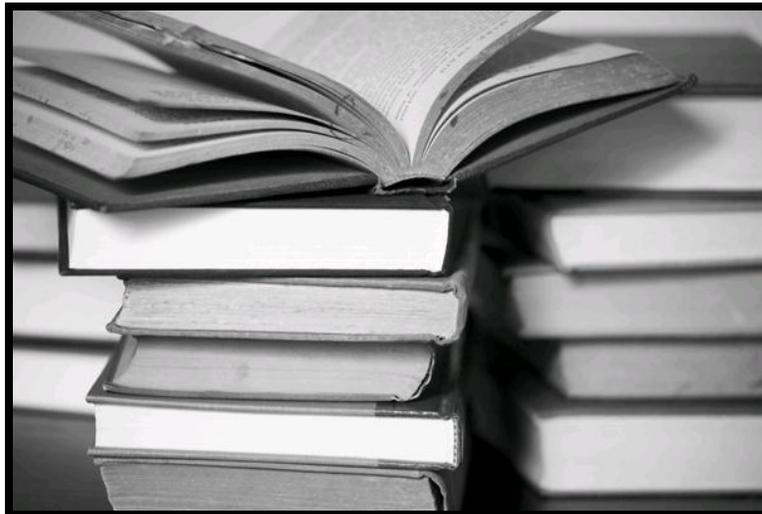


English Department

Course Descriptions



My library was dukedom large enough.
~William Shakespeare, *The Tempest*

The proper study of mankind is books. ~Aldous Huxley

SPRING 2014

For the latest version of this booklet, go to:
<http://www.umb.edu/academics/cla/english/>

Oct 24, 2013

ENGLISH DEPARTMENT SPRING 2014 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 2014** semester, and informal course descriptions for each one, written by the faculty member who plans to teach the course in the fall. English courses on all levels are open to both majors and non-majors alike. We do ask that you complete the freshman writing requirement before you enroll in 200-level English courses, and that you complete one of the pre-requisite courses (either 200, 201, 202) before enrolling in an upper level (300 or 400 level) course. Please note that there is no distinction in level of difficulty between 300 level and 400 level courses. For more information on any of the courses being offered, and for last minute information on additions or changes to the schedule, please drop by the English Department, Wheatley Hall, 6th floor, Room 052.

UNDECLARED MAJORS

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

181G-1 LITERATURE & THE VISUAL ARTS
G181-1 (#6681) MWF 11:00am-11:50am & F 10:00-10:50am KARLIS
G181-2 (#6682) MWF 2:00-2:50 & W 1:00-1:50pm KARLIS

This course explores the artistic aspects of literature by comparing it to the visual arts. Students consider the nature of art—what it is, what it does, why it matters. The course connects a variety of literary genres, including the short story and poetry, to visual media, including film and the graphic novel. Come prepared to ask and experience questions such as: How is reading similar to and different from viewing? How is a literary text adapted into a visual text? What happens when images replace words or words try to capture images?

Note: This course counts as a **First-Year Seminar**, a course that is required of all students who enter the university with fewer than 30 credits. First-Year Seminars carry four credits and meet for four hours a week. Students may not take more than one First-Year Seminar.

183G-1 LITERATURE AND SOCIETY #5654
Tu/Th 11:00am-12:15pm & Th 12:30-1:20pm RAMSEY

This course investigates the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. The course features a close analytical reading of literary works with special attention to a writer’s social context and the writer’s choices of themes and forms that speak to that context. The course also examines how readers in varying social contexts have read, understood, and used the work.

Note: This course counts as a **First-Year Seminar**, a course that is required of all students who enter the university with fewer than 30 credits. First-Year Seminars carry four credits and meet for four hours a week. Students may not take more than one First-Year Seminar.

200 UNDERSTANDING LITERATURE
GEN-ED DISTRIBUTION: AR

200-02 (#4778)	MWF 12:00-12:50	GOLEMAN
200-03 (#4779)	TuTh 9:30-10:45	STAFF
200-04 (#4780)	TuTh 5:30-5:45	HASRATIAN
200-05 (#18101)	TuTh 11:00-12:15	H. O’CONNELL
200-06 (#18099)	MWF 1:00-1:50	STAFF

What is literature, and how can we make sense of it? This course introduces students to the practice and pleasure of literary analysis with an intensive focus on close reading. Through the study of a diverse range of texts, including fiction, drama, film, and poetry, we will develop the vocabulary to consider the aesthetic components of a work, such as genre, narration, and point of view. We will ask: Why and how do writers utilize various

techniques, such as satire or stream-of-consciousness? What are literary conventions, and what happens when authors break them? In conjunction with questions of form and style, students will become acquainted with basic critical methods, which invite us to consider the politics of representation. We will read closely and carefully in order to interpret a wide range of challenging texts. The underlying goal is to increase your appreciation for a well-crafted work of art and to develop the means to express that appreciation, emphasizing critical thinking, critical reading, and critical writing.

