecture and discussion course. Students will have a lecture class on Mondays and Wednesdays and a smaller discussion class on Fridays. Students will be required to select a discussion section upon enrolling in the class in Wisner.

262G ART OF LITERATURE
GEN-ED DISTRIBUTION: Intermediate Seminar

G262-01 #9047 MW 4:00-5:15pm STAFF

G262-02 #9048 MWF 8:00-8:50am STAFF

G262-03 #9049 MWF 9:00-9:50am STAFF

G262-04 #9050 MWF 11:00-11:50am STAFF

G262-05 #9051 TuTh 11:00am-12:15pm STAFF

G262-06 #9052 TuTh 8:00-9:15am STAFF

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

274G-1

THE ART OF DRAMA

MWF 11:00-11:50am

GEN-ED DISTRIBUTION: Intermediate Seminar

#7914

FINN

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

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

300-400 LEVEL COURSES

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

301 ADVANCED POETRY WORKSHOP #9066
W 4:00-6:45pm SCHWARTZ
ENGLISH MAJOR/MINOR: Creative Writing Concentration

This is an advanced workshop for students who have completed an introductory and/or intermediate creative writing course (E210, E211, E212, E300) and who have had some experience writing poetry. Students will continue to develop elements of language, imagery, sound, and line to shape their individual poetic voice. Focus will be on creating and revising new work, peer review, reading and discussing contemporary poetry, then reading and writing some more. Assignments include keeping a reading journal, making a class presentation, attending a poetry reading, and submitting a final portfolio.

PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. STUDENTS ARE ADVISED TO APPLY EARLY—DURING THE FIRST WEEK OF MAY—FOR PERMISSION TO REGISTER. PLEASE E-MAIL A WRITING SAMPLE OF 3-5 POEMS TO PROFESSOR SCHWARTZ AT: (Lloyd.Schwartz@gmail.com)

302 ADVANCED FICTION WORKSHOP #9067
FRI 2:00-4:45pm HOWE
ENGLISH MAJOR/MINOR: Creative Writing Concentration

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

307 WRITING FOR THE PRINT and ONLINE MEDIA #TBA
ONLINE STAFF
ENGLISH MAJOR/MINOR: Professional Writing Concentration

In this course, strong writers will gain proficiency in major types of writing for the public, including journalism, promotional writing, and business and informational prose.

357 **AFRICAN-AMERICAN WOMEN WRITERS** **#9293**
TuTh 11:00am-12:15pm **TOMLINSON**
GEN-ED DISTRIBUTION: HU
GEN-ED DISTRIBUTION: US Diversity

This course examines how African-American women writers have helped shape the American literary tradition and explores the relationships between genre and gender, aesthetics and politics, self and identity. Our movement from Harriet Jacobs's 1862 narrative *Incidents in the Life of a Slave Girl* through post-Reconstruction and Progressive Era novelists Pauline Hopkins and Frances Harper, the Harlem Renaissance, and mid-century authors Ann Petry and Dorothy West will establish thematic and aesthetic contexts for reading contemporary authors such as Toni Morrison and Alice Walker.

368 **MODERN AMERICAN FICTION** **#9294**
TuTh 8:00-9:15am **O'CONNELL**

A study of significant works of American fiction written in the late 19th and the first half of the 20th century, 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.

371 **THE ADOLESCENT IN LITERATURE** **#9295**
TuTh 4:00-5:15pm **NELSON**

This course examines works featuring adolescents as protagonists, with attention to why American literature in particular has celebrated the adolescent and pre-adolescent experience. The course includes considerations of assumptions held about adolescence and education and about authorial intention and literary analysis. Authors we will read many include Twain, Salinger, Updike, Eugenides, Angelou, Baldwin, Bambara, Morrison, and Allison.

373 **WORKING-CLASS LITERATURE** **#9296**
MWF 2:00-2:50pm **MEDOFF**
DISTRIBUTION: AR
GEN-ED DISTRIBUTION: US Diversity

This course examines representations of people from working-class backgrounds, concentrating on American literature and fulfilling the U.S. Diversity requirement. We will begin with the great nineteenth-century poet, Walt Whitman, spend a good deal of time in the 20th century, and end in the 21st, reading traditional forms of literature like

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 will tentatively include Joaquim Maria Machado de Assis, Ernest Hemingway, Jorge Luis Borges, William Faulkner, Karen Tei Yamashita, and Roberto Bolaño.

