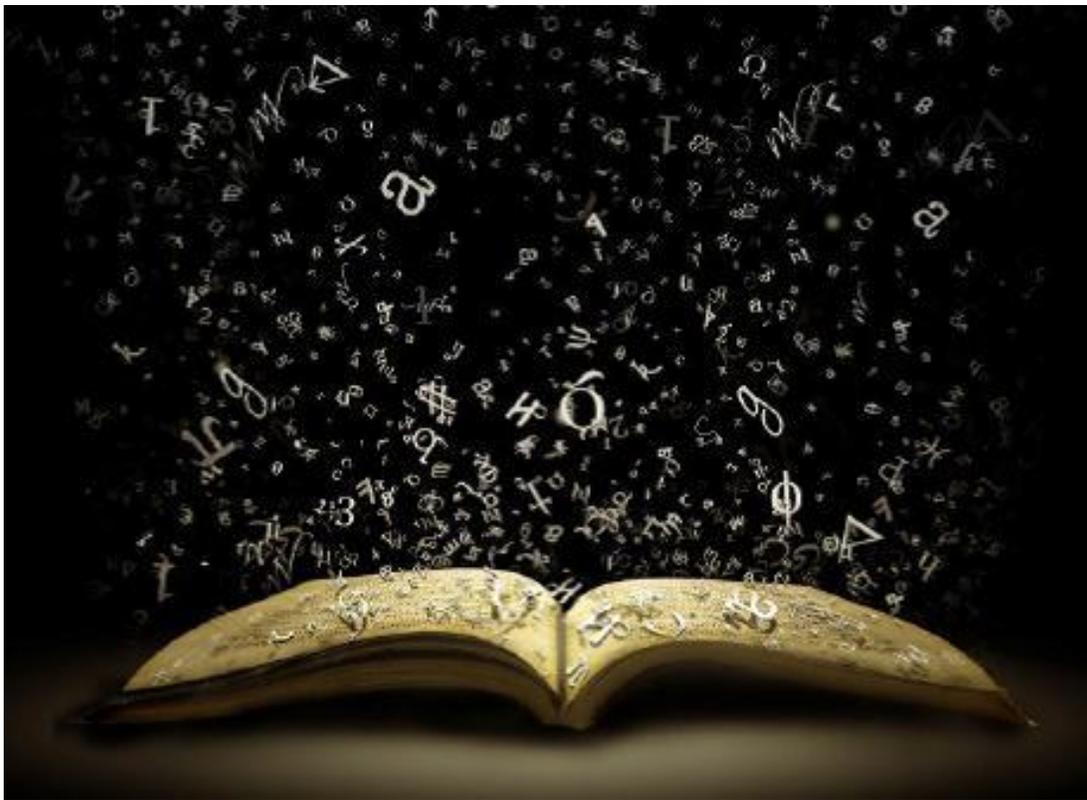


English Department  
Spring 2017  
Course Descriptions



## **NOTE TO MAJORS AND NON MAJORS**

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the Spring semester, and informal course descriptions for each one, written by the faculty member who plans to teach the course in the Spring. English courses on all levels are open to both majors and non-majors alike. Please note all 200-level courses, with the exception of English 200, require you to complete English 101 before enrolling. Also, we do ask that you complete English one of the pre-requisite courses (either 200, 201, 202) before enrolling in an upper level (300 or 400 level) course. Please note that there is no distinction in level of difficulty between 300 level and 400 level courses. For more information on any of the courses being offered, and for last minute information on additions or changes to the schedule, please drop by the English Department, Wheatley Hall, 6th floor.

## **UNDECLARED MAJORS**

If you would like to talk over the possibility of majoring in English, please make an appointment to see a member of our Advising Committee (Wheatley Hall, 6th Floor, Rm 52). Don't put off declaring a major, whether or not it is English. Declaring a major enables you to get some personal attention from an advisor on the faculty, and to ask some useful questions about organizing your studies. It does not limit your options.

**G183-01 LITERATURE AND SOCIETY  
MWF 11:00-11:50pm**

**CRAIG**

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.**

**G185-01 LITERATURE AND FILM  
MWF 10:00am-10:50am & M 9:00-9:50am**

**CRAIG**

An introductory examination of the relationship between moving pictures and the written word. Students will study how filmmakers and writers construct narrative, and how stories have been adapted across media. Other topics may include the following: the different ways that literature and film have dealt with the problem of realism, the use of iconic and symbolic modes, and the political implications of film.

