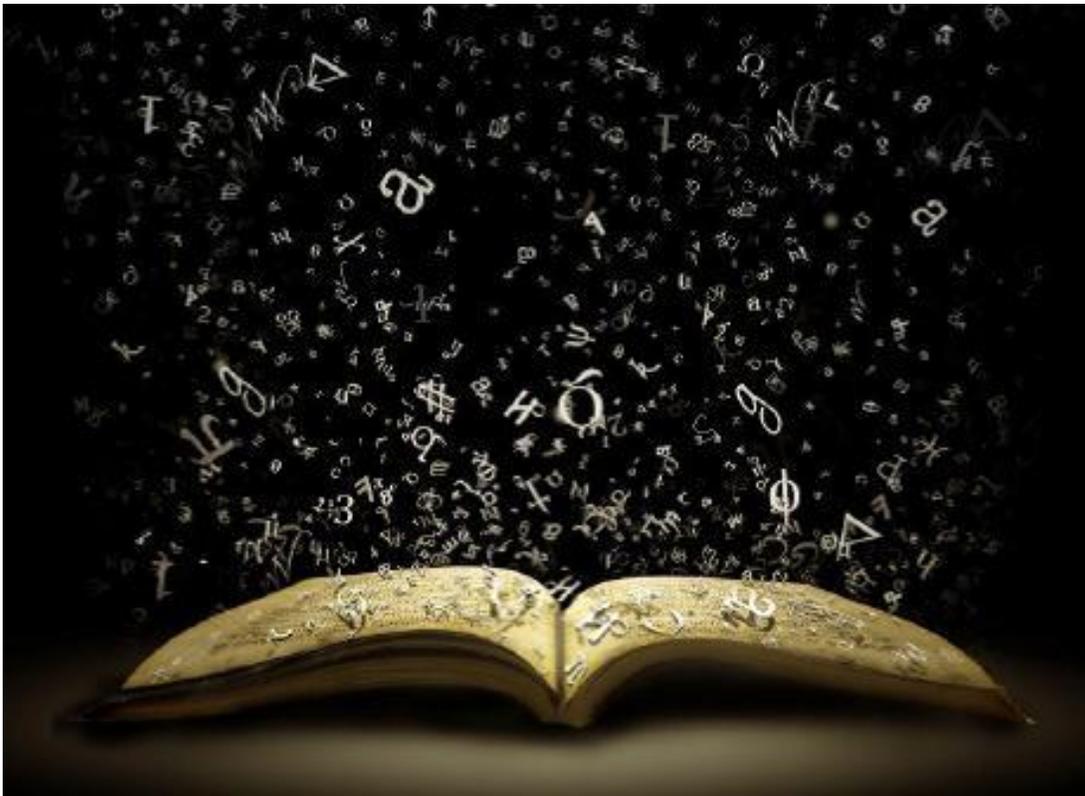


English Department  
Fall 2016  
Course Descriptions



## **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. We do ask that you complete English 101 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.

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

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

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

**G181-01      LITERATURE AND THE VISUAL ARTS**  
**TTh 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.**

**G183-01      LITERATURE AND SOCIETY**  
**MWF 11:00am-11:50am; M 12:00-12:50pm**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work. **Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.**

**G183-02      LITERATURE AND SOCIETY  
TTh 12:30-1:45pm; 1:45-2:45pm**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work. **Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.**

**G183-03      LITERATURE AND SOCIETY  
TTh 12:30-1:45pm; 1:45-2:45pm**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work. **Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.**

**G183-04      LITERATURE AND SOCIETY  
TTh 12:30-1:45pm; 1:45-2:45pm**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work. **Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.**

**G185          LITERATURE AND FILM  
MWF 9:00-9:50am**

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.

