

English Department
Spring 2018
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.

**G181-01 LITERATURE AND THE VISUAL ARTS
TUTH 2:00-3:15pm & TH 3:15-4:15pm**

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
TUTH 9:30-1:45am & TUTH 9:00-9:30am**

FINN

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 12:00-12:50pm & W 11:00-11:50 am**

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.

G262 ART OF LITERATURE
MWF 10:00-10:50am
MWF 1:00-1:50Pm
TUTH 9:30-10:45am
TUTH 11:00-12:45pm
TUTH 12:30-1:45pm
ONLINE

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 THE ART OF POETRY
MWF 10:00-10:50am
MWF 12:00-12:50pm
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 ART OF FICTION
MWF 9:00-9:50am
MWF 11:00-11:50am
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,

TUTH 2:00-3:15pm O'CONNELL, H

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 10:00-10:50am TOBIN
MWF 1:00-1:50pm FAY
TUTH 9:30-10:45am EGLE
TUTH 12:30-1:45pm EGLE
ONLINE

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 9:00-9:50am O'CONNELL, S
MWF 11:00-11:50am TBD
TUTH 9:30-10:45am MEDOFF
TUTH 11:00-12:15pm MEDOFF
TUTH 2:00-3:15pm TOMLINSON
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, 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**
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** **REMEIN**
TUTH 2:00-3:15pm
ENGLISH CONCENTRATION/MINOR: CW

This course provides an introduction to the writing of poetry for students who may or may not have had prior experience. Students read a variety of poems from a range of periods as a basis for learning to write it, and class discussion focuses both on assigned readings and on student work. Students are encouraged to explore issues of poetic form and content, building knowledge about poetry while developing creative, analytical, and artistic skills. Students share work in a writing workshop during the second half of the semester.

212 **CREATIVE WRITING: FICTION** **FULTON**
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 2:00-2:50pm
ENGLISH CONCENTRATION/MINOR: PNMW

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.

223 LATINO/LATINA/LATINX LITERATURE HUDSON
TUTH 12:30-1:45pm
GEN-ED REQUIREMENTS: HU, USDiv

This course is an introduction Latinx literature. While Latinxes are people of Latin American descent who live in the United States, the term encapsulates a broad range of racial, cultural, and political backgrounds. Latinxes have played a central role in the United States since its inception. Both colonized subjects and representatives from the other (Latin) America, Latinxes have deeply influenced the history, politics, and culture of the United States. While Latinx literature draws on literary traditions that span more than 400 years, our focus will be on more contemporary forms of Latinx literature. We will mainly focus on Latinx literature from the mid-twentieth century to the present; however, we will inform our understanding of Latinx literature by examining formative works by José Martí and José Vasconcelos at the turn of the century. Both Martí and Vasconcelos envisioned a United Americas, a concept that fundamentally undergirds the similarities that draw Mexican-Americans, Puerto Ricans, Dominican-Americans, and Cuban Americans, among others, under the umbrella term, "Latinx."

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)**

301 ADVANCED POETRY WORKSHOP McDONOUGH
TU 4:00-6:45pm
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@umb.edu

302 ADVANCED FICTION WORKSHOP FULTON
W 4:00-6:45pm
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.

TUTH 12:30-1:45pm
ENGLISH CONCENTRATION/MINOR: PNMW

In this hybrid digital workshop and studio course, students learn principles of media production, storytelling, and design across a range of audio-visual and web-based platforms. Through focused readings and discussions on documentary, design, and digital aesthetics, students examine creative works by professional artists and media producers and participate in regular critiques of students-made work. Classes include hands-on instruction in image-, audio-, and video-editing techniques and web design basics in a project-based, collaborative learning environment. Throughout the semester, students propose, edit, author, and design a series of original multimedia projects and produce a professional portfolio website of their creative work. This course welcomes students from all backgrounds; no previous experience with digital media production is expected or required.

311 **HOW TO WRITE LIKE A FILM CRITIC** **HAMBLIN**
TUTH 11:00-12:15pm
ENGLISH CONCENTRATION/MINOR: PNMW

This course is give students the opportunity to both learn about and practice the art of film criticism. Film criticism refers to the most common mode of writing about film and encompasses several different forms of journalistic writing, from popular genres like the movie review and blog post, to more academically oriented modes. To help develop your own skills as a film critic you will read and respond to the work of pioneering critics, including Pauline Kael, Roger Ebert, Jonathan Rosenbaum, Andrew Sarris, André Bazin, and Dylis Powell. At the same time, we will watch a broad range of films, from mainstream commercial productions to experimental art house films in order to become familiar with a range of critical modes and to understand the difficulties inherent in judging any film based on personal taste alone. Indeed, quality film criticism is produced by knowledgeable and open-minded film viewers; as such, this course will help you to further develop both your knowledge of film history and your analytical viewing abilities. The bulk of our time, however, will be dedicated to writing, workshopping and revising film criticism as you build a portfolio of your own writing. You will also work in groups to produce a piece of videographic criticism and will have the opportunity to speak with professional film critics in order to learn more about this mode of writing and the role it plays in modern journalism and the film industry.

