

# **ENGLISH DEPARTMENT FALL 2010 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 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



the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

**200-2 UNDERSTANDING LITERATURE #1882**  
**MWF 11:00 MUELLER**  
**DISTRIBUTION I: A**  
**DISTRIBUTION II: AR**

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

**200-3 UNDERSTANDING LITERATURE #1883**  
**MWF 1:00 MUELLER**  
**DISTRIBUTION I: A**  
**DISTRIBUTION II: AR**

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

**200-4 UNDERSTANDING LITERATURE #1884**  
**TT 2:00 STAFF**  
**DISTRIBUTION I: A**  
**DISTRIBUTION II: AR**

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

**200-5 UNDERSTANDING LITERATURE #3070**  
**TT 5:30 STAFF**  
**DISTRIBUTION I: A**  
**DISTRIBUTION II: AR**

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama—with works to be drawn from various historical periods. (A fourth genre may be added at

the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

**200-6 UNDERSTANDING LITERATURE #3611**  
**TT 9:30 GOLEMAN**  
**DISTRIBUTION I: A**  
**DISTRIBUTION II: AR**

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

**201-1 FIVE BRITISH AUTHORS #1885**  
**MWF 10:00 STAFF**  
**DISTRIBUTION I: P**  
**DISTRIBUTION II: HU**

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

**201-2 FIVE BRITISH AUTHORS #1886**  
**MWF 9:00 STAFF**  
**DISTRIBUTION I: P**  
**DISTRIBUTION II: HU**

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

**201-3 FIVE BRITISH AUTHORS #1887**  
**TT 12:30 MEDOFF**  
**DISTRIBUTION I: P**  
**DISTRIBUTION II: HU**

As an introduction to the works of five classic British authors, including Chaucer, Shakespeare and Milton, we will read, discuss, write about, and view adaptations of selected 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.

**201-4 FIVE BRITISH AUTHORS #1888**  
**TT 4:00 STAFF**  
**DISTRIBUTION I: P**  
**DISTRIBUTION II: HU**

This course examines significant literary works by five of the most important writers from the fourteenth to the nineteenth century. These authors both reflected and affected the ages in which they lived. Each produced works which have become classics because of the accuracy with which they represent human nature *and* eras in history. As well as interpreting these great works, we will explore the ideas, values and assumptions of the ages during which these authors lived.

**201-5 FIVE BRITISH AUTHORS #3612**  
**TT 9:30 STAFF**  
**DISTRIBUTION I: P**  
**DISTRIBUTION II: HU**

This course examines significant literary works by five of the most important writers from the fourteenth to the nineteenth century. These authors both reflected and affected the ages in which they lived. Each produced works which have become classics because of the accuracy with which they represent human nature *and* eras in history. As well as interpreting these great works, we will explore the ideas, values and assumptions of the ages during which these authors lived.

**202-1 SIX AMERICAN AUTHORS #3613**  
**MWF 10:00 STAFF**  
**DISTRIBUTION I: A**  
**DIVERSITY: US FOCUS**

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

**202-2 SIX AMERICAN AUTHORS #3614**  
**MWF 1:00 STAFF**  
**DISTRIBUTION I: A**  
**DIVERSITY: US FOCUS**

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







**G273-1      ART OF FICTION      #2636**  
**MWF 10:00      STAFF**

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

**G273-2      ART OF FICTION      #3073**  
**MWF 11:00      STAFF**

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

**G273-3      ART OF FICTION      #3620**  
**MWF 1:00      STAFF**

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

**G273-4      ART OF FICTION      #3621**  
**TT 11:00      STAFF**

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

**G273-5      ART OF FICTION      #12881**  
**TT 12:30      STAFF**

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

**G273-6      ART OF FICTION      #12882**  
**TT      5:30      STAFF**

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

**G274-1      ART OF DRAMA      #3828**  
**TT      8:00      STAFF**

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

**G276-1      ART OF LIFE WRITING      #3072**  
**MWF 9:00      STAFF**

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

**G276-2      ART OF LIFE WRITING      #12883**  
**TT      8:00      STAFF**

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

**284      LANGUAGE, LITERACY AND COMMUNITY      #2643**  
**MWF 8:00      CHANDLER**

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

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**LITERATURE AND HUMAN RIGHTS #12884**