**Satisfies FIRST-YEAR SEMINAR REQUIREMENT. Only ONE First-Year Seminar may be taken for credit. If you have taken another 100G-level course in *any* department at UMB, you cannot receive credit for this one.**

**G188-01 LITERATURE, MEDICINE, AND CULTURE  
TTH 12:30-1:45pm & Th 2:00-3:15pm**

**PENNER**

A consideration of the humanistic aspects (the human factor) in medicine. Readings will include works from the perspective of both patients and medical professionals in order to focus on those areas of medicine that challenge our ideas about what we think we want from medical research and practice in the twenty-first century.

**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.**

**G262-01 ART OF LITERATURE  
MWF 9:00-9:50am  
MWF 1:00-1:50pm  
TUTH 8:00-9:15am  
TUTH 9:30-10:45am  
TUTH 12:30-1:45pm  
ONLINE**

**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      BUDDEN**  
**TUTH 9:30-10:45am**  
**ONLINE**

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

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

**G273-01      ART OF FICTION      STAFF**  
**MWF 10:00-10:50am**  
**MWF 12:00-12:50pm**  
**MWF 2:00-2:50pm**  
**TUTH 11:00-12:15pm**  
**TUTH 2:00-3:15pm**

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of 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      FINN**  
**TUTH 11:00-12:15pm**  
**TUTH 2:00-3:15pm**



literatures will offer us fascinating insights into the society of the Vikings and their Anglo-Saxon victims, including elements of religion, gender and sexuality, economy, and technologies of violence—but, more importantly, they will also tell us a story about how and why literature has invented ideas about Vikings, and what it means that we continue to be fascinated by them.

**200 INTRODUCTION TO LITERARY STUDIES**  
**GEN-ED REQUIREMENTS: AR**  
**ENGLISH MAJOR REQUIREMENTS: Required Gateway Course**  
**MWF 9:00-9:50am GOLEMAN**  
**MWF 11:00-11:50AM MAISANO**  
**TUTH 9:30-10:45am TBD**  
**TUTH 12:30-1:45pm O'CONNELL, H**  
**TUTH 2:00-3:15pm TBD**

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**  
**GEN-ED REQUIREMENTS: HU**  
**ENGLISH MAJOR REQUIREMENTS: Required Gateway Course**  
**MWF 12:00-12:50am EGLE**  
**MW 4:00-5:15PM EGLE**  
**TUTH 11:00-12:15PM TOBIN**  
**TUTH 12:30-1:45PM FAY**  
**ONLINE EGLE**

As an introduction to the work of five well-known British authors, including Chaucer, Shakespeare and Milton, we will read, discuss, write about, and view adaptations of selected British literary texts. In the process of becoming acquainted with the individual authors and some of their works, we will also explore aspects of the culture(s) and times that shaped both author and text, and the ways in which they, in turn, have made their impact. Perhaps most importantly, we will work on developing the necessary skills for critically reading, thinking about, discussing, and interpreting some of the many and various forms of art we refer to collectively as “literature.” While we conduct these explorations, we will also think about just what we mean by such seemingly obvious terms as “the canon,” “literary tradition,” and “major author.” Finally, we will consider the idea of “otherness,” inclusion in and exclusion from various cultures and communities, and questions of race, sexuality, and power.

**202 SIX AMERICAN WRITERS**  
**MWF 8:00-8:50am O'CONNELL, S**  
**MWF 10:00-10:50AM TBD**

**TUTH 2:00-3:15PM MEDOFF**  
**TUTH 11:00-12:15PM MEDOFF**  
**GEN-ED REQUIREMENTS: HU, US Diversity**  
**ENGLISH MAJOR REQUIREMENTS: Required Gateway Course**

This course is not an American literature survey; rather, it seeks to introduce or revisit six authors who helped shape a national literature, and particularly what is known as U.S. modernism – a movement that has, in many ways, determined the shape of the American literary canon since at least the mid-twentieth century. And indeed, we will see that the question of a "national literature" – and of national culture more generally – emerges as a primary concern for many of the writers discussed throughout this course. We should, moreover, keep in mind that each of the works considered here was produced in a period of extraordinary political possibility marked by the social upheavals resulting from a world war and a catastrophic economic crisis. We will be reading each of these works, therefore, with an eye to understanding how they attempt to define "American" national culture and identity, an in so doing, lay bare the economic, political, and social tensions that had defined this period. This, then, will require us to take into account the formal qualities of individual texts – that is, to the *ways in which the story is told* – to see how literature not only provides a means toward understanding a particular national situation or historical moment, but also becomes the site of possible solutions to these same tensions and conflicts. Authors considered in this course (tentatively) include William Faulkner, Ernest Hemingway, Zora Neale Hurston, George Schuyler, F. Scott Fitzgerald, and Wallace Stevens.

