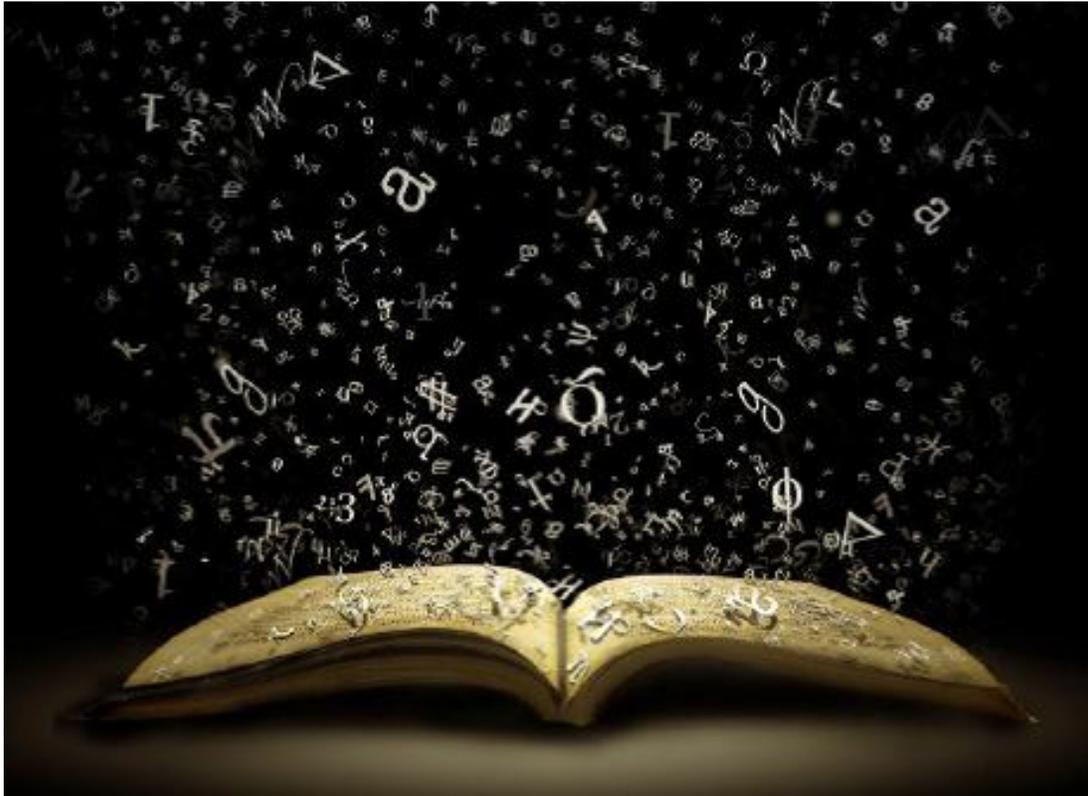


English Department
Spring 2019
Course Descriptions



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 & TU 8:30-9:20am**

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 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.

G270 WRITING AND THE ENVIRONMENT
11:00-12:15pm SHAPIRO
12:30-1:45pm von MORZÉ

This intermediate seminar invites you to participate in a pilot course funded by the National Endowment for the Humanities. Combining aspects of environmental science and English, the course will look at our engagement with the natural world in both historical and present-day terms. We will look at what the natural world has meant to human beings, or—more concretely—how we have interpreted and represented it. We will also make our own firsthand interpretations and representations by engaging with platforms such as iNaturalist, by taking field trips to Spectacle Island, and listening to guest perspectives from Native American nations, the National Park Service, and visiting scholars. Our particular focus will be on islands, and in our particular our Harbor Islands, as they exist at the intersection of sea and land: they are our “urban ocean.”

This seminar will require two formal papers of at least 5 pages, each of which you will need to revise twice. Other assignments will include reading journals, logs of firsthand observations of nature, and a photo essay.

G262 ART OF LITERATURE
MWF 10:00-10:50am
MWF 1:00-1:50Pm
TUTH 9:30-10:45am
TUTH 11:00-12:15pm
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
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

conflicts. Authors considered in this course (tentatively) include William Faulkner, Ernest Hemingway, Zora Neale Hurston, George Schuyler, F. Scott Fitzgerald, and Wallace Stevens.