402 **THE RENAISSANCE IN ENGLAND** **#9299**
TuTh 12:30-1:45pm **TOBIN**
ENGLISH MAJOR CATEGORY: * (Pre-1660)

A course devoted to the study of some of the most historically important texts of the Golden Age of English Literature with special focus on works of Spenser, Sidney, Marlowe, Shakespeare and Milton in terms not only of themes and structure, but also their intertextuality. These are works and writers who raise the largest questions about such inescapable issues as the nature of friendship, love, and justice in the most beautiful form. Each student will be become by the conclusion of the semester the class expert on one author and/or special text.

405 **BRITISH ROMANTICISM** **#9300**
MWF 12:00-12:50pm **FAY**
ENGLISH MAJOR CATEGORY: ** (1660-1900)

British Romanticism refers to an age when intellectual and imaginative energy and passion, and the stirrings of different kinds of revolution challenged the status quo and created the groundwork for the modern world we know today. The Romantic Period (roughly 1780s-1840s), began as an age of radicalism and revolutionary hopes, based not just on the economic revolt of the American colonies, and the political and philosophical revolution that began in France in the 1780s, but also on the eighteenth-century revolutions occurring in scientific thought, economic theory, industrial and commercial innovations, and a changing conception of individual identity and subjective experience. Some of principle literary artists of the period were William Blake, Mary Wollstonecraft, Mary Robinson, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, Mary Shelley, John Keats. We will be examining the different strains of literature produced in the significant years of this period in order to understand something more about how readers experienced literature at the time, combining our study of canonical writers with that of lesser-known writers as we explore the conversations that opened up over important events, developments, and ideas.

406

THE VICTORIAN AGE: MIXED MEDIA
MWF 1:00-1:50pm
ENGLISH MAJOR CATEGORY: ** (1660-1900)

#9301
EGLE

Technological advances in print and visual media in the nineteenth century gave rise to a literary mass market in England. Authors and artists alike hoped to create both texts and images suitable for the modern age and the new middle-class reader. This seminar examines the culture of the Victorian age (1839-1901) through close study across a variety of both literary works (novels, poems, essays, and plays) and visual images (illustrations, paintings, photographs, and silent cinema). The goal of this comparison will be a better understanding of the ways in which the verbal and the visual function together as expressions of and vehicles for transforming social and cultural values. This course also aims to impart in students both the knowledge and skills needed to enjoy and understand these works as aesthetic objects as well as social products. Supplemental materials will be drawn from a variety of sources, including literary theory, visual studies, and social and art histories.

Works studied may include W. H. Ainsworth's *Jack Sheppard*, George Cruikshank's *The Bottle*, Pre-Raphaelite Brotherhood paintings, Lewis Carroll's *Alice in Wonderland*, the photography of Julia Margaret Cameron, R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, the graphics of Aubrey Beardsley, and the silent film *The Kiss in the Tunnel*.

411

POSTCOLONIAL LITERARY STUDIES
TuTh 9:30-10:45am
GEN-ED DISTRIBUTION: WC (World Cultures)
GEN-ED DISTRIBUTION: International Diversity
ENGLISH MAJOR CATEGORY: TN (Transnational)

#9302
BROWN

"In the geography of human history, no culture is an island."
-Amitav Ghosh, *In an Antique Land*

The world is changing as we enter the second 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. This course introduces students to the diversity of literary, philosophic, and political topics addressed by postcolonialism and the challenges of thinking about "global literature."

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 postcolonial culture and politics in South Africa, Somalia, Jamaica, India, the United States, and Great Britain.

Taking a trans-disciplinary approach, we will conduct inquiries into the nature of sociopolitical and cultural conditions that characterize current or former colonies, the diverse registers in which these conditions are discursively articulated, and the modes, spaces, and politics of their (re)production, circulation, and consumption. 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; thus, the final portion of this class will address themes of travel, immigration, and concepts of the diaspora, homeland, and exile by thinking about the “new” cosmopolitanism.