**210 INTRODUCTION TO CREATIVE WRITING**  
**MWF 9:00-9:50am TBD**  
**MWF 11:00-11:50am TBD**  
**MWF 2:00-2:50pm TBD**  
**TUTH 8:00-9:15am TBD**  
**TUTH 9:30-10:45am TBD**  
**TUTH 4:00-5:15pm TBD**  
**GEN-ED REQUIREMENTS: AR**  
**ENGLISH CONCENTRATION/MINOR: CW**

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

**211 CREATIVE WRITING: POETRY TORRA**  
**MWF 1:00-1:50pm**  
**ENGLISH CONCENTRATION/MINOR: CW**

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                      TORRA**  
**MWF 2:00-2:50pm**  
**ENGLISH CONCENTRATION/MINOR: CW**

This workshop-based course is appropriate for students with no or little experience writing fiction as well as those who have taken creative writing courses in the past. We will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn't. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Tobias Wolff, Elizabeth Strout, Tim O'Brien, and many others. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

I expect the utmost seriousness and attentiveness from each student, especially when responding to fellow students' work. Everyone will be expected to present work to the workshop at least twice during the term. While writing is serious business, it's also fun. So come with a sense of humor and a willingness to be a part of a dynamic community of writers.

**216                      READING AND WRITING JOURNALISM                      CLARK**  
**MWF 10:00-10:50am**

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.

**225                      GRAPHIC NOVELS                      CLARK**  
**MWF 9:00-9:50am**  
**GEN-ED REQUIREMENTS: AR**

This course offers an introduction to the study of image and text through an analysis of selected graphic novels. The course investigates a fascinating range of relationships between images and words, as well as the roles these relationships play in our language and in our ways of thinking about story-telling, truth, memory, identity, and power.

**245**

**GLOBAL VOICES**

**HASRATIAN**

**MWF 10:00-10:50am**

**GEN-ED DISTRIBUTION: WC, Intl. Diversity**

This course provides a critical introduction to literature written in what has become arguable the globe's primary language of commerce, government, law, and education. The course examines fiction writers, playwrights, and poets from locations outside England and North America who have claimed the English language as their own and used it with energy and creative verve. Readings will survey works in English from Africa, Asia, and Australia, among other places, with attention to their heterogeneity and complexity. Key topics include identity, nationalism, gender, feminisms, memory, conflict, exile, nostalgia, postcoloniality, and citizenship.

## 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 10:00-10:50pm**  
**ENGLISH CONCENTRATION/MINOR: CW/PNMW**

“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                    MCDONOUGH**  
**M 7:00-9:45pm**  
**ENGLISH CONCENTRATION/MINOR: CW/PNMW**

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

Students must be accepted into this course; apply by submitting five poems and a paragraph on why you want to take the class to Jill McDonough: [jill.mcdonough@umb.edu](mailto:jill.mcdonough@umb.edu)

**302                    ADVANCED FICTION WORKSHOP                    FULTON**  
**M 7:00-9:30pm**  
**ENGLISH CONCENTRATION/MINOR: CW/PNMW**

This workshop-based course will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of

process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn't. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Jennifer Egan, Ian McEwan, Tobias Wolf, Elizabeth Strout, ZZ Packer, Lauren Groff, Tim O'Brien, and many others. We will also take a look back at such canonized writers as Earnest Hemingway, Flannery O'Connor, Anton Chekhov, Eudora Welty, and Henry James. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

This course is by permission of the instructor only. Please e-mail a short sample of your writing (4-8 double-spaced pages of fiction) to me (John.Fulton@umb.edu) any time between December 4th and the first week of the Spring semester.