201 **FIVE BRITISH AUTHORS**
GEN-ED DISTRIBUTION: HU

201-01 (#4713)	MWF 11:00-11:50	JUDKINS
201-02 (#4714)	MWF 1:00-1:50	JUDKINS
201-03 (#4715)	TuTh 12:30-1:45	MAISANO
201-04 (#4716)	TuTh 2:00-3:15	EGLE

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, including Chaucer and Shakespeare. These writers provide an introduction to literary, philosophical, and humanistic studies, while also offering insight into the leading ideas, assumptions, and values of their ages. The course explores how these writers helped to create the very idea of “literature” for English readers, writers, and thinkers.

202 **SIX AMERICAN AUTHORS**
GEN-ED DISTRIBUTION: HU
DIVERSITY: United States Focus

202-01 (#4691)	MWF 9:00-9:50	S. O’CONNELL
202-02 (#4710)	MWF 12:00-12:50	NURHUSSEIN
202-03 (#4711)	MWF 1:00-1:50	TOMLINSON
202-04 (#4712)	TuTh 11:00-12:15	MEDOFF

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
GEN-ED DISTRIBUTION: AR
English Major/Minor: Creative Writing Concentration

210-01 (#4781)	MWF 8:00-8:50	STAFF
210-02 (#4782)	MWF 12:00-12:50	STAFF
210-03 (#4783)	MWF 2:00-2:50	STAFF
210-04 (#4784)	MW 4:00-5:15	STAFF
210-05 (#4785)	TuTh 8:00-9:15	STAFF
210-06 (#4786)	TuTh 9:30-10:45	STAFF

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.

211-1 CREATIVE WRITING: POETRY **#4787**
MWF 9:00-9:50am **TORRA**
English Major/Minor: Creative Writing Concentration

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.

212-1 CREATIVE WRITING: FICTION **#4788**
MWF 2:00-2:50pm **TORRA**
English Major/Minor: Creative Writing Concentration

We will be reading recently published fiction, discussing what makes this work successful, how we, as writers, can learn from it, and writing and workshopping our own short fiction in a responsible and constructive manner. 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 fiction writers.

250-01 THE MONSTROUS IMAGINATION #8998
TuTh 9:30-10:45 EGLE
GEN-ED DISTRIBUTION: WC
DIVERSITY: International Focus

Literature not only creates monsters, but it also seems to enjoy the imaginative leap needed to make "real" the obviously unreal monster. Why does literature use its imaginative power, its ability to move beyond reality, to envision figures that are non-human, abnormal, or uncivilized and are disturbing, disruptive, or horrific in form? If we examine these figures closely, one of the things that makes them both very human and very monstrous is their imaginative excess: they often have an imagination that is out of control, overly-rebellious or engaged in too-powerful thinking. Thus, this class argues that literature uses the figure of the monster to question the benefits, powers, and downfalls of the imagination. By asking you to question why the imagination creates monsters, this class asks you to question the nature of the imagination itself, especially the imagination that creates and reads literature.

258-01 INTRO TO WORLD CINEMA #4926
TuTh 2:00-3:45 HAMBLIN
GEN-ED DISTRIBUTION: WC
DIVERSITY: International Focus

This course offers an introduction to the study of cinema as a global art form from its origins to the present day. As such, we will explore the technological, aesthetic, economic, and geopolitical development of cinema as it circulates globally and think about how film represents places, peoples, and histories to the rest of the world. Together, we will trace the historical development of world cinema, considering both mainstream films and smaller independent movements, and their relationship to larger historical and cultural issues. As well as examining the place of film in global culture we will explore the idea of film as a fundamentally global art form, asking questions like, how did narrative cinema become the dominant mode of filmmaking? How did the techniques of storytelling develop differently in different parts of the world? How and why did Hollywood emerge as the most famous and powerful film industry? How has Hollywood influenced other national traditions and how are they different to it? We'll also spend some time thinking about contemporary issues in world cinema, including the rise of multinational media conglomerates, the effect of migration and immigration on national film cultures, and the role of international co-productions and finance structures in developing a global film style and culture.