203 WRITING CRAFT, CONTEXT, DESIGN OLEKSIAK
TUTH 9:30-10:45am
ENGLISH CONCENTRATION/MINOR: PNMW

This course introduces students to rhetorical, literary, and critical approaches to studying and producing writing as they play out across a range of contexts--in print and digital media, in the workplace, in journalistic and artistic venues, and in academic settings. The course will also pay attention to the role of editing and publishing in text production. Framing writing in terms of genre, purpose, audience, and compositional practice, the course will introduce students to aspects of writing that span different situations: collaborative writing, visual and verbal design, and research practices. Our focus this semester will be on demagoguery, "fake news," and digital circulation of texts

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 BERTRAM
MWF 2:00-2:50pm
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 TORRA
TUTH 2:00-3:15pm

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 HANEY
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.”

In this course, we will examine how “Latinx” unites such diverse groups of people while also examining the historical specificity of these groups. We will pay particular attention to the shared histories of colonization, migration, and marginalization that informs Latinx literature.

292 CINEMA, SEX, AND CENSORSHIP HAMBLIN
TUTH 2:00-3:45pm
GEN-ED REQUIREMENTS: HU, USDiv

This course introduces students to the history of sex in American cinema by tracing the history of the representation of sex and sexuality from early cinema and the vaudeville tradition to contemporary engagements with queerness, non-normative desires, and artificial intelligence. Students will examine key moments in film history related to sex and censorship, including the scandals of pre-code Hollywood, the rise of the Hays Codes, the development of underground and the exploitation cinemas, and the emergence of the Motion Picture Rating System, as well a range of issues related to sexuality and desire, including same-sex desire, repression, sexual violence, the AIDS crisis, and sex and technology. Students will watch both mainstream, commercial films and smaller, independent art films, as well as B-movies and low budget films, to examine how sex and sexuality have been represented and censored across the broad spectrum of American cinema. This course will occur on the schedule on a rotating and irregular basis.

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 INTERMEDIATE CREATIVE WRITING WORKSHOP O'GRADY
MWF 12:00-12:50pm
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
TH 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
M 7:00-9:45pm
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, Tobias Wolff, Elizabeth Strout, Lauren Groff, Tim O'Brien, and many others. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

Students need the approval of the instructor to register for this course. If you are interested in taking this course, please email a short sample (4-8 double-spaced pages) of your fiction to me at John.Fulton@umb.edu. Please indicate whether you are an undergraduate or an MA student. I look forward to reading your work!

306 ADVANCED NONFICTION WRITING HANEY
MWF 11:00-11:50am
ENGLISH CONCENTRATION/MINOR: PNMW

For serious writers in various nonfictional modes, such as description, narration, expository or informative writing, and written argument. While there is some emphasis on the philosophy of composition, everything read and discussed has a practical as well as a theoretical function. Sections of this course taught by different instructors vary in emphasis from the composing process to techniques of the new journalism, to technical writing, writing for prelaw students, techniques of research for the long paper and report. But all are conducted in small classes or workshops, all are concerned with informative or argumentative writing for advanced students, and all require the permission of the instructor for enrollment.

307 JOURNALISM & NEW MEDIA WRITING
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

“I have heard many people say ‘give me the ideas—it is no matter what words you put them into.’... These people know enough of artifice but nothing of art. Ideas cannot be given but in their minutely appropriate words.” So wrote the great poet William Blake—and Blake was right, as any good editor will tell you. A piece of writing is like a delicate ecosystem made up of countless interdependent life forms: it can hardly exist, let alone succeed in its purposes, unless those life forms are allowed and encouraged to thrive. English 308 therefore dwells on how writing works in detail, especially on how its nuances and structures create meaning—or don’t! We will aim to understand what small units of writing are trying to say, and to help them succeed, whether the writing is someone else’s or our own. We will also think about ways to address real-life writing problems and consider what it’s like to work as an editor.

309 MULTIMEDIA AUTHORIZING OLEKSIK
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.

312 DIGITAL CULTURE AND COMPOSITION DAVIS
TUTH 2:00-3:15pm
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 course, students will explore how digital textuality is related to changes in media, and what those changes mean for personal, professional, and public life.

324 SHORT STORY O’GRADY
MWF 10:00-10:50am
GEN-ED REQUIREMENTS: AR

For sale: baby shoes, never worn. —Ernest Hemingway

We all came out from under Gogol’s “Overcoat.” —Fyodor Dostoevsky

This course will begin by exploring the development of the modern short story from its origins in the nineteenth century in the hands of Russian and European writers like Gogol, Chekhov and Maupassant and on the American side of the Atlantic in the hands of Hawthorne and Poe. Popularizing the form, these writers established its viability that would lead to its flourishing as a major literary genre worldwide throughout the twentieth century and up to the present day. As we proceed through the semester we will engage with the work of writers like Chopin, Cather, Joyce, Faulkner, Hemingway, and Jackson, and then with Updike, Carver, Walker, Kincaid, García Márquez, Alexie, Díaz, Adichie and Russell. Class discussions in this survey course will be text-centered and will involve attentiveness to the essential elements of fiction as they pertain to the stories we read: character, plot, theme, setting, narrative point of view, and so on. The effect will be cumulative: the more stories we read, the more we will appreciate the richness and the versatility of the short story as a vital literary form.