312 **DIGITAL CULTURE AND COMPOSITION** **DAVIS**
TUTH 11:00-12:45pm
ENGLISH CONCENTRATION/MINOR: PNMW

This course centers on the changing relationships among digital texts and different domains of life--including personal, work, education, and public spheres. First, course readings and discussions focus on historical and theoretical aspects of digital culture: how do digital texts change the way we read, analyze, interpret, and compose? To address this question, students will study previous and current perspectives on the connections between culture and digital technology. Second, coursework will require students to explore and develop their ability to analyze and compose digital texts; at the same time, students will practice thinking and writing critically about those texts. In all aspects of the

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 12:30-1:45pm

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 them, and explore how children's literature participates in shaping attitudes towards children and childhood in the larger social and cultural sphere. Authors studied will likely include: Frances Hodgson Burnett, Neil Gaiman, Gene Luen Yang, and Jacqueline Wilson.

345 LITERATURE OF THE AMERICAN SOUTH HASRATIAN
MWF 2:00-2:50pm

Literature of the American South is among the most formally beautiful, categorically troubling, and historically complex of American fiction. Such novels as this course considers challenge our sense of what is and can be aesthetically pleasing and trouble our sense of easily definable and politically fixable race and gender identities. In the process, such novels enhance and nuance our sense of the relationship between aesthetics, ethics, politics, and the novel form from this region.

Why does William Faulkner, perhaps *the* writer of race in America, withhold race as a viable category of embodied life? Does he perhaps suggest that socio-economic class has as much to do with life and death as does one's race? What does Flannery O'Connor's fiction say about the relationship between playing in the Light and playing in the Darkness? Does her fiction touch on something "beyond" words? Can Cormac McCarthy's fiction teach us something about ethics and

forgiveness even in depicting evil? Why does James McBride take no less a figure as the real-life abolitionist, John Brown, and fictionalize his story by making a young African-American “boy” who passes as a “girl” into the narrative engine of his achievements? Is his an historical novel or a novel about how history is a performance of events as much as a series of “real” events? How might we read the evolutionary biologist, E.O. Wilson’s, novel about ants as a meditation on human cultural destructiveness without any natural purpose?

In thinking about such questions, we will see how each novelist doesn’t merely “reflect” the histories s/he depicts. They can and do reshape such histories and imagine futures never thought possible in the socio-political landscape of the times so depicted. In doing so, these novelists give us a deep understanding how Southern American literature is as heterogeneous and varied as are the cultures that inform the fiction. I hope we will understand the various cultural work these novels do with and to major categories ranging from race and gender to life, death, religion, and natural resources.

Our method and practice will be to focus on form, close-reading, a bit of history, and in-class discussion of novels.

348 NATIVE AMERICAN LITERATURE BARRON
MWF 1:00-1:50pm

This is an introductory course on Native American literature with a focus on the way writers and filmmakers express their cultural traditions through a variety of genres, including fiction and poetry. The primary focus of the course is on contemporary literature and film, but some attention will also be given to earlier texts. One of the key themes of the course will be how the work of Native American writers and filmmakers reflects histories of struggle and survival in both content and style. Background for guided discussion and study is provided through readings, slides, and films.

382 SHAKESPEARE’S EARLY WORK MAISANO
TUTH 11:00-12:15pm
ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)

More than a century ago, in 1907, an editor seeking to censor certain parts of Shakespeare’s plays and poems wrote:

Shakespeare should not be put in the hands of the young without the warning that the foolish things in his plays were written to please the foolish, the filthy for the filthy, and the brutal for the brutal; and that, if out of veneration for his genius we are led to admire or even to tolerate such things, we may be thereby not conforming ourselves to him, but only degrading ourselves to the level of his audience, and learning contamination from those wretched beings who can never be forgiven their share in preventing the greatest poet and dramatist of the world from being the best artist.

The editor excuses the author (and removes the offending passages) by explaining that Shakespeare had to make a living and was forced to give his unsophisticated audiences what they wanted: filthy sex, brutal violence, and foolish laughter.

But what if the obscene is an essential, *not* incidental, feature of Shakespeare's work? What if, in avoiding the foolish and filthy parts, we avoid what is most *Shakespearean*?

Consider yourselves duly warned: Shakespeare knew how to write "obscenely." Indeed, Shakespeare *invented* the word "obscenely." In *A Midsummer Night's Dream*, Nick Bottom invites his fellow actors to join him in the woods, where, he says, "we may rehearse [our play] most obscenely and courageously." Bottom frequently confuses and misuses words and by "obscenely" he does not mean "filthy" but something like "without being seen." Shakespeare intends for us to hear *both* Bottom's intended meaning and the more "obscene" meaning simultaneously. But this is more than a pun.