**MW(F) 12:00**

**SRIKANTH**

**MW Lecture—F Discussion**

**Pre-requisite: ENGL 102, or permission of instructor**

**Transnational; Distribution Area: WC**

**Diversity: International**

“Everyone has the right to life, liberty and security of person. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.” These assertions of the rights inhering to individuals as a result of their *being human* are Articles 3, 4, and 5, respectively, of the United Nations Declaration of Human Rights. Some activists and scholars would argue, however, that human rights are not just a matter of civil and political liberties but also include, or should include, social and economic rights, where one’s culture is protected, and an individual is guaranteed education, health care, and economic sustenance. Thus, while it may seem incontestable that each of us has the inalienable right to a life of dignity, the understanding of what this life of dignity should comprise is a matter of active dispute among nations. For instance, some human rights activists advocate for open borders, so that people can travel freely to find the work they need for economic survival. But sovereign states resist such an interpretation, insisting on the integrity of national borders and the right of nations to guard their own resources. The legal framework of international human rights takes as a starting point the sovereignty, or independence, of nations; what this means is that human rights violations that take place within the borders of a nation are typically considered the internal affairs of that state and not subject to interference by external powers. There are, therefore, limitations on the effective implementation of the lofty aspirations of the United Nations Declaration of Human Rights.

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

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









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**ADOLESCENT IN LITERATURE**  
**TT 5:30**

#12907

**NELSON, DUNCAN**

You will be reading works by Dorothy Allison (Bastard Out of Carolina), Sue Monk Kidd The Secret Life of Bees, Jeffrey Eugenides (The Virgin Suicides), Joyce Carol Oates (“Where Are You Going, Where Have You Been”), John Updike (“A&P”), Ernest Hemingway (In Our Time), and J. D. Salinger (The Catcher in the Rye). You will be asked to look at -- and “wallow in” -- your assumptions about adolescence, about authorial intention, and about literary analysis. You will keep a notebook of “running commentary” on the books, on the classes, and on whatever; and from this notebook you will shape a final paper that will reflect and celebrate the value you have created for yourselves from your participation in the course.

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**LITERATURE & THE POLITICAL IMAGINATION #3842**  
**MWF 9:00**  
**CATEGORY: TN**

**SAURI**

Is literature a reflection of the political reality that underlies society, or does it provide us with the instruments to change that reality? Needless to say, the answer to this question is not as simple as it might seem, and indeed, will require us to ask a number of other questions about the relationship between literature and politics. What, then, is literature? What counts as politics? What does it mean to produce a political interpretation of literary texts?

We will work to answer these questions by turning to the relationship between U.S. literary modernism between the world wars and the Latin American “boom” literatures of the 1960s, two literatures, which, as we will see, are equally implicated in those histories of war, conquest, and exploitation that have shaped relations between the United States and Latin American since at least the nineteenth century. Produced in a period of extraordinary political possibility, each of these literatures asks us to reconsider the way we think not only about literature and politics, but also about particular literary histories. That a number of Latin American writers like Gabriel García Márquez have long claimed a kind of debt to U.S. modernism, and in particular to the work of William Faulkner, certainly offers a means of understanding the relationship between these literatures, although we will be less interested here in questions of influence, and instead see how a consideration of literary form itself gives rise not only to a more meaningful set of connections between U.S. modernism and the Latin American “boom,” but also – and perhaps more importantly – to a more complete understanding of the relationship between politics and literature.