262G ART OF LITERATURE

262G-01 (#4822)	MWF 8:00-8:50	STAFF
262G-02 (#4823)	MWF 10:00-10:50	STAFF
262G-03 (#4824)	MWF 9:00-9:50	STAFF
262G-04 (#4825)	TuTh 12:30-1:45	STAFF
262G-05 (#4826)	TuTh 9:30-10:45	STAFF
262G-06 (#4827)	TuTh 8:00-9:15	STAFF

In this course, we will explore the world of literature—the imagination as it finds creative expression in language. Why do we call some writing “literature”? What makes us label something “art”? By examining fiction, poetry, and drama, we will learn about literary forms and devices and develop an appreciation for the writer’s craft. This course may be counted towards the English major or minor.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

272G ART OF POETRY

272G-01 (#4828)	TuTh 12:30-1:45	BUDDEN
272G	ONLINE	BUDDEN

Why do we convey who we are and what we do through storytelling, sharing stories about work, family, and our inner selves? Why do we create fictional—fake and artificial—worlds, rather than focus only on reality? Why do we amuse ourselves with storytelling in movies, on TV, and on Youtube? This course grapples with these questions while providing an introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories, novels, and graphic novels, with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. This course may be counted towards the English major or minor.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

273G ART OF FICTION

273G-01 (#4829)	MWF 1:00-1:50	STAFF
273G-02 (#4830)	TuTh 9:30-10:45	STAFF
273G-03 (#4831)	TuTh 2:00-3:15	STAFF
273G-04 (#4832)	MW 5:30-6:45	STAFF
273G-05 (#4833)	MWF 2:00-2:50	STAFF

Why do we convey who we are and what we do through storytelling, sharing stories about work, family, and our inner selves? Why do we create fictional—fake and

being human are Articles 3, 4, and 5, respectively, of the United Nations Universal Declaration of Human Rights. Some activists and scholars would argue, however, that human rights is not just a matter of civil and political liberties but also includes, or should include, social and economic rights, where one's culture is protected, and an individual is guaranteed education, health care, and economic sustenance. Thus, while it may seem incontestable that each of us has the inalienable right to a life of dignity, the understanding of what this life of dignity should comprise is a matter of active dispute among nations. The legal framework of international human rights takes as a starting point the sovereignty, or independence, of nations; what this means is that human rights violations that take place within the borders of a nation are typically considered the internal affairs of that state and not subject to interference by external powers. There are, therefore, limitations on the effective implementation of the lofty aspirations of the United Nations Declaration of Human Rights.

This course focuses on literary expressions and representations of the desire for and the crises of human rights. The various literary genres (poetry, fiction, drama, memoir, and essay) evoke the yearning of peoples to be awarded the right to live in safety and with dignity so that they pursue meaningful lives, and these literary genres record the abuses of the basic rights of people as they seek to lead lives of purpose. This course will examine the ways in which the techniques of literature (e.g., narrative, description, point of view, voice, image) compel readers' attention and bring us nearer to human rights abuses and peoples' capacities to survive and surmount these conditions. We will also examine the opposite effect of literature—how it can “create distance” between readers and the urgent situations at hand.

300-400 LEVEL COURSES

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

300 INTERMEDIATE CREATIVE WRITING WORKSHEOP #6702
MWF 10:00-10:50 O'GRADY
English Major/Minor: Creative Writing Concentration

“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 #5705
TH 4:00-6:40pm PESEROFF
English Major/Minor: Creative Writing Concentration

This is an advanced workshop for students who have completed an introductory and/or intermediate creative writing course (E210, E211, E212, E300) and who have had some experience writing poetry. Students will continue to develop elements of language, imagery, sound, and line to shape their individual poetic voice. Focus will be on creating and revising new work, peer review, reading and discussing contemporary poetry, then reading and writing some more. Assignments include keeping a reading journal, making a class presentation, attending a poetry reading, and submitting a final portfolio.

PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. STUDENTS ARE ADVISED TO APPLY EARLY—DURING THE FIRST WEEK OF MAY—FOR PERMISSION TO REGISTER. PLEASE E-MAIL A WRITING SAMPLE OF 3-5 POEMS TO PROFESSOR PESEROFF AT: joyce.peseroff@umb.edu.