**306                    ADVANCED NONFICTION WRITING                    CLARK**  
**MWF 12:00-12:50pm**  
**ENGLISH CONCENTRATION/MINOR: CW/PNMW**

This course will explore the contemporary craft of the essay, considering how this enduring verbal art form has evolved and been adapted to the affordances of multimedia platforms. Throughout the semester, we will read, listen to, watch, discuss, and produce a series of creative essayistic texts—beginning with traditional textual essays and moving through audio and visual forms. In the process, we will consider the questions: What are essays for? What kinds of work can they do? And how do different media shape these possibilities? Students will learn strategies for approaching all stages of the writing process, from generating ideas to drafting, polishing, and revision, while gaining introductory technical literacies in audio- and video editing platforms. This course welcomes emerging and experienced writers from all backgrounds. Previous experience with media production is not expected or required.

**307                    JOURNALISM & NEW MEDIA WRITING                    CLARK/HENNICK**  
**MWF 1:00-1:50pm: CLARK**  
**ONLINE: HENNICK**  
**ENGLISH CONCENTRATION/MINOR: PNMW**

This course prepares advanced students to explore careers in writing and reporting for print and online media. Students consider contemporary journalistic texts by professional reporters, columnists, and bloggers and develop their own writing for a range of publication platforms and audiences. The course covers the fundamentals of journalistic craft, from methods for story development including interviewing, observation, and web-based research to style, ethics, and genre conventions. Throughout the semester, students draft and revise a series of independent writing and reporting projects on real-world people and events, ranging from news articles and magazine features to blogs and reviews. Students learn strategies for pitching stories to editors and preparing their writing for local, campus, or online publication. Different sections of this course may focus on specialized branches or genres of journalism, such as community

journalism or arts journalism. This course welcomes both emerging and experienced writers, regardless of previous journalism experience.

**308**                    **PROFESSIONAL EDITING**                    **MITCHELL**  
**MWF 9:00-9:50am**  
**ENGLISH CONCENTRATION/MINOR: PNMW**

An intensive workshop in developing effective prose style for various kinds of writing, including reports, essays, and theses. Instruction covers advanced grammar, usage, editing, and proofreading, with special attention to problems of expression and style arising from complex ideas and argumentative logic. In conjunction with ENGL 307, this course provides a strong preparation for editors and writers in all settings.

**312**                    **DIGITAL CULTURE AND COMPOSITION**                    **DAVIS**  
**MWF 11:00-11:50am**  
**ENGLISH CONCENTRATION/MINOR: PNMW**

This course centers on the concept and practice of play. Through play, we will engage with the changing relationships among digital texts and different domains of life--including personal, work, education, and public spheres. First, we will read about play: course readings and discussions will focus on the historical and theoretical aspects of play in digital culture. Second, we will focus on how play helps us think about the "big questions" of reading and writing in the world: how does playing with digital texts change the way we read, analyze, interpret, and compose? How does studying and enacting play change our perspective on the connections between literacy and technology? Third, coursework will require students to play: to explore and develop their ability to analyze and compose digital texts; at the same time, students will practice playing critically with those texts. In all aspects of the course, students will explore how textuality is related to changes in media, and what those changes mean for play within our personal, professional, and community lives.

**324**                    **SHORT STORY**                    **STAFF**  
**MWF 2:00-2:50pm**  
**GEN-ED REQUIREMENTS: AR**

The short story is, first of all, short. But, what does that really mean? The short story is not simply a novel in miniature. Stories offer us momentary glimpses of the lives of neighbors and strangers that deeply inflect our understanding of how we love and hate and live from day to day. In this class, we will explore the origins and development of this genre over the course of the 19th and 20th centuries. We will not only sample literary criticism and stories by masters that define the form, but will also read collections of short fiction as we try to understand how these innovators mold the genre of the short story to suit their own ends. By the end of the 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.

**328**                    **STAGE AND PAGE: DRAMA, 1900-TODAY**                    **FINN**  
**TUTH 12:30-1:45pm**  
**ENGLISH MAJOR REQUIREMENTS: TN**

A study of 20<sup>th</sup> century American and British drama, including works in translation by influential playwrights abroad. Attention to themes, forms, styles, staging, and performance. Works by such authors as Ibsen, O'Neill, Williams, Millers, Brecht, Beckett, Genet, Hansberry, August Wilson, Kushner, and Hwang.