**G189-01**

**WAR IN LITERATURE**  
**MWF 11:00-11:50am W 12:00-12:50**

**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.

**G262-01 ART OF LITERATURE**

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.**

**G272-01 THE ART OF POETRY**

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 poet from a predetermined list for an independent study and presentation, which will include 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.**

**G273-01 ART OF FICTION**

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. **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.**

**G274-01 ART OF DRAMA**

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 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> 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. **Satisfies INTERMEDIATE SEMINAR REQUIREMENT. Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G course in any department at UMB, you cannot receive credit for this one.**

**110                    READING LIKE A WRITER                    MCDONOUGH**  
**MWF 12:00-12:50pm**

This high-energy, interactive lecture class will introduce students to terrific pieces of writing from many cultures and eras, giving them fresh ways to understand the structure and meanings and pleasures of the work. Students will be invited to imitate and analyze the pieces we read, learning poetic meter, writing their own stories, and working in small groups to experiment with their own writing. Readings will include poems by John Donne, Claudia Rankine, and Elizabeth Bishop; plays by Shakespeare; short stories by Junot Diaz, Raymond Carver, and ZZ Packer, freshly published work from the New Yorker, and students' own experimental efforts. Visits from local writers, to read their new work and talk about their writing process, will help students see themselves as writers, part of Boston's rich community of the arts.

**125                    FROM CRIME TO SCI-FI: POPULAR LITERARY GENRES                    O'CONNELL, H**  
**MWF 11:00-11:50am**

This course examines the popular literary genres we use to categorize literature, including crime and detective fiction, science fiction, horror, action-adventure, western, and romance. Students in the course will address the thought-provoking questions raised by the different genre formulas that define literature: Why do we categorize literature into these different types? Do these different types limit or expand the reading experience? Do these different genres require a repetition of plot or do they encourage plot innovation? Students will define each genre's key characteristics and historical development. Students will investigate what genre reveals about today's popular reading and writing experience.

**135                    AMERICAN STORIES                    BARRON**  
**TuTh 12:30-1:45pm**

This course asks essential question about American literature: What does it mean to be American? How do we tell stories about who we are? Have those stories remained the same or have we changes? How do we define ourselves over time? Students in "American Stories" will encounter the classic and contemporary narratives that define American literature and culture. From Benjamin Franklin to Junot Diaz, students will read across genres, historical periods, and perspectives. Themes might include the mythology of the American Dream, particularly the American emphasis on individualism, and the place of the U.S. in global context. In addition to attending lectures, students will write brief weekly reflections and participate in discussion sections.

**200                    INTRODUCTION TO LITERARY**  
**STUDIES DISTRIBUTION II: AR**

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

**201**                    **FIVE BRITISH WRITERS**  
**DISTRIBUTION II: HU**

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**  
**DISTRIBUTION II: HU**  
**DIVERSITY: US FOCUS**

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.

**203**                    **WRITING: CRAFT/CONTEXT/DESIGN**                    **DAVIS**  
**TuTh 12:30-1:45pm**

This course introduces students to approaches to studying and producing writing as they play out across a range of contexts—in print and digital media, in the workplace, in journalistic and artistic venues, and in academic settings. The course will also pay attention to the role of editing and publishing in text production. Framing writing in terms of genre, purpose, audience, and compositional practice, the course will introduce students to aspects of writing that span different situations: collaborative writing, visual and verbal design, and research practices. Other topics include learning about the range of career opportunities in English studies and primary and secondary research methods.

**210**                    **INTRODUCTION TO CREATIVE**  
**WRITING DISTRIBUTION II: AR**

An introduction to the process of thinking, reading and expressing oneself as a poet and fiction writer for students with or without prior experience. Students will read and discuss a variety of poems and short stories, including their own, from a writer's point of view. We'll consider each author's use of language and form, and the role of conflict, narrative, setting, and dialogue in both poetry and prose. Weekly reading and writing assignments.