302 ADVANCED FICTION WORKSHOP #5707
M 7:00-9:30pm MELNYCZUK
English Major/Minor: Creative Writing Concentration

This 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? 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. **PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. STUDENTS ARE ADVISED TO APPLY EARLY—DURING THE FIRST WEEK OF MAY—FOR PERMISSION TO REGISTER. PLEASE LEAVE A SAMPLE OF YOUR WRITING IN PROFESSOR FULTON'S MAILBOX (W-6-052, in the English Department Office). BE SURE TO INCLUDE YOUR EMAIL ADDRESS WITH YOUR WRITING SAMPLE.**

306 ADVANCED NONFICTION WRITING #18098
TuTh 11:00-12:15 BARRON
English Major/Minor: Creative Writing Concentration, Professional Writing Concentration

This is a class for serious writers in various nonfictional modes, such as description, narration, expository or informative writing, and written argument. It is a rich, exciting, malleable genre in which to work. In this workshop-based course, we will experiment with nonfiction in creative and critical ways. While there will be some emphasis on the art of writing, everything read and discussed will have a practical as well as theoretical function, with particular attention given to the composing process. Activities will include interactive discussion, both formal and informal writing, and workshops focused on revision. Much of our work in class will involve the group as a community, working together in discussion and the sharing of ideas to achieve our common goal of becoming better writers. Learning to respond thoughtfully, respectfully, and critically to both your own work and the work of your classmates will be of great importance.

307 CE WRITING FOR THE PRINT and ONLINE MEDIA #3768
ONLINE HENNICK
English Major/Minor: Professional Writing Concentration

An advanced course where strong writers can gain proficiency in major types of writing for the public, including journalism, promotional writing, and business and informational prose. Assignments connect to read campus, job, and community events and situations, with the expectation that some writing will be publishable. In conjunction with English 308, this course provides a strong preparation for editors and writers in all settings.

308 CE PROFESSIONAL EDITING #18265
SAT 8:15-11:15 MITCHELL
English Major/Minor: Professional Writing Concentration

An intensive workshop in developing the skills necessary to edit various kinds of writing, including books, reports, essays, theses, and articles. Instruction covers topics such as mechanical editing; correlating the parts of a manuscript; advanced grammar, usage, and

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 re-imagine 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.

343

LITERATURE AND THE ENVIRONMENT
TuTh 9:30-10:45
GEN-ED DISTRIBUTION: HU

#4839

BARRON

In this course we will study some of the ways in which late nineteenth- and twentieth-century, predominantly American literature has dealt with the physical environment, concentrating on examples of narrative and nonfictional prose, as well as poetry. Among the topics to be considered will be the investigation of ordinary landscapes as culturally- as well as naturally-constructed phenomena; the recognition of mountains and deserts as sublime landscapes; and the growing prominence of Native American values within American literature in English. Questions addressed will include: What is the relation between environmental experience and literary representation of the environment? How is environmental perception affected by cultural and ideological forces? How do the definitions of “nature” and “wilderness”—and the values attached to these—change from age to age? The course will address such questions through a combination of approaches: lecture, interactive discussion, and both formal and informal writing. This course fulfills the goals of the Humanities distribution. It leads students to explore the values underlying philosophical, historical, and literary expression through the study of literature fundamental to understanding complex conceptions of the human place in the natural world over a range of historical periods and through a variety of theoretical lenses. It

408 **AMERICAN ROMANTICISM** **#4845**
TuTh 11:00-11:50 **EDELSTEIN**
ENGLISH MAJOR CATEGORY:**, **Literary History Concentration**

This course will introduce you to the major writers of the “American Renaissance,” (roughly 1830-1865) a period in which a national literary tradition flowered in the context of sociopolitical turmoil that remains unmatched in our history. We will begin with an intensive focus on the aesthetic and philosophical questions that unite writers including Ralph Waldo Emerson, Walt Whitman, Nathaniel Hawthorne, and Herman Melville. Credited with establishing the first “high art” tradition in the United States, these writers imbue their work with inscrutable symbols, meditations on nature, and celebrations of individualism. In addition to our focus on romanticism, we will expand our view of the antebellum (pre-Civil War) literary landscape to include popular genres, such as the sentimental novel and the slave narrative. We will position this range of texts in relation to the rapid social changes of this tumultuous period, exploring their relationship to the slavery crisis, sectionalism, domesticity, market capitalism, technological innovation, and westward expansion.

448 **PERSPECTIVES ON LITERACY** **#4852**
TT 2:00-3:15pm **DAVIS**
SATISFIES ENGLISH EDUCATION LICENSURE
LANGUAGE-BASED REQUIREMENT

A study of the theories of literacy, in its relation to human thinking and to social uses and contexts; and of the practice of literacy, in the teaching, learning, and use of literate behaviors in contemporary American society. The course links the active investigation of literacy issues with related readings, and draws implications for the teaching of reading and writing and for the study of literature.