**334**                    **SCIENCE FICTION**                    **O'CONNELL, H**  
**TUTH 2:00-3:15pm**  
**ENGLISH MAJOR REQUIREMENTS: TN**

As genre literature, science fiction is comprised of an overlapping series of familiar subgenres and master-narratives. Primary examples of subgenres include the cozy catastrophe, the space opera, utopias and dystopias, time travel, cyberpunk, and alternate history, all of which developed alongside and through master-narratives that include accounts of first contact, post-humanism, afro-futurism, the terraforming/colonizing of new worlds, and the emergence of artificial intelligence and the singularity (of course, these are only a few of the most well-known). The continual recycling and refining of such formal and genre narrative elements allows science fiction texts to ceaselessly explore profound questions of social organization through a host of changing historical and cultural conditions. In this way, science fiction texts constantly reimagine the relationship of human/self to alien/other, the effect of new technology and scientific discovery on society, the relationship of the gendered/racialized/sexualized self to society, the nature of warfare and political dominance, cultural and social in(ter)dependence, environmental responsibility, and ultimately what it means to be human within evolving techno-socio-scapes. In this course we'll examine a set of texts that both work within and complicate these traditions. While developing a working knowledge of these familiar aspects of science fiction studies, we'll pay particular attention to how recent texts rethink such familiar science fiction conventions through the lens of globalization (both in the sense of how the advent of economic-cultural globalization affects these narratives, as well as how science fiction itself has become a more global genre, extending well beyond the previously dominant national traditions of the US, UK and Soviet Union, including burgeoning postcolonial traditions, and non-western and global south writers). While part of this course is concerned with recent developments in science fiction cultural production and scholarship, no familiarity with science fiction is assumed or needed; newcomers to science fiction are welcome (and indeed encouraged) to enroll.

**335**                    **CHILDREN'S LITERATURE**                    **TAN**  
**TUTH 9:30-10:45am**

This course offers an introduction to the study of children's literature. The goal of this course is to familiarize you with the major issues and concerns of the field, rather than offering a historical survey or overview. To guide and focus this objective, we will focus particularly on growth within the books we examine, exploring how maturing and growing up are imagined in our course texts. Reading a wide range of books, from early and "classic" children's literature to more contemporary works, we will question what representations of childhood say about the societies which produce



Students will be asked to write two papers and to participate in the Second Annual Wheatley Day.

**365 THE BRITISH NOVEL AND THE 19<sup>TH</sup> CENTURY PENNER**  
**TUTH 9:30-10:45am**  
**ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)**  
**ENGLISH CONCENTRATION/MINOR: LitHis,**

A study of social, technological, and cultural changes in nineteenth-century Britain as reflected in the large-scale novel of social life that reached its peak of popularity as a literary form in several modes including historical fiction, romance, and realism. Novels by such authors as Scott, Austen, the Brontë, Thackeray, Dickens, Eliot, Gaskell, Hardy, Meredith, and Conrad.

**369 POST-1945 AMERICAN LITERATURE SAURI**  
**TUTH 12:30-1:45pm**

What does it mean to talk about postmodernism today? Within the context of contemporary literary criticism, the effort to define our present cultural and historical situation within the U.S. has provoked various responses having to do with postmodernism as a periodizing term, as a form of literary experimentalism, or as a particular style, especially in relation to what has been described as “postmodernism’s demise” and the emergence of “post-postmodernism” in more recent US fiction. From this perspective, the kinds of themes and techniques that are said to have characterized a good deal of postwar American literature have reached a point of exhaustion, and so, to the dustbin of literary history we might add the term postmodern itself.

What, then, *was* postmodernism? What makes the work of Thomas Pynchon and William Gaddis “postmodern,” of William Faulkner and James Joyce “modernist,” or that of Karen Tei Yamashita and Benjamin Kunkel neither? Indeed, we might begin to see the problem with identifying postmodernism too quickly with literary experimentalism or as a style if we remember that modernism was no less experimental than “postmodern” writers like Gaddis and Pynchon. This course argues that the answer to these questions has the greatest consequences not simply for our understanding of literary history, but for our understanding of history as well. We will, then, be interested not only in defining postmodernism and the terms of its apparent exhaustion in contemporary American literature, but also in determining what this exhaustion might tell us about our present itself.