Authors might include: Salman Rushdie, Jamaica Kincaid, David Mitchell, J.M. Coetzee, W.G. Sebald, Arundhati Roy, and Amitav Ghosh

415 **IRISH LITERATURE** **#9303**
MWF 1:00-1:50pm **FINN**
ENGLISH MAJOR/MINOR: Irish Studies Concentration

In the preface to *Re-Imagining Ireland: How a Storied Island is Transforming its Politics, Economy, Religious Life, and Culture for the Twenty-First Century*, Andrew Higgins Wyndham describes “an Ireland wrestling with its past and present, exploring how economics, race, religion, politics, language, and above all, their new sense of being global players have changed and are changing what it means to be Irish.” This course will concentrate on the ways in which notions of “Irishness” have been presented since the Literary Revival of the late 19th century, and the ways in which new concepts of Irish identity have developed in post-Celtic Tiger Irish literature. Have Irish identities successfully emerged out from under the weight of nationalism? How has “Irishness” been presented in Irish theatre and drama since the founding of the Abbey Theatre? What do Irish poets, novelists, and short story writers have to say through their respective genres? How are 21st-century Irish writers drawing upon the work of their predecessors, if at all? Luminaries such as Yeats, Synge, Joyce, O’Casey, Beckett, Heaney, and Friel will be studied alongside the work of newer writers such as Colm Tóibín, Roddy Doyle, Emma Donohue, Edna O’Brien, Martin McDonagh, Conor McPherson, and Marina Carr.

418 **THE MODERN IRISH NOVEL** **#9304**
TuTh 11:00am-12:15pm **O’GRADY**
ENGLISH MAJOR/MINOR: Irish Studies Concentration

“It is a symbol of Irish art. The cracked lookingglass of a servant.” So James Joyce’s Stephen Dedalus declares in the opening episode of *Ulysses* (1922), echoing Joyce’s own defense, a decade-and-a-half earlier, of his seminal collection of short stories, *Dubliners* (eventually published in 1914): “I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from seeing themselves in my nicely

polished looking-glass.” Using that image of the “lookingglass” as a central touchstone throughout the semester—as an essential metaphor for the relationship between the Irish artist and his/her audience/society—we will focus on a variety of representative authors and novels from the 20th century, reading the texts with reference to the various political, social, cultural and literary contexts that they reflect, refract, respond to, or react against. At times—in large part to accentuate the literariness of the texts—we will also engage with cinematic adaptations of the novels.

The authors and the novels that we will read include: Liam O’Flaherty, *The Informer* (1925), Elizabeth Bowen, *The Last September* (1929), Flann O’Brien, *At Swim-Two-Birds* (1939), Samuel Becket, *Mercier and Camier* (1946), Edna O’Brien, *The Country Girls* (1960), John McGahern, *Amongst Women* (1990), Bernard MacLaverty, *Cal* (1983), Frances Molloy, *No Mate for the Magpie* (1985), and Roddy Doyle, *The Snapper* (1990).

430

LITERATURE OF THE ATLANTIC

TuTh 9:30-10:45am

GEN-ED DISTRIBUTION: HU

GEN-ED DISTRIBUTION: International Diversity

ENGLISH MAJOR CATEGORY: TN (Transnational)

ENGLISH MAJOR CATEGORY: ** (1660-1900)

#9305

VON MORZE

In this course students will be encouraged to look out the window. What better place than UMass-Boston to investigate the role of the Atlantic in the making of modern literature in English? The historical premise of the course is that movement and trade in the Atlantic world created untold possibilities of human happiness and suffering, transforming four continents forever. Our literary focus will be the complex relationship between the creation of an Atlantic world and the idea of utopia—complex, because that world seemed to resist political projects as much as it encouraged their imaginative creation. To highlight transitions in the creation of an Atlantic economy, our readings will be organized in more or less chronological order, beginning in the seventeenth century, with Shakespeare’s (un)timely *Tempest*, a good chunk of Harrington’s murky, fascinating *Oceana*, and Neville’s perhaps pornotopian tale about what happens when five young people land on a deserted island. These three works may or may not be about America, but Behn’s *Oroonoko*, the first English narrative to see the Atlantic whole, definitely is. Moving to the eighteenth century, we will read the rise of novelistic realism as the means of legitimating the British Empire’s triumph over its rivals in the Americas; but as we will see from a close reading of one or two novels by Defoe, utopianism had not quite vanished from the picture of the “New” World. In the late eighteenth century, we will read narratives and poems about Atlantises lost and found, with particular attention to narratives by slaves and black freedmen. Considerable attention will be paid to the early literature of Haiti, the most important colony in the Americas by the late eighteenth century, and a place of unparalleled profits and misery. We will end with Twain’s reverse colonization narrative *Connecticut Yankee*, a funny and dark investigation of the impoverishment of Americans’ utopianism and the narrowing, hopefully not forever, of their sense of political possibility.