457 **UNDERGRADUATE COLLOQUIUM (one-credit)** **#TBA**
Times TBA **PENNER**

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

462

ADV. STUDIES IN POETRY:

#4853

SEAMUS HEANEY

MWF 12:00-12:50

O'GRADY

**ENGLISH MAJOR CATEGORY: CAPSTONE, Irish Studies
Concentration**

Between my finger and my thumb / the squat pen rests. / I'll dig with it." So wrote Seamus Heaney in "Digging," the first poem in his first volume of poems. Almost a half century and many volumes later, Heaney—awarded the Nobel Prize in 1995 for his life's work to that point—commands recognition as the preeminent Irish poet after William Butler Yeats (who was awarded the Nobel in 1923) and, outside of Ireland, as one of the major poetic voices of the late twentieth and the early twenty-first centuries. This course will trace the trajectory of Heaney's career from his early cultural "excavations" through his inevitable grappling as a Northern Irish writer with the implications for his art of living in a country divided and subdivided unto itself and then proceed to investigate his inclination in his later volumes toward a more personally lyric engagement—"waiting until I was nearly fifty / To credit marvels," as he put it—with his world. Appropriately, some of the crucial terms of engagement with Heaney's poetry will derive from his own provocative and evocative prose statements—including his Nobel address, *Crediting Poetry*—concerning "feeling into words," "the government of the tongue," and "the redress of poetry." While most of the focus in the course will be on the body of Heaney's work contained in his immediate post-Nobel gathering, *Opened Ground: Selected Poems 1966-1996*, we will conclude the semester by engaging with his more recent volumes, *Electric Light* (2001), *District and Circle* (2006), and *Human Chain* (2010), reading them relative to the trajectory evident in his earlier work.

475

ENGLISH INTERNSHIP

#5194

BY ARRANGEMENT

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** **#5196**
BY ARRANGEMENT **BRUSS**
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.

477 **ENGLISH INTERNSHIP II** **#5197**
BY ARRANGEMENT **TBA**

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

490 **PREMODERN/POSTMODERN NOVEL** **#4855**
TuTh 12:30-1:45 **NIXON**
ENGLISH MAJOR CATEGORY: CAPSTONE, TN, **

You open a novel and are surprised to find...

--A page of text filled with unexpected typographical marks, including stars, dashes and blacked out passages

--A narrator who steps out from a story and calls attention to the writing techniques the author is using

--A story that mixes politics, gossip, and fantasy, leaving the reader unsure as to whether she is reading fact or fiction

This list can describe the postmodern novel being written today—and it can also describe the novel as it is first invented in the eighteenth century. Breaking the illusion of reality, the postmodern novel self-consciously calls attention to its artificial, constructed nature. The eighteenth-century novel has not yet decided that realism is its goal and thus has great fun exploring the limits of character, plot, narrator, and setting. It also has great fun exploring the possible purposes of fiction, including political satire, escapist fantasy, utopian dreams, and recipes and fashion tips.

This course will have great fun retracing these “novel” explorations. We will connect early proto-novels and novels to recent novels, pairing works such as Laurence Sterne’s *Tristram Shandy* (1759) and Italo Calvino’s *If on a winter's night a traveler* (1979). We will also examine how today’s newest forms of writing (blogs, wikis) echo eighteenth-century literary forms that helped to create a reading-based culture. In addition, we will use narrative theory to help us analyse these novels. Come prepared to read strange texts and question just what they might be up to.

497

CREATIVE WRITING HONORS THESIS
Times TBD
SATISFIES CAPSTONE REQUIREMENT

#5786
NURHUSSEIN

The Creative Writing Honors Seminar is a two-semester program for a small number of seniors with strong academic records and whose work in Creative Writing has been outstanding. Students selected for the program will take a one-semester Creative Writing Honors Workshop in the fall with the CW Program Director. In the spring they work with a faculty advisor and complete an honors thesis that may be a collection of poems, short stories, short plays, a full-length play, or a novel excerpt.

Requirements for admission are a 3.0 overall GPA; a 3.75 in Creative Writing and Literature classes; the completion of at least two courses in creative writing; recommendation by a Creative Writing instructor; and approval by the Program Director in consultation with the Creative Writing Faculty.

A formal application should be submitted to the Director of Creative Writing.

499

ENGLISH HONORS THESIS
Times TBD
SATISFIES CAPSTONE REQUIREMENT

#6124
PENNER

For students accepted into Departmental Honors Program only. The Senior Honors Program in English is a two-semester program for senior English majors with an outstanding academic record—minimally, a cumulative GPA of 3.5 in the major. (Juniors planning to graduate in December of the following academic year may also be eligible.) A selection committee chaired by the Director of the Undergraduate English Major selects the seminar participants from the applicant pool.

A formal application should be submitted to the Director of the English Major .