**211                    CREATIVE WRITING: POETRY**  
**MWF 12:00-12:50pm**

**NURHUSSEIN**

This course will introduce students to the poetry writing process through careful reading and discussion of models as well as through targeted exercises. Readings include selected verse and statements of poetics by mostly American and British writers, including William Shakespeare, William Wordsworth, Ezra Pound, William Carlos Williams, Claude McKay, Langston Hughes, and Gertrude Stein. Students will be expected to work seriously and diligently on crafting their own poems, on articulating their strategies for revision, and on critiquing the poems of their fellow writers in the class. At the end of the semester, each student will assemble a chapbook of finished work, introduced by his or her own brief statement of poetics. Because this course aims to help students develop poetry reading skills alongside poetry writing skills, one or two very short essays analyzing assigned poems will be required.

**212                    CREATIVE WRITING: FICTION**  
**MWF 1:00-1:50pm**

**TORRA**

This class will focus on writing reading and writing fiction. We will read and discuss the work of established authors. We will read what some of those writers have to say about writing. Students will write their own fiction, and at times, read and discuss each other's work in class. During the first half of the semester, there will be an emphasis on short, and in-class writing exercises. Attendance and participation are essential.

**216                    READING & WRITING JOURNALISM**  
**TuTh 9:30-10:45am**

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

## **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.**



course, we will have a better understanding of the formal qualities of the short story and the unique experience of reading a short story collection. Authors will likely include Edgar Allan Poe, Nathaniel Hawthorne, Arthur Conan Doyle (author of the Sherlock Holmes tales), Virginia Woolf, Katherine Mansfield, James Joyce, William Carlos Williams, and Gabriel Garcia Marquez.

**327**                    **STAGE AND PAGE: DRAMA, 1660-1900**                    **FINN**  
**MWF 1:00-1:50pm**

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

**332**                    **COMEDY**                    **FINN**  
**MWF 2:00-2:50pm**  
**ENGLISH MAJOR CATEGORY: \*\*, TN**  
**DISTRIBUTION II: AR**

Comic literature from different cultures and periods, ancient through modern, illustrates the recurrence of different comic modes: satire, irony, romantic comedy, comedy of manners, and comedy of the absurd.

Essays about theories of comedy aid students in evaluating the literature and forming their own ideas about the nature of comedy.

**337**                    **SHORT NOVEL**                    **O'GRADY**  
**TTh 11:00-12:15pm**

Like a short story, with which it shares an adjective (*short*), a short novel tends to focus on a moment of crisis in the life of its protagonist. Like a novel, however, with which it shares a noun (*novel*), a short novel tends to give equal emphasis to the complex context—political, social, cultural—in which the protagonist experiences that moment of crisis. In this course we will explore those two tendencies in a selection of fictional narratives each coming in at under 200 pages. Our exploration will thus include both an intensive reading of each book and meaningful consideration of the context in which the narrative is set and/or from which it emerges; it will also include engagement with some of the critical conversations that these texts have generated. In addition, we will watch and discuss filmic adaptations of some of the texts. Our reading will include: Joseph Conrad, *Heart of Darkness* (1899), Kate Chopin, *The Awakening* (1899), Nella Larsen, *Passing* (1929), Irène Némirovsky, *Fire in the Blood* (1941), Albert Camus, *The Stranger* (1942), Philip Roth, *Goodbye, Columbus* (1959), Benedict Kiely, *Proxopera* (1977), Antonio Skármeta, *The Postman* (1985), Kamel Daoud, *The Mersault Investigation* (2014).

**341L**                    **GENDER AND FILM:**  
**MULTIDISCIPLINARY PERSPECTIVES**                    **MALEY**  
**MW 4:00-5:15pm**

This course is designed to encourage multidisciplinary analysis of gender, cultural representations, and film in the 20th and early 21st century. Among the topics that students will explore are: ethnographic film and gendered practices in ethnographic filmmaking; how ideologies of gender, "race," and class are constructed, disseminated, and normalized through film (documentary as well as "popular" film); Indigenous women and filmmaking in North America; femininities, masculinities, and power in the "horror film" genre; human rights film and filmmaking as activism. Students will view films made in diverse locations and reflecting multiple historical, political, and cultural perspectives and will explore the intellectual, political

and social significance of film in their own lives.

