

English Department
Spring 2016
Course Descriptions

Rev. 11/03/2015

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.

G181-01 LITERATURE AND THE VISUAL ARTS
MWF 9:00-9:50am; M 10:00-10:50am **KARLIS**

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 2:00-2:50pm; F 3:00-3:50pm **KARLIS**

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
MWF 11:00am-11:50am; W 10:00-10:50am **KINGSLEY**

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.**

G189 WAR IN LITERATURE **DYSON**
TTH 2:00-3:15pm; M 2:00-2:50pm

G262-01 ART OF LITERATURE
MWF 9:00-9:50am **STAFF**

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
TT 9:30-10:45am **BUDDEN**

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
MWF 9:00-9:50am**

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. **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
MWF 1:00-1:50Pm**

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. **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.**

**125 FROM CRIME TO SCI-FI:
POPULAR LITERARY GENRES
TTH 12:30-1:45pm**

O'CONNELL, H

Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

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

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.

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 MW 4:00-5:15pm

TORRA

An introduction to the process of writing your own poems and learning to be a cogent, helpful reader of others' work. Students become familiar with various examples of the genre by reading a variety of poems from various literary periods, with an emphasis on modern and contemporary work. During the course of the semester, students will be writing in class and out of class, using individual and group exercises, free

writing, and a certain number of formal assignments. Students share work in a writing workshop during the second half of the semester.

212 CREATIVE WRITING: FICTION
TTH 11:00-12:15pm

FULTON

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.

258 INTRODUCTION TO WORLD CINEMA
MWF 1:00-1:50pm; W 2:00-2:50pm
CREDITS: This course is worth FOUR credits
DISTRIBUTION: WORLD CULTURES
DIVERSITY: INTERNATIONAL DIVERSITY

HAMBLIN

This course will introduce students to the history of world cinema. It will be structured chronologically and divided into two parts. The first part, two thirds of the course, will trace the invention of cinema in the late 1800s through the development of narrative in the silent cinema of the nineteen teens and the emergence of sound technologies in the 1930s, and proceed through the golden age of Hollywood cinema from 1930-1945. Along the way, we will examine significant international film trends and movements including German Expressionism, Soviet Montage, and French poetic realism. The last third of the course will look at post-war international film production up until the mid 1970s including Italian Neorealism, African and Latin American New Wave cinemas, and the U.S. brand of direct cinema documentary. In the course of our work, we will survey historical debates in cinema studies surrounding periodization, technological determinism, actual film audiences, realism, auteurism, and the methodologies of film historiography. Course participants are strongly encouraged to attend weekly film screenings.

300-400 LEVEL COURSES

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

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

300 CREATIVE WRITING INTERMEDIATE WORKSHOP O'GRADY
MWF 12:00-12:50pm

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

301 ADVANCED POETRY WORKSHOP TORRA
M 7:00-9:45pm

An advanced poetry workshop in which students will practice and improve the poetic skills they have already begun to develop. We will make a writing community and create an ongoing conversation. Class discussion will focus on student work, and individual conferences with the instructor are required. Occasionally, students will choose a poem from a poet they admire, and share it with the class. Writing will be ongoing. Students will write and revise 8-12 pages of poetry during the semester. This course is by permission of the instructor only. Please email a 3-5 page sample of your poetry to (Joseph.torra@umb.edu) by December 1. Final decisions will be made no later than December 15 if not earlier.

302 ADVANCED FICTION WORKSHOP FULTON
M 7:00-9:30pm

This workshop-based course will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn't. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

DIVERSITY: INTL DIVERSITY; TN; TML

Vladimir Nabokov claimed that there were “three themes which are utterly taboo as far as most American publishers are concerned.” The first was a happy atheist who lives to an advanced age, the second, “a Negro-White marriage which is a complete and glorious success resulting in lots of children and grandchildren,” and the third, of course, was the subject of his own *Lolita*, a sexual relationship between a pubescent girl and her adult male guardian.

In contrast to the commonplace view of the United States as puritanically insistent on sexual conformity, this course suggests that the American novel is singularly fascinated with taboo private relations. How and why do authors use these perverse plots to theorize the relationship between the United States and Europe, between men and women, between racial groups, between the past and the future? If marriage signifies a healthy social order, why do these novels identify the United States with the failure of this system? What are the connections between the family, national identity, and narrative form?

In addition to a range of novels and films, students in this course will analyze secondary readings drawn gender and queer theory as well as histories of sexuality. Major topics for discussion will include critiques of marriage, the emergence and limits of sexual identity categories, the politics of reproduction, and the intersection of sexuality and race.

L372 AMERICAN WOMEN WRITERS AND CULTURE

TTH 2:00-3:15Pm

MEDOFF

DIVERSITY: US DIVERSITY; TML

This course will examine works by American women writers of fiction from the late nineteenth century to the present day. Settings will vary, including New York high society in the early twentieth century, Harlem during the Roaring Twenties, small town Ohio at the onset of World War II, and immigrant life in Boston and New York through most of the twentieth century. Each text will provide us with subjects that reflect the concerns of Americans, past and present: the immigrant experience, domestic violence, the struggle for economic independence, assimilation vs. ethnic/religious/regional identity, racial tensions, changing views of marriage, the family and parenting, the pursuit of the American Dream, spiritual vs. material goals, education as a means of upward mobility, and last but hardly least, American women's lives, roles, dreams and realities. At the same time, we will consider the nature of fiction and the elements that make up a fictional work: point of view, characterization, narrative technique, plot, tone, and themes. Possible authors: Charlotte Perkins Gilman, Toni Morrison, Edith Wharton, Nella Larsen, Sigrid Nunez and others.