Requirements will include an informal, open-ended daily quiz intended to recognize good reading practices and to generate discussion. Writing assignments will consist of one midterm essay, as well as a longer final essay. For students seeking general-education credits, this course satisfies the international diversity requirement and the Humanities requirement; for English majors, this course counts toward the transnational requirement and the second historical requirement (1660–1900).

437 **READING THE GOTHIC:
TRANSATLANTIC TERRORS** **#9306**
TuTh 11:00-12:15pm **JACKSON**
ENGLISH MAJOR CATEGORY: ** (1660-1900)
ENGLISH MAJOR CATEGORY: TN (Transnational)

Headless horsemen, executed witches, and cursed bloodlines. As Toni Morrison has observed, “for a people who made much of their ‘newness’ – their potential, freedom, and innocence – it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is.” This course reveals that from the nation’s inception, American authors have imagined the new world to be haunted by histories of patricidal revolution, human trafficking, and nature defiled. We will consider the gothic tendency in American fiction as a literary strategy for theorizing the troublesome inheritance of American identity from its eighteenth-century roots through postmodern innovations.

440 **HISTORY OF THE ENGLISH LANGUAGE:** **#9383**
TuTh 2:00-3:15pm **BRUSS**
ENGLISH MAJOR CATEGORY: ** (1660-1900)
ENGLISH MAJOR/MINOR: Teacher Licensure Program

English today is the result of major developments over many years. For students of literature, prospective teachers, and writers, understand how English works is perplexing without knowledge of those changes—changes in both the structure of the language and in broad attitudes toward language. The course will focus on those developments: the foundation of the English sentence in prehistoric Indo-European; the formation of English sounds beginning during the migration of English’s Germanic ancestors from the Indo-European homeland; the effects—including ripple effects--on English grammar of sound changes of those Germanic migrants and of socioeconomic class in modern (and not-so-modern) times; the development of English word order as a major instrument of grammar during the Anglo-Saxon period; the major transformation of the English vocabulary by the Norman Conquest of England, and by Renaissance use of Latin; the development of a modern English styles, dictionaries and “prescriptive” grammar; the transport of English to America, and changes from inside the American “melting pot;” public policy in Ebonics and ESL; innovations from the use of digital devices; and the reality of “world Englishes.” The course is designed from the point of view of a literature student, a current or prospective teacher, a creative writer, or an academic or professional

writer trying to understand and deal with rules of grammar, spelling, etc. It offers opportunities to observe English in “sites” close to home—car pools, family dinners, work coffee breaks, etc. Many puzzles and surprises. Examples from literature, and “History of English at the Movies” every other week.

463 **ADV. STUDIES IN PROSE:** **#9310**
MODERNISM AND POPULAR WOMEN’S FICTION
TuTh 2:00-3:15pm **TOMLINSON**
ENGLISH MAJOR CATEGORY: Capstone

The early twentieth-century's New Woman movement advanced the ideal of social, political, and economic self-determination for women. In addition to promoting higher education, sexual autonomy, and meaningful work, this movement produced a literary subgenre that challenged assumptions about authorship and readership while it revealed the complex relationships between artistic and commercial production, literary representation and political movement, and identity formation and consumption. This will focus on canonical, popular, and obscure representations of modern female subjectivity by such authors as Kate Chopin, Nella Larsen, Anita Loos, Gertrude Stein, Edith Wharton, and Anzia Yezierska.