To this end, we will read a variety of works written in the course of the last sixty years alongside works of literary criticism dealing with approaches to contemporary American fiction, and broader concepts like literature, interpretation, and literary history more generally. Works considered in this course (tentatively) include Thomas Pynchon's *The Crying of Lot 49* (1965), Paul Auster's *City of Glass* (1985) or Kathy Acker's *Empire of the Senseless* (1987), William Gaddis's *Carpenter's Logic* (1985), Karen Tei Yamashita's *Tropic of Orange* (1997) or Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (2007), and Benjamin Kunkel's *Indecision* (2005).

**379 SPECIAL TOPICS: Children’s Literature Writing Workshop TAN**  
**TUTH 2:00-3:15pm**



modern (neon) lighting in a production of *A Midsummer Night's Dream*, she was asked to leave by the Globe's board of trustees, who saw this as a violation of the Globe's mission to recreate an authentic Elizabethan experience. The board might actually have been more upset by Rice's decision to splice songs from David Bowie and Beyoncé into Shakespeare's script. But what if there are ways of doing Shakespeare wrong that nonetheless feel (even more) right? Or, to paraphrase Sigmund Freud, what if perversion is (inextricable from) the norm? With secondary readings in psychoanalysis, queer theory, and adaptation studies, this class rethinks deviant, aberrational, loose, and unfaithful reproductions of Shakespeares as what it calls "Shakespervs." Primary texts for the class will include but certainly not be limited to a long, distinguished, and ever-growing list of Shakespervs: Margaret Atwood (for *Hag-Seed*), Simon Palfrey and Ewan Fernie (for *Macbeth, Macbeth*), Missouri Williams (for *King Lear with Sheep*), *Shitfaced Shakespeare*, and, of course, Shakespeare (or Shaxberd or Shakesphere or any of the other eighty "correct" spellings) himself.

**382**                    **SHAKESPEARE'S EARLY WORK**                    **TOBIN**  
**ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)**  
**ENGLISH CONCENTRATION/MINOR: LitHis**  
**TUTH 9:30-10:45am**

Shakespeare's comedies, history plays, and early tragedies largely from the first half of Shakespeare's career. The course emphasizes critical interpretations of individual plays but it attempts as well to review Shakespeare's dramatic art in general, theater history and conventions, theory of comedy and theory of tragedy, the language of verse drama, and the development of the history play.

**395**                    **COMPARATIVE READING OF TWO AUTHORS**                    **SORUM**  
**ELIOT AND WOOLF**  
**TUTH 11:00-12:15pm**

In this class you will have the chance to read two of the most important writers of the 20th century—the British novelist Virginia Woolf and the American poet T. S. Eliot. She was called the "sole indisputable genius" among contemporary women writers; he was named the greatest poet of the 20th century by the New York Times. They were friends for over 20 years, though they were not without differences—she was a leftist feminist who wanted to figure out how to get at the essence of human thought and feeling in her writing; he was a conservative who told Woolf that he wanted to write about externals. Putting these two together will give us a unique and rich understanding of some of the most exciting literary experiments of the modernist period.

**419**                    **RECENT IRISH WRITING**                    **O'GRADY**  
**MWF 12:00-12:50pm**  
**ENGLISH CONCENTRATION/MINOR: Irish**

The centerpiece of our focus in this course will be Kevin Barry's dark and daring dystopic novel *City of Bohane* (2013), set in the year 2053 and written in a futuristic Hiberno-English dialect:

Whatever's wrong with us is coming in off that river. No argument: the taint of badness on the city's air is a taint off that river. This is the Bohane river we're talking about. A blackwater surge,

malevolent, it roars in off the Big Nothin' wastes and the city was spawned by it and was named for it: city of Bohane.

A stunning piece of fiction, Barry's projection of a future Ireland will lead us to reflect on the current state of Ireland by way of exciting authors and texts, including Colm Toibín (Brooklyn, both novel and film), Eimear McBride (A Girl is a Half-Formed Thing), and Donal Ryan (The Spinning Heart). We will also engage with a selection of other writing—short stories, poems and films (including John Michael McDonagh's dark comedy The Guard, starring Brendan Gleason)—representing the vitality of the Irish literary imagination in the face of the radical social and economic changes that the country has undergone in the past decade or so.

Mexican novelist Carlos Fuentes once remarked: "The English language has always been alive and kicking, and if it ever becomes drowsy, there will always be an Irishman." Might one of these writers be the next James Joyce, the next W. B. Yeats, the next Samuel Beckett, the next Seamus Heaney? Time will tell. But if so, then we will be able to say, "I knew her/him when . . ."