333 TRAGEDY FINN
TUTH 2:00-3:15pm
ENGLISH MAJOR REQUIREMENTS: TN & PRE-1660 (Pre16)

The course explores both the changing and the enduring aspects of tragedy by examining tragic works of different ages, from ancient Greece to modern times. Readings may include such works as Oedipus, Thyestes, Dr. Faustus, Macbeth, The White Devil, King Lear, Samson Agonistes, Desire Under the Elms, Death of a Salesman, and Glengarry Glen Ross examined alongside theories about the definition of tragedy, the nature of tragic action, the tragic hero, the tragic times, for example. Students are encouraged to evaluate concepts of tragedy based on class readings, formulating their own ideas about this important form of drama.

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.

337 SHORT NOVEL FULTON
MWF 1:00-1:50pm
ENGLISH MAJOR REQUIREMENTS: TN

This course will be a broad survey of the short novel form, including American and global literature as well as a wide variety of genres and aesthetic approaches. Starting with some

classics, we will look at the psychological horror of Henry James in *The Turn of the Screw* as well as Herman Melville's critique of capitalism in *Bartleby the Scrivener* and perhaps the early feminism of Kate Chopin in *The Awakening*. The course will then take a close look at contemporary writers taking on issues such as racism, gender, and other questions of social justice that are crucial to our current moment. We may look at Junot Diaz's exploration of the immigrant story, Toni Morrison's brilliant examination of race, Jenny Offill's new spin on feminism, Jennifer Egan's radical use of visual props to tell stories, Mohsin Hamid's perspective on the United States through a global lens, and the very recent horror fiction of Carmen Marie Machado. At the end of this course, students should have a vivid sense of this vital, flexible, and powerful form from some of its early iterations to the present day.

353 **MULTIETHNIC AMERICAN LITERATURE** **HUDSON**
TUTH 2:00-3:15pm
GEN-ED REQUIREMENTS: USDiv

In this course, we examine Multiethnic U.S. Literature through the lens of speculative literature, which encapsulates both science fiction and fantasy. While science fiction in particular would seem to be future-oriented and fantasy might seem to exist in a merely allegorical relation to the present, this course puts pressure on both of these ideas. As Samuel R. Delany reminds us in *Starboard Wine: More Notes on the Language of Science Fiction*, "Science fiction is not about the future; it uses the future as a narrative convention to present significant distortions of the present" (26). Indeed, we might even think about how science fiction also encourages us to rethink our relation to the past. Fantasy, meanwhile, is often cast as existing in a faraway past, a world full of witches, dragons, and magic. But what if, in much the same way science fiction isn't actually about the future, fantasy isn't actually about the past? What if it's about the recent past, the present, and, even, the future? This set of questions will guide us throughout the semester as we consider how authors of color use the genres of science fiction and fantasy – genres from which we are often excluded – to write themselves and their histories into and against the past, the present, and the future. We will read these literary works alongside more contemporary articles that engage with our current political and historical moment to consider how speculative literature gives us alternate imaginaries to our dystopian present.

357 **AFRICAN-AMERICAN WOMEN WRITERS** **TOMLINSON**
MWF 10:00-10:50am

"The second you hear or see some ordinary moment, all its intended targets, all the meanings behind the retreating seconds, as far as you are able to see, come into focus. Hold up, did you just hear, did you just say, did you just see, did you just do that? Then the voice in your head silently tells you to take your foot off your throat because just getting along shouldn't be an ambition." — Claudia Rankine, *Citizen: An American Lyric*

21st-century political movements such as Black Lives Matter and #MeToo can trace their cultural and discursive legacies to the earliest black women writing in English. From Phillis Wheatley's 1773 call ("No more, America, in mournful strain / Of wrongs, and grievance unredress'd complain") to Claudia Rankine's 2014 response, African American women writers have helped shape not only the American literary tradition but also the structures of American political resistance. Our readings of authors such as Zora Neale Hurston, Nella Larsen, Audre

409 **AMERICAN REALISM** **O'CONNELL, S**
TUTH 11:00-12:15pm
ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)

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.