465 **ADV. STUDIES:** **#9311**
GAMES OF LOVE AND WAR IN MEDIEVAL LITERATURE
MWF 11:00-11:50am **JUDKINS**
ENGLISH MAJOR CATEGORY: Capstone
ENGLISH MAJOR CATEGORY: * (Pre-1660)

This course starts with the premise that "play" and "games" are a central aspect of human culture and then sets out to examine them, drawing from insights in game studies, economics, anthropology, and literary theory. What is the cultural function of "play?" What social work do games do? To answer these questions, this course interrogates the games of the medieval English aristocracy, a group that defined itself as the "leisured class." While the peasantry was obliged to work with hands or mind, the nobility transformed each event, every action, into a game, into social play. Emphasis fell on form, on structure, and on an adherence to esoteric systems of rules. This seminar begins with a brief historical overview of games and play among the medieval nobility, next considers various theoretical modes for approaching these cultural elements, and then examines in detail various aspects of aristocratic leisure, including hunting, courtship, dancing, and chess. The course requires a substantial research essay on a medieval game and concludes with a creative project that asks students to design a game for modern college students.

484

**19TH CENTURY LITERATURE
AND MATERIAL CULTURE**
TuTh 12:30-1:45pm
ENGLISH MAJOR CATEGORY: Capstone
ENGLISH MAJOR CATEGORY: ** (1660-1900)

#9314
KLIMASMITH

This capstone course will focus on the long nineteenth century in American literature and the objects—from furniture to fashion, miniatures to mansions—that enrich the worlds of the texts and, in some cases, the world beyond the page. Reading will revolve around three major literary moments: the Early Republic, the 1850s, and late nineteenth-century realism, as well as historical and theoretical work on material culture and “thing theory.” Coursework will include required field trips to immerse ourselves in the real worlds of Salem, Concord, and Boston’s Back Bay. Additionally, you will write a series of short preparatory papers that will culminate in a 12-15 page research paper involving original research.

Literary texts may include: *Kelroy*, *Arthur Mervyn*, *The Scarlet Letter*, *Walden*, *Uncle Tom’s Cabin*, *Little Women*, *The Rise of Silas Lapham*, *The Bostonians*, *The House of Mirth*.

498

ENGLISH HONORS SEMINAR
Times TBD
ENGLISH MAJOR REQUIREMENT: Capstone

#9316
PENNER

For students accepted into Departmental Honors Program only. The Senior Honors Program in English is a two-semester program for senior English majors with an outstanding academic record—minimally, a cumulative GPA of 3.5 in the major. (Juniors planning to graduate in December of the following academic year may also be eligible.) A selection committee chaired by the Director of the Undergraduate English Major selects the seminar participants from the applicant pool.

A formal application should be submitted to the Director of the English Major by **Friday, May 31st** (please see page 23 for additional information and an application).

Application for Senior Honors in Creative Writing

Honors in Creative Writing is a two-semester program for a small number of seniors with strong academic records and with a promising body of work or work-in-progress in Creative Writing—either poetry or fiction. Students selected for the program will receive credit for English 496 in the Fall semester by enrolling in one of the Advanced Creative Writing Workshops (either English 301 or English 302). They will also meet periodically with the CW Program Director. In the Spring they will work with an individual faculty advisor and complete an honors thesis that may be a collection of poems or short stories or a novel excerpt.

Requirements for admission are a 3.0 overall GPA; a 3.75 in Creative Writing and literature classes; 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 Senior Honors screening committee.

Submit this application, along with a letter of recommendation from any UMB faculty member familiar with your creative writing, to **Nadia Nurhusein, Director of Creative Writing** (mailbox in English Department main office, 6th floor of Wheatley). Deadline for application is **May 1st**. Include a writing sample of 10 poems, 2 stories, or 1 play.