**352L**

**HARLEM RENAISSANCE**

**TOMLINSON**

**TTh 9:30-10:45am**

On February 17, 1919, the 369th Infantry Regiment marked their return to New York from the European battlefield with a parade up Fifth Avenue, across 110th Street, and finally along Harlem's Lenox Avenue. This majestic spectacle of three thousand black soldiers, led by the marching band that introduced jazz to Europe, marked a turning point in race consciousness; while the soldiers had suffered discrimination and abuse from American comrades-in-arms, they also, often for the first time in their lives, discovered shared humanity and friendship across racial lines with European soldiers and civilians. When their band hit the charts later that year with "How Ya Gonna Keep 'em Down on the Farm (After They've Seen Paree)," they weren't whistling Dixie. The 369th Infantry parade marked the symbolic beginning of the Harlem Renaissance, a cultural movement that enabled black artistic expression to flourish in the 1920s. This course will focus on the literature of this movement and the cultural changes that produced it, including the postwar economic boom, the Great Migration of more than six million African Americans from the rural South to northern cities, the founding of civil rights organizations like the NAACP and the National Urban League—oh, and modernism. Authors will include Jessie Fauset, Langston Hughes, Zora Neale Hurston, Nella Larsen, Claude McKay, and Carl Van Vechten.

**366**

**WOMEN & MEN IN 19<sup>TH</sup> CENTURY LITERATURE**

**MEDOFF**

**MWF 10:00-10:50AM**

A study of men and women and their relationships in nineteenth century literature, mainly British and American, with special emphasis on the issues of masculine and feminine sexual identity and sexual stereotypes, and the social position of men and women as these are treated in popular culture and in serious literary works.

**368**

**MODERN AMERICAN FICTION**

**O'CONNELL**

**TTh 9:30-11:00am**

What was Modernism and why did it matter to American writers? What did it mean for writers to be American? How did they absorb European modernism into the American experience? Finally, how is all this relevant to 21<sup>st</sup> century American readers? This course addresses those and other literary-cultural issues. EN 368 is a study of significant works of American fiction written in the late 19<sup>th</sup> and the first half of the 20<sup>th</sup> century, an era of social flux, economic dislocation, foreign wars and increased international awareness in culture and politics. American modernists—James, Wharton, Fitzgerald, Hemingway, Faulkner, Larsen and others—will be discussed. Such writers defined what has been called the "American century"; their works demonstrate the sustained achievement and range of expression in modern American fiction.

**379**

**SPECIAL TOPICS: THE TECHNIQUES OF FICTION  
READING LIKE A WRITER**

**FULTON**

**TTH 11:00-12:15pm**

This is a literature course designed for fiction writers as well as the general student interested in reading novels and short stories from a craft perspective or the perspective of the working fiction writer. We will read the works of both canonized authors, such as Henry James, Ernest Hemingway, Virginia Woolf, and JD Salinger, as well as writers still working today, Mohsin Hamid, Aimee Bender, Ben Lerner, Jennifer Egan, and others. The course will explore how these

authors employ the tools of narrative fiction—exposition, plot, dialogue, setting, point of view, character development, form, etc. While considering the elements of craft, the course will examine several literary traditions—realism, minimalism, and fantastical literature—in order to understand how these traditions utilize the techniques of fiction to construct vastly different fictional worlds. In addition to writing traditional critical essays, students will have the option of writing a work of fiction, a story or extended scene, in the style of one of the authors we will be discussing during the semester. While an interest in the craft and writing of fiction is a prerequisite for the course, students need not have any prior classroom experience in fiction writing.