**442 CONTEMPORARY ENGLISH**  
**TUTH 12:30-1:45pm**

**BRUSS**

This course is designed to present the structure of English through your eyes—as a reader, a writer, and, possibly, a teacher. We begin with a sense of ourselves as interpreters—people who read the world, and read the word. We then ask what the English language offers us to express what we value and find it in what we hear and read. All the forms of language will open themselves to us, but as resources first and rules second. Each month we'll write a brief essay, "creative," professional or academic, and we'll use these to experiment with meaning and form. We'll pinpoint structural issues that vex our writing, but in the context of interpreting. The course is designed to fold grammar seamlessly into interpretation, and especially to let us acquire mastery of English structure as a set of habits that can be called upon spontaneously. We'll read, and read aloud: on the same first day, we'll all play Hamlet, and we'll ask and answer the question of some eleven-year-olds in urban New York: why do Ronald's shoes hum when he walks? Our main text will be Martha Kolln and Loretta Gray, *Understanding Grammar*, with pdf's on Blackboard of more technical essays and book chapters on English structure. The workload will be in-class and take-home exercises, papers and exams.

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

**BOWEN**

We often think of literacy as a basic skill: someone either has, or does not have, the ability to read and write. However, studies of literacy reveal that literacy cannot be defined so simply, as acts of meaning-making are incredibly complex and varied. To develop an understanding of this complexity, this course will examine the theories, practices, materials, and importance of literacy by engaging in three interweaving projects. First, we'll explore the political, social, and ideological dimensions of literacy by reading texts from the interdisciplinary field of literacy studies, which will include readings about literacy in various cultures around the world; inside and outside of school contexts; among different generations; and involving digital technologies. Second, you'll observe and reflect on your developing understanding of literacy during a service-

learning project, in which you'll volunteer as a writing/reading tutor, coach, or teacher at a literacy program in the Boston area. Finally, amid our encounters with readings and the experiences of service-learning, we'll reflect on our own literate histories and engage with new literacy practices with short print-based and digital writing projects.

<b>455</b>	<b>INDEPENDENT STUDY</b>	<b>STAFF</b>
<b>456</b>	<b>INDEPENDENT STUDY II</b>	<b>STAFF</b>
<b>457</b>	<b>UNDERGRADUATE COLLOQUIUM BY ARRANGEMENT 1 CREDIT</b>	<b>von MORZE</b>

Are you interested in developing a strategy for the post-graduation job market? Then consider signing up for English 457, the Undergraduate Colloquium: Careers in English. The course is a 1-credit elective course for majors that focuses on identifying objectives and developing strategies for the post-graduation job search. Course requirements consist of the following: attending or viewing 4 workshops, writing a resume and cover letter, conducting a mock job interview, and producing several very short and informal writing assignments.

The pre-requisite is ENGL 200 or 201 or 202; generally many of the students in the workshop are seniors, but juniors and sophomores may also take the course. English 457 may be taken only once for credit.

<b>458</b>	<b>UNDERGRADUATE COLLOQUIUM BY ARRANGEMENT 1 CREDIT</b>	<b>von MORZE</b>
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If you need a one-credit course for any reason, English 458: Literature in Public Spaces is open for enrollment. This course asks you to attend and review five literary events in the community. The course does not meet on campus, and no attendance other than going to the events is required. You can even take this course if you're not in the area. You will need to check your UMB e-mail to take part.

Literary study should not end when you leave the classroom or the university. It has a thriving public life. This course offers you the opportunity to engage with the public life of literature by giving you practice and feedback in the writing of reviews. This practice is public in two senses: you will write about community events in which literary art is a central focus, and you will develop your voices in the public art of reviewing.

This course invites students to experience aspects of literature and literary culture not always included in regular English courses. You will attend at least five extra-curricular events (whether on-campus or off-campus) during the semester—including film screenings, poetry readings,

lectures, theater performances, reading groups, and workshops—and will write a short review about each event. One review must be e-mailed to the course instructor every three weeks.

English 458 may be taken twice for credit. The course has no pre-requisites.