438 **READING THE GRAPHIC** **HAMBLIN**
TUTH 11:00-12:15pm

This course examines the definition and evolution of the Anglophone 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*, Kyle Baker’s *Nat Turner*, Alison Bechdel’s *Fun Home*, Charles Burn’s *Black Hole*, Chris Ware’s *Building Stories*, David Mazzucchelli’s *Asterios Polyp*, Richard McGuire’s *Here*, Lynda Barry’s *What It Is*, Anthony Lappe’s *Shooting War*, Grant Morrison’s *Animal Man*, Joe Sacco’s *Palestine*, Marjorie Liu’s *Monstress*, Emil Ferris’s *My Favorite Thing is Monsters*, Gene Yuen Lang’s *American Born Chinese*, and Nick Sousanis’s *Unflattening*.

440 **HISTORY OF THE ENGLISH LANGUAGE** **REMEIN**
MWF 1:00-1:50pm
ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)

Where did English come from? How have historical events influenced change in the language? Should change today be resisted or accepted? Who or what determines what is "correct"? Participants learn how to analyze and transcribe speech sounds, use traditional grammar to understand grammatical change, and work with specialized dictionaries that help in analyzing short texts from various periods of English.

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.

455

INDEPENDENT STUDY

STAFF

456

INDEPENDENT STUDY II

STAFF

458

UNDERGRADUATE COLLOQUIUM
BY ARRANGEMENT
1 CREDIT

O'GRADY

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 *1-credit course* may be taken *twice* for credit.

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

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

466

“THINKING OTHERWISE:
VEGETAL, ANIMAL, MINERAL LIT”
MW 2:00-3:15pm
SATISFIES CAPSTONE REQUIREMENT

FAY

It's a bit easier to consider how animals think, but how do plants “think”? And, how do we think about animals and plants? What are the ways in which our thinking and our not thinking about non-human life and matter as material, as earth, results in things mattering, not mattering, intruding on our thinking, resisting our thinking? Literary authors have been pondering questions like these for a while, but more and more in recent decades, as have philosophers and scientists. In addition to reading a selection of literary works that try to think through these questions, we'll also investigate some of the philosophical ideas behind animals studies, and will delve into

recent scientific research on the neuroscience and biochemical communication systems of animals and plants. The intersections between these three fields of activity—literature, philosophy, and science—are fascinating, and indeed vital to our coming to know our fellow earth-inhabitants better. The carbon that is the foundation for who and what we are—whether human, animal, vegetal, or non-sentient matter—is what connects us, but there is so much more to explore and to learn about what else we share.

475 ENGLISH INTERNSHIP OLEKSIAK
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 OLEKSIAK
SATISFIES CAPSTONE REQUIREMENT

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

489 TERRORISM AND THE NOVEL BROWN
TH 1:00-3:30pm
SATISFIES CAPSTONE REQUIREMENT
ENGLISH MAJOR REQUIREMENTS: TN

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

The figure of the terrorist and its various personas—the bomb throwing anarchist, the separatist, the nihilist wallowing in anomie, the “underground man,” or even, and alas, the disillusioned academic—have long provoked writers and artists. In much twentieth and twenty-first century fiction, the terrorist is thought to mangle on society’s frayed edges, embodying destructive or revolutionary change through violence; or the terrorist is projected as a gonzo liberal humanist, scorching the earth as a means to render collective an ideal; or the terrorist is a subject position breathlessly invoked by the state—“We must defeat terrorism and the evil-doing terrorists whenever and wherever they occur.” Neither is the current fascination with terrorism a recent

phenomenon, nor is the willingness to assign the moniker “terrorist” to any perceived enemy unique to the contemporary moment. Taking these opinions as a starting point (of sorts), this course will examine narrative representations of terrorism in twentieth and twenty-first century fiction and film. Our primary aim is to examine the *diversity* of ways in which terrorism has been represented. Topics will include: Joseph Conrad’s response to Victorian anarchism, Irish writers on the “Troubles” in Northern Ireland, international reactions to 9/11, postmodernism and terrorism in recent American fiction. This course will require students to read an extensive amount of literary, political, historical, and theoretical materials. We will use these materials to pose more general literary questions: How have modern writers confronted political violence? What modes of communication are authorized or foreclosed by the terrorist act? Why are certain genres (e.g., realism, irony, fable, allegory) invoked when the subject of terrorism is broached?

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

For students accepted into the Departmental Honors Program only.

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

For students accepted into the Departmental Honors Program only.

499 **ENGLISH HONORS THESIS** **SORUM**
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.