**381**                    **GEOFFREY CHAUCER**  
**MWF 1:00-1:50pm**

**MUELLER**

In the prologue to the infamous and lascivious *Miller's Tale*, Chaucer implores squeamish readers to "turne over the leef and chese another tale" [turn the page and choose another tale], even going so far as to chide offended prudes, claiming, "Blameth nat me if ye chese amys" [Don't blame me if you choose poorly]. While such an injunction may succeed in scaring off the uber-timid, for most of us, such a warning only enhances the anticipation for the tale ahead. Perhaps more importantly, this imagined dialogue with the reader represents widespread medieval views of the relationship between the authors and their audience. By recognizing the power of the reader to choose his/her own itinerary through the text, Chaucer signals his awareness of the lack of authority he has over his writing. Authority is not established merely by the attribution of a work to its author or "auctor." Rather, "auctoritas" is constructed through the dynamic network of relationships between author, scribe, reader, and commentator. In many ways, the instable nature of medieval textuality has much in common with the experience of navigating through links on the Internet. If we click on an unstable link, we should not be surprised or offended by what we encounter. In this sense, Chaucer's warning to readers serves as a kind of medieval antivirus protection.

Unlike the prudence we should champion in our own cyber practices, this course recklessly aims to click all of Chaucer's hyperlinks, even those that contain "explicit material" pop-ups. And in doing so, we will discover how this "Father of the English Language" positions his work within contemporary and ancient literary traditions, historical and political events of his own day, and the growing prestige of the English language. Through close readings of his works in the original Middle English, we will gain an understanding of his immeasurable literary and linguistic influence on English literature. No prior knowledge of Chaucer, the medieval period, or Middle English is required. Course activities include oral readings, translation exercises, scholarly research, formal papers, and even an online role-playing assignment.

**383**                    **SHAKESPEARE'S LATER WORKS**  
**TTH 2:00-3:15pm**  
**ENGLISH MAJOR CATEGORY: \***

**MAISANO**

The "alternate ending" has become a familiar plot device of both films and television series in recent years. With the advent of DVD technology, many movies—including *I Am Legend*, *28 Days Later*, and *Paranormal Activity*—now empower audiences in the privacy of their own homes to choose the conclusion that they find most aesthetically or intellectually satisfying. During the same time, serialized television shows—including *Sex in the City*, *Lost*, and *24*—found ways to tease and please their devoted viewers with multiple and often mutually exclusive season and/or series finales. But, alas, Shakespeare did not write for television or the movies. And the two media for which he did write—the theatrical stage and the printed page—both seem impervious to the charms of the "alternate ending." The live action of theater eliminates the possibility of pre-recording multiple endings and the permanence of the printed





**English major. It counts only for degree credit.** This *1-credit course* may be taken *twice* for credit.

**459 SEMINAR FOR TUTORS BOWEN**  
**W 4:00-6:45pm**

This course provides students with an introduction to writing center studies (the site of most scholarship and research on tutoring writing in postsecondary contexts) as a point of entry for learning to tutor students taking Composition I and II (English 101 and 102) at UMass Boston. The course features readings, writing, and discussion on the theoretical and practical issues one encounters in working as a composition tutor. Tutors learn to apply research about tutoring to the specific context of the composition classroom, learning not only about tutoring goals and practices, but also how to situate the UMass Boston Composition Program philosophy and undergraduate writing experience within the context of writing center studies. This knowledge and practice provides a foundation for further teaching at UMass Boston. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor.

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

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

**462 ADVANCED STUDIES IN POETRY BARRON**  
**TTH 12:30-1:45pm**  
**ENGLISH MAJOR CATEGORY: \***  
**SATISFIES CAPSTONE REQUIREMENT**

This is an advanced course that examines poetry focused on the interrelations between the human, the nonhuman, and the encompassing environment, from suburbia to wilderness to the city. Reconnecting inter- and extra-textual concerns, and challenging linguistic, cultural, biological, and spatial-temporal boundaries, poetry of this sort illustrates the materiality of language art by illuminating the physical context from which this art springs. It is above all concerned with the interpenetration of culture and nature. Poets studied include Wallace Stevens, A. R. Ammons, Susan Howe, Sherman Alexie, Larry Eigner, Denise Levertov, Robert Duncan, Muriel Rukeyser, Robinson Jeffers, Edward Dorn, Adrienne Rich, John Ashbery, Theodore Roethke, Michael McClure, Charles Olson, Gary Snyder, Mary Oliver, and Lorine Niedecker. Students will also develop a critical vocabulary and range of methodologies for discussing such topics and issues as the production of space; ecopoetics; cultural construction of nature; land as readable text; the idea of wilderness; land as economic and spiritual resource; sense of place; nature and community; and gender and nature. There will also guided instruction on research, in particular locating and using outside sources in academic papers, and on writing carefully developed and articulated arguments.