While the *Oxford English Dictionary* argues that "obscene" most likely does not derive etymologically from the Latin "ob-" (placed beside or in opposition to) + "scaena" (the visible stage of the theater)—thus forming a word that implies "off-stage" or "behind the scenes" even as it signifies lewd and lascivious content—the *OED* does acknowledge this long-held and widely-believed theory about the word's origins. Thus Shakespeare, like Bottom, probably associated the "obscene" with what is technically "off-stage" but nonetheless part of the dramatic action: for instance, the rape and mutilation of Lavinia in *Titus Andronicus*... or the venereal disease at the edges of the *Sonnets*. In poetry and in plays, Shakespeare often presents his obscene material through *diegesis* (narration or telling) rather than *mimesis* (action or showing); stranger still, he sometimes confines the most shocking events to "deleted scenes" that are absolutely intrinsic to, though not explicitly part of, the onstage action.

In other words, Shakespeare left gaps and problems for attentive readers and audiences to fill in and/or smooth over with their own "obscene" inferences and imaginings. This semester our class will ask not only *what* we think is "obscene" in Shakespeare, but, more importantly, *how* these obscenities get us *thinking*. Primary texts for the course will most likely include but not be limited to: *Venus and Adonis*, *Titus Andronicus*, *The Taming of the Shrew*, *Richard III*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado about Nothing*, *Love's Labour's Lost*, and *The Sonnets*.

396

JANE AUSTEN

FAY

MWF 12:00-12:50pm

ENGLISH MAJOR REQUIREMENTS: To-1900 (To19)

Why Austen? The increasing number of films (both Hollywood and BBC adaptations) made from Austen's works, and now about her, the large number of fan clubs and amateur societies devoted to studying her life and works, as well as the increasing number of contemporary novels based on her *oeuvre*—from continuations of *Pride and Prejudice*, to mystery novels starring Austen as detective, to novels about Jane Austen reading clubs—beg the question of Austen's relevance to American culture today. Why would a novelist from Regency England, who saw Napoleon's rise to power and his defeat, who worried about the fate of military men, unmarried women, and social hypocrisy, and yet who confined her plots as much as possible to small villages and small matters, spark our imaginations in such a rich way? Does Austen signify nostalgia for more romantic times, similar to Arthurian tales? Does her work hint at better solutions to gender inequities than those we find ourselves engaged in now? Why aren't we

similarly interested in her contemporaries such as Ann Radcliffe, Fanny Burney, and Mary Wollstonecraft, all of whom were better known writers and who vastly outsold her? Even Wollstonecraft, so important to our modern conception of feminism, does not inspire movies, fan clubs, or new novels. This course will explore this and other questions as we work our way through Austen's oeuvre and consider what she was reading herself in terms of philosophies of mind and sensibility, and in terms of some of her literary peers.

405 **BRITISH ROMANTICISM** **FAY**
MWF 1:00-1:50pm
ENGLISH MAJOR REQUIREMENTS: To-1900 (To19)
ENGLISH CONCENTRATION/MINOR: LitHist

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

409 **AMERICAN REALISM** **O'CONNELL, S**
MWF 10:00-10:50am

A study of the tradition of realism in American literature and culture from the age of Whitman to the present. Primary focus upon the Civil War period and the Gilded Age, when realistic and naturalistic works replaced the romance as the dominant mode of American literary expression. Whitman, Twain, James, Howells, Crane, Chestnutt, Dreiser, Jewett, Wharton and others sought to reflect a transformed nation as fact and symbol in their works.

418 **THE MODERN IRISH NOVEL** **O'GRADY**
MWF 10:00-10:50am

"It is a symbol of Irish art. The cracked lookingglass of a servant." So James Joyce's Stephen Dedalus declares in the opening episode of *Ulysses* (1922), echoing Joyce's own defense, a decade-and-a-half earlier, of his seminal collection of short stories, *Dubliners* (eventually published in 1914): "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from seeing themselves in my nicely polished looking-glass." That image of the "lookingglass" will be a central touchstone for us throughout the semester—an essential metaphor for the relationship between the Irish artist and his/her audience/society as we focus on a variety of representative authors and novels from the 20th century, reading the texts with reference to the various political, social, cultural and literary contexts that they reflect,

refract, respond to, or react against. In addition to reading some remarkable novels we will, throughout the semester, engage with cinematic adaptations that will help to bring them to life in truly illuminating ways.

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

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.

455 INDEPENDENT STUDY STAFF

456 INDEPENDENT STUDY II STAFF

457 UNDERGRADUATE COLLOQUIUM
BY ARRANGEMENT von MORZE
1 CREDIT

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.

458 UNDERGRADUATE COLLOQUIUM
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1 CREDIT

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.

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.