Possible texts include selections from William Carlos Williams' *Spring and All* (1923), John Dos Passos' *The 42<sup>nd</sup> Parallel* (1930), Faulkner's *Absalom, Absalom!* (1936), Ernest Hemingway's *To Have and Have Not* (1937), Jorge Luis Borges' *The Aleph and Other Stories* (1949), García Márquez's *One Hundred Years of Solitude* (1967), Isabel Allende's *The House of Spirits* (1982) and César Aira's *An Episode in the Life of a Landscape Painter* (2000), along with critical readings by Fredric Jameson and Roberto Schwarz among others.



382-2

SHAKESPEARE (EARLY)

#12885

TT 12:30

MAISANO

CATEGORY: \*

This class asks: How did Shakespeare become the greatest writer in the English language despite—or alternately due to—the fact that his early poetry and drama goes out of its way to satisfy, and even to whet, its audiences’ appetite for sex, violence, and laughter? As the class pursues this question we read (in roughly the following order) Shakespeare’s early Senecan tragedy, a real bloodbath, *Titus Andronicus*; his slapstick, screwball examination of mistaken identity in *A Comedy of Errors*; his “perspiring” (as opposed to inspiring) adaptation of the myth of a goddess’s love for a mortal man in the narrative poem *Venus and Adonis*; his equally asymmetrical and audacious comedy (in which a fairy romances a donkey), *A Midsummer Night’s Dream*; his poly-amorous love poetry which divides its erotic attention between a fair young man and a “dark lady” in the *Sonnets*; his worldly-wise pastoral comedy of transvestitism and melancholy, *As You Like It*; his pub-crawling pranksterism in the history plays, *King Henry IV, Parts 1 and 2*; and his more sophisticated return to the themes of mistaken identity and cross-dressing in the darkly funny *Twelfth Night*. We will supplement these primary readings with select works of literary theory and criticism including Georges Bataille’s “Un-Knowing: Laughter and Tears,” Lisa Hopkins’s *Beginning Shakespeare*, Simon Palfrey’s *Doing Shakespeare*, Stanley Wells’s *Looking for Sex in Shakespeare*, R.A. Foakes’s *Shakespeare & Violence*, Patricia Parker’s *Shakespeare from the Margins*, and Pauline Kiernan’s *Filthy Shakespeare*.

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JAMES JOYCE

#12895

TT 9:30

O’GRADY

James Joyce was an artist. He has said so himself.

—Flann O’Brien, “A Bash in the Tunnel” (1951)

He fancied to himself the English lecture and felt, even at that distance, restless and helpless.

—Joyce, *A Portrait of the Artist as a Young Man*

Any man who can explain Joyce must be very old and very wise.

—Groucho Marx

While this course will include close critical reading of James Joyce’s first two works of fiction—*Dubliners* (1914) and *A Portrait of the Artist as a Young Man* (1916)—the ultimate focus will be on his “damned monster-novel” *Ulysses* (1922). More specifically, the course will trace from early in Joyce’s career the development of the thematic and the technical concerns which make *Ulysses* both one of the great challenges and one of the great rewards for readers of modern fiction. Most specifically, keeping in mind how Joyce’s Stephen Dedalus describes “The cracked lookingglass of a servant” as “a symbol of Irish art,” we will focus on how Joyce himself holds up his “nicely polished looking-glass” to Irish society and culture at the turn of the twentieth century. Thus, while inevitably some attention will be given both to Joyce’s personal background and to the general literary context in which he worked, discussion will center more directly on the texts and on some of the ways in which readers can engage critically with Joyce’s writing.

**394                    COMPARATIVE READINGS TWO AUTHORS:  
                           WHARTON AND MORRISON                    #3626  
                           TT     2:00    MEDOFF**

This course will examine some of the works of two American fiction writers, Edith Wharton (1862-1937) and Toni Morrison (1931 - ), with a focus on comparative study. Wharton, a member of Old New York's privileged upper-class society, wrote primarily, but not exclusively, about that milieu, with a sharp satirical sensibility. Morrison, born during the Great Depression, considers American life across the centuries, making poignant but far from sentimental observations on received notions of race, class, gender and human nature. Our task will be to make connections between the works of these two authors, examining characterization, setting, tone, theme, prose style and other elements of fiction in order to ascertain the subtle affinities as well as the more obvious contrasts. We will take into consideration biographical, historical and cultural contexts and think about what it might mean to be designated a “major” novelist. There will be a strong emphasis on classroom participation, in both small group and whole class discussions, as well as numerous formal and informal writing assignments.