**464 ADVANCED STUDIES IN LANGUAGE & LITERARY THEORY : MUELLER**  
**TEACHING LITERATURE**  
**MWF 10:00-10:50am**  
**ENGLISH MAJOR CATEGORY: \*\***  
**SATISFIES CAPSTONE REQUIREMENT**

Designed for students who are considering English teaching as a career, this seminar is an investigation of why and how we teach literature in the secondary school settings. We will read literary texts from a teacher's perspective, analyze educational research, develop lesson plans, and respond critically to each other's work. To clarify and reassess the goals of literature pedagogy, we will attempt to strike a balance between developing practical tools for potential classroom use and examining theories about teaching and learning. We will address teaching literary genres, teaching canonical and non-canonical texts (ranging from those of the *Beowulf*-poet and William Shakespeare to Marjane Satrapi and Zora Neale Hurston), teaching poetic and narrative form, and teaching with unexpected materials. In the spirit of collaboration, this course will draw on our collective interests and educational experiences to identify useful resources and strategies that will assist 21st century-students in their responses to print, visual, and digital texts.

**466                    ADVANCED SPECIAL TOPICS                    TOMLINSON**  
**TTH 11:00-12:15pm**  
**SATISFIES CAPSTONE REQUIREMENT**

This course examines constructions of feminism, modernism, and popular culture, focusing on novels published by American and British women between the First and Second World Wars. Reading canonical authors such as Edith Wharton and Virginia Woolf alongside their contemporaries like Edna Ferber and Rose Macaulay—bestselling celebrities in their day but now fairly obscure—gives us an opportunity to think about authorship and readership, literary production and consumption, and form and representation. This course will also consider the business and politics of publishing: whose work is published, marketed, deemed literary (e.g., modernist), and kept in print? What criteria determine literary value, and what relationships can we discern between market value and cultural values? The novelists in this course offer fascinating perspectives on these questions and more; they explored these questions in the work they wrote and confronted them in the work of writing. Authors will include Nella Larsen, Gertrude Stein, Rebecca West, and Anzia Yeziarska

**475                    ENGLISH INTERNSHIP**  
**SATISFIES CAPSTONE REQUIREMENT**

Through this course students who have made arrangements for suitable internships involving a substantial amount of writing may receive academic credit for their work. At intervals of 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 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.

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**CREATIVE WRITING HONORS THESIS  
SATISFIES CAPSTONE REQUIREMENT**

**NURHUSSEIN**

For students accepted into the Departmental Honors Program only.

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**ENGLSIH HONORS SEMINAR**

**von MORZE**

This purpose of this course is to guide advanced English majors toward the formulation of a topic of sufficient ambition and complexity to warrant a long research paper (25-40 pages). The course introduces students to research methods, the varieties of critical methodology, and the writing workshop environment. Perks of the course include the opportunity to work under the guidance of a faculty mentor. As you develop your bibliography and drafts, you will at key points in the semester be consulting as well with your primary advisor and thesis evaluators.

Admission to this course is by application only. We recommend, but do not require, that prospective applicants consult with Prof. Len von Morze, director of the Undergraduate English Major, to develop their initial project descriptions and determine a possible advisor prior to submitting their applications. **APPLICATIONS FOR FALL 2016 ARE DUE to LEN VON MORZE, Director of the English Major, NO LATER THAN FRIDAY, MAY 20, AT 4 P.M.**

For students accepted into the Departmental Honors Program only.