Name _____ Student ID# _____

Address _____

Phone _____ Email _____

Number of overall degree credits completed by the end of Spring semester of 2013 _____

Other Honors Programs you are applying for _____

Cumulative GPA _____ GPA in English and CW _____

Please list all Creative Writing courses you have taken at UMB (or that are in-progress) as well as any CW courses you have transferred in:

Course	Grade	Instructor
_____	_____	_____
_____	_____	_____
_____	_____	_____

Please list other upper-level (300-400) English courses taken at UMB:

The Senior Honors Program in English

The Application Process:

The Senior Honors Program in English is a two-semester program for senior English majors with an outstanding academic record—minimally, a cumulative GPA of 3.5 in the major. (Juniors planning to graduate in December of the following academic year may also be eligible.) A selection committee chaired by the Director of the Undergraduate English Major selects the seminar participants from the applicant pool. We invite applications to the program during the spring pre-registration period. The application includes a paragraph from the applicant describing, in as much detail as possible, a probable research topic. **We recommend, but do not require, that prospective applicants consult with Louise Penner, director of the Undergraduate English Major, to develop their initial project descriptions and determine a possible advisor prior to submitting their applications.** We will notify applicants to the program of their status by letter during the early summer prior to their senior year. Those accepted into the program will enroll in the Honors Seminar, ENGL 498, for the fall semester.

The Fall Semester in the Senior English Honors Program

In consultation with the Program Director, each student who has not already done so will select a faculty advisor for a year-long research and writing project—generally a 25-40 page thesis engaging with a literary, cultural or pedagogical issue. In the Honors Seminar students will undertake primary research toward the thesis. Students will produce and submit work to the seminar leader, Louise Penner, but will also consult periodically with their faculty advisor on developing their project bibliography. This research will result in the completion of several assignments (critical casebooks, identification of thesis sections, thesis section drafts) designed to prepare seminar participants for the writing of their final projects. Successful completion of the requirements of the Honors Seminar entitles the student to enroll in the second semester of Honors work. (Only the first semester of Honors work [3 credits] may be counted toward the 11 required courses for the English major, though the second semester credits will, of course, count toward your overall credits for graduation.)

During the Spring Semester, Honors students work under the direct supervision of their project advisors meeting only sporadically with the fall seminar leader. The final draft of the thesis will normally be due in early April. The student will receive a grade for the spring semester's work from the project advisor, but Honors in English will be awarded only to those students who have written a paper of highest distinction as judged by a panel of faculty readers. Students awarded Honors will be recognized by the College of Arts and Sciences at its Honors Convocation in late May/early June.

PLEASE NOTE: APPLICATIONS FOR FALL 2013 ARE DUE TO LOUISE PENNER, DIRECTOR OF THE ENGLISH MAJOR NO LATER THAN FRIDAY, MAY 31ST (mailbox is in English Department office, 6th floor Wheatley).

This description revised 3/10

Application for Senior Honors in English

Name _____

Student ID # _____

Address _____

Phone (home) _____ (work) _____

Email _____

Number of credits completed by end of Spring semester of 2012 _____

Cumulative G.P.A. _____ G.P.A. in the English Major _____

Please list all courses in English (200-300-400) that you have taken (or that are in-progress), as well as any courses in a related field that might be pertinent to the topic you are interested in pursuing in a thesis:

Course	Grade	Instructor
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

- PLEASE ATTACH A **SHORT (ONE PAGE)** DESCRIPTION OF A SINGLE TOPIC ABOUT WHICH YOU WOULD LIKE TO RESEARCH AND WRITE. PLEASE IDENTIFY WITHIN YOUR DESCRIPTION A **RESEARCH QUESTION** THAT YOU WOULD LIKE TO ANSWER AND INDICATE WHAT KINDS OF SOURCES (PRIMARY SOURCES -- NOVELS, POEMS, ESSAYS, FILMS, GRAPHIC NOVELS, ETC. -- CRITICAL, THEORETICAL OR PHILOSOPHICAL ESSAYS, DIARIES, BIOGRAPHIES, PERIOD NEWSPAPERS/JOURNALS, ETC.), YOU WOULD CONSULT TO ANSWER YOUR RESEARCH QUESTION. If you have one in mind, please indicate which professor you think would be the ideal advisor for this project.

- PLEASE ATTACH A COPY OF A **PAPER FROM A 300-400 LEVEL COURSE** WHICH REPRESENTS YOUR BEST WRITTEN WORK ON A LITERARY SUBJECT. (A paper incorporating library research would be ideal.)

Please return to: **Prof. Louise Penner, c/o English Dept., University of Massachusetts Boston, 100 Morrissey Blvd., Boston, MA 02125-3393 by Friday, May 31st. You may hand deliver your application to my mail box in the English Dept. office in Wheatley Hall, 6th floor.**