**405                    BRITISH ROMANTICISM                    #12896  
                           MWF 12:00    FAY  
                           CATEGORY: \*\***

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 being 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.

**409                    AMERICAN REALISM                    #12897  
                           MWF 10:00    STAFF  
                           CATEGORY: \*\***

A study of the tradition of realism in American writing, from the age of Whitman to 1925. Primary focus on the post-Civil War period, the Gilded Age, when realistic and naturalistic works replaced the romance as the dominant American mode of literary expression. Whitman, Twain, James, Howells, Crane, Chesnutt, Dresier, Jewett, Wharton, and others sought to reflect a transformed America, as fact and symbol, in their works. These and other writers helped to confirm and create a new American reality.





**475 ENGLISH INTERNSHIP #2954**  
**BY ARRGT BARRON**  
**SATISFIES CAPSTONE REQUIREMENT**

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

**476 TECHNICAL WRITING INTERNSHIP #2955**  
**BY ARRANGEMENT BRUSS**  
**SATISFIES CAPSTONE REQUIREMENT**

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

**489 TERRORISM AND THE NOVEL #12905**  
**MW 4:00 BROWN**  
**CATEGORY: TN**  
**SATISFIES CAPSTONE REQUIREMENT**

“Six days ago, a man blew himself up by the side of a road in northern Wisconsin.”  
-*Leviathan*, Paul Auster

The figure of the terrorist and its various personas—the bomb throwing anarchist, the separatist, the nihilist wallowing in anomie, the “underground man,” or even, and alas, the disillusioned academic—have long provoked writers and artists. In much twentieth and twenty-first century fiction, the terrorist is perceived to mangle on society's frayed edges, embodying destructive or revolutionary change through violence; or the terrorist is projected as a gonzo liberal humanist, scorching the earth as a means to render collective an ideal; or the terrorist is a subject position breathlessly invoked by the state—“We must defeat terrorism and the evil-doing terrorists whenever and wherever they occur.” Neither is the current fascination with terrorism a recent phenomenon, nor is the willingness to assign the subject position “terrorist” to any perceived enemy unique to the contemporary moment. Taking these opinions as a starting point (of sorts), this course will examine narrative representations of terrorism in twentieth and twenty-first century fiction. Our primary aim is to examine the *diversity* of ways in which terrorism has been represented. Topics will include: Joseph Conrad's response to Victorian anarchism, Seamus Deane on the “Troubles” in Northern Ireland, international reactions to 9/11, postmodernism and terrorism in recent American fiction. This course will require students to read an extensive amount of literary, political, historical, and theoretical materials. We will use these materials to pose more general literary questions: How have modern writers confronted political violence? What modes of communication are authorized or foreclosed by the terrorist act? Why are certain genres (e.g., realism, irony, fable) invoked when the subject of terrorism is broached? A capstone course, “Terrorism and the Novel” will also require students to complete an extensive amount of writing, including a research based final project.

**496**

**CREATIVE WRITING HONORS I  
SATISFIES CAPSTONE REQUIREMENT**

**O'GRADY**

For students accepted into the Creative Writing Honors Program only. The first semester of a year long program during which students meet in the fall for a creative writing workshop, and continue work on an honors thesis under the direction of a thesis advisor in Creative Writing Honors II (E497) in the spring. Creative Writing Honors qualifies as a capstone in English.

**498**

**ENGLISH HONORS I  
SATISFIES CAPSTONE REQUIREMENT**

**PENNER**

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