379 SPECIAL TOPICS: POETRY AND POETICS

TT 9:30-10:45am

REMEIN

ENGLISH MAJOR CATEGORY: *

380 SPECIAL TOPICS: WRITING CHILDREN'S LITERATURE

TTH 9:30-10:45am

TAN

383 SHAKESPEARE'S LATER WORKS

TTH 11:00-12:15pm

MAISANO

ENGLISH MAJOR CATEGORY: *

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 book precludes the spontaneous improvisations that characterize oral storytelling. And yet, as we will discover in the first weeks of the semester, Shakespeare did write alternate endings for one of his greatest tragedies: *King Lear*. He also found a way to inscribe the very qualities that we have come to associate with “alternate endings”—multiplicity, ambiguity, and open-endedness—in most, if not all, of his other late plays. These alternate endings are not always easy to discern and, indeed, they will require interpretive work on our part. We will read the following plays in (most likely) the following order: *King Lear*, *Hamlet*, *Macbeth*, *The Tempest*, *Othello*, *The Winter’s Tale*, and *Timon of Athens*. Written assignments for the course will include short, exploratory essays and a final research paper.

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| 401 | THE MEDIEVAL PERIOD
MWF 1:00-1:50pm
ENGLISH MAJOR CATEGORY: * | MUELLER |
| 402 | THE RENAISSANCE IN ENGLAND
TTH 12:30-1:45pm | TOBIN |
| 403 | THE 18TH CENTURY: SATIRE TO SENSIBILITY
TTH 12:30-1:45pm
ENGLISH MAJOR CATEGORY: ** | BUDDEN |
| 408 | AMERICAN ROMANTICISM
TTH 11:00-12:15pm
ENGLISH MAJOR CATEGORY: ** | EDELSTEIN |

Is *Moby-Dick* the great American novel (or just the most difficult)? Why do some people say the *Uncle Tom's Cabin* started the Civil War? Enroll in 408 to find out! This course will introduce you to the major writers of the “American Renaissance,” (roughly 1830-1865) a period in which a national literary tradition flowered in the context of sociopolitical turmoil that remains unmatched in our history. We will begin with an intensive focus on the aesthetic and philosophical questions that unite writers including Ralph Waldo Emerson, Walt Whitman, Nathaniel Hawthorne, and Herman Melville. Credited with establishing the first “high art” tradition in the United States, these writers imbue their work with inscrutable symbols, meditations on nature, and celebrations of individualism. In addition to our focus on romanticism, we will expand our view of the antebellum (pre-Civil War) literary landscape to include popular genres, such as the sentimental novel and the slave narrative. You will become

familiar with major critical studies of antebellum literature and take an active role in leading and shaping class discussions.

438 **READING THE GRAPHIC**
MW 4:00-5:15pm

HAMBLIN

This course examines the definition and evolution of the graphic novel since its emergence as a dominant literary form in the late 1970s. Since the term “graphic novel” is somewhat vague—Alan Moore famously defined it simply as “an expensive comic book” — we will begin the course by attempting to define graphic novels and understand what separates them from other visual media. From here, we’ll begin tracing the long history of the graphic novel and explore some of the key genres and artists associated with its development, including superhero and anti-hero narratives, sf and fantasy, autobiographies, memoirs, adaptations, and experimental graphic novels. At the same time, we will pay special attention to questions of form and style as we examine the visual grammar, graphic design, and narrative structure of various kinds of graphic novel. As a student in the course you will therefore develop an historical understanding of the development of the graphic novel and a critical vocabulary for the analysis of visual literature. At the same time, you will become familiar with some of the key works of Golden Age graphic fiction, as well as explore how various artists have pushed the limits and sought to redefine the form itself. Assessment will most likely include short and informal writing assignments, a longer formal paper, a class presentation, and a creative project.

Possible graphic novels include Will Eisner’s *A Contract With God*, Art Spiegelman’s *Maus*, Alan Moore’s *Watchmen*, Frank Miller’s *The Dark Knight Returns*, Alison Bechdel’s *Fun Home*, Marjane Satrapi’s *Persepolis*, Chris Ware’s *Building Stories*, David Mazzucchelli’s *Asterios Polyp*, Anthony Lappe’s *Shooting War*, Grant Morrison’s *Animal Man*, Joe Sacco’s *Palestine*, and Nick Sousanis’s *Unflattening*.

448 **PERSPECTIVES ON LITERACY**
TT 2:00-3:15pm

DAVIS

This course explores how conceptions of literacy are shaped by social, cultural, political, and economic factors that change over time and serve particular interests. We will work toward an understanding of a range of perspectives on literacy by linking the active investigation of literacy issues with related readings, and considering the implications of these perspectives for teaching in contemporary contexts.

457 **UNDERGRADUATE COLLOQUIUM**
BY ARRANGEMENT
1 CREDIT

von MORZE

This course invites students to experience aspects of literature and literary culture not always included in regular English courses. Students will attend at least five extra-curricular events (some on-campus, some off-campus) during the semester—including film screenings, poetry readings, theater performances, lectures, workshops—and will write a short paper (a “micro-review”) about each event. This course may be taken twice for credit. Students who register for this course must meet with Professor Penner during the first week of the semester.

For students accepted into the Departmental Honors Program only.

499

**ENGLISH HONORS THESIS
SATISFIES CAPSTONE REQUIREMENT**

von MORZE

For students accepted into the Departmental Honors Program only.