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

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

**462                    BLAKE’S ILLUMINATED BOOKS                    FAY**  
**TUTH 11:00-12:15pm**  
**ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)**

Blake’s mature works begin with his innovation of the “illuminated book,” an engraving process that reversed the standard application of wax and acid to create images and poetic texts that seemed to float above the page, and to come alive for the reader as interactive visions as well in an aural/oral sense. Blake was both an artist in the mystical tradition, and an innovator of what we now call “hypertext”; certainly his works were multi-media, his graphic sensibility even providing a textural quality to his self-published works. As prophetic works, his illuminated books are themselves both unique and enduring. They have influenced 20th-century musicians and composers to set his words to music, and continue to inspire readers and artists today. Recently his poems have even been used in the voice-over for a documentary about London in the 1950s, 60s, and 70s.

This interdisciplinary course will combine literary analysis, historical context, visual interpretive methods, and poetic interpretation, with an interest in Blake’s theoretical concerns. We will read Blake’s earlier works that led up to his technical innovation and then concentrate on his mature works, including: *The Marriage of Heaven and Hell*, *America*, *a Prophecy*, *Vision of the Daughters of Albion*, *Milton*, *The Four Zoas*, culminating in *Jerusalem*. Emphasis will be on careful reading of the literary works with attention to their visual qualities, enriched by cultural readings to gain a historical sensibility for what Blake was responding to in his art.

**470L                    NEW ENGLAND LITERATURE & CULTURE                    O’CONNELL S.**  
**MWF 10:00-10:50am**  
**ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)**

New England has been a compelling vision in the minds of its writers since Boston’s founder John Winthrop imagined the colony as a city upon a hill. This course, a reading of the New England tradition in literature and criticism from the mid-nineteenth century to the near present, shows how that vision has been amplified, modified and memorialized in compelling works of literature. Nathaniel Hawthorne shaped a critical vision of New England’s Puritan past in his romances. The essayists and poets (Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller) of the American Renaissance found their vital center west of Boston, in Concord. Realists (Henry James, William Dean Howells) portrayed Greater Boston in their fiction. Emily

Dickinson and Robert Frost reimagined the landscapes west and north of Boston. Immigrant and minority writers brought fresh perspectives to their portrayals of the region. For four centuries New England has articulated the American dream in politics, industry and particularly in literature.

**475                    ENGLISH INTERNSHIP                    DAVIS**  
**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                    DAVIS**  
**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.

**480                    HISTORY OF THE BOOK                    MUELLER**  
**M 2:00-5:00pm**  
**ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)**

What is a book? Until recently, this question had a deceptively simple answer: printed pages bound with cloth or paper, often found on a shelf. Within our current screen culture, digital readers, such as the Kindle and iPad, have become so common that the “e-book” is no longer a novelty – it is a new kind of book. This expansion of the definition of the “book” is provocative, but it is important to recognize that the book has always been a malleable object, crafted to satisfy the desires of its authors and its readers. Most importantly, the book’s evolving architecture challenges us to consider carefully how its physical forms shape both how we write and how we read.

This course is devoted to uncovering the history of the book, investigating how antique scrolls became medieval codices, how illuminated manuscripts became printed incunables, and how mass-produced paperbacks became PDF files. Throughout this history, we will consider the book as a technology for reading that affords varying opportunities for editing, annotating, and interpreting. We will therefore compare the ways that, for example, medieval scribes, modern

editors, and e-book designers shape the way we read Chaucer's Wife of Bath's Tale within its manuscript, printed, and digital environments.

Attention to these older forms of the book require visits to local archives, particularly the JFK Library, the Boston Public Library, and Harvard's Houghton Library, where we will engage in "hands-on" projects with fragile manuscripts, rare books, and other precious ephemera. In the process, we will become what Jacques Derrida in *Archive Fever* famously called the "archons," those endowed with access and "power to interpret the archives." This is a power that will energize the historical drive of the course, encouraging us to consider not only the relationship between changing book technologies and changing reading and writing practices, but also the ways in which archives organize, preserve, and publish "bookish" knowledge.

In an effort to know more intimately various moments in the history of the book, we will read works of literature whose material contexts have been the subject of scholarly debate. These include, among others, Margery Kempe's *Book*, Shakespeare's *King Lear*, and Shelley Jackson's *Patchwork Girl*. Course activities will include hands-on workshops, digital annotation, blog writing, formal papers, and even a curated digital exhibition project.

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

For students accepted into the Departmental Honors Program only.

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

For students accepted into the Departmental Honors Program only.

**499                      ENGLISH HONORS THESIS                      von MORZE**  
**SATISFIES CAPSTONE REQUIREMENT**

For students accepted into the Departmental Honors Program only.