English Department

Fall 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.
GL179-01  SEXUALITY IN NATURE AND CULTURE  DROGY
MWF 10:00-10:50am & W 9:00-9:50am

This course explores texts and film in order to expand, complicate, and challenge the way students think about diverse sexualities and genders. The course will ask where ideas about sexuality and gender come from, and question whether those ideas are rooted in nature or culture. Students will examine theories and concepts addressing cultural norms, systems of power, and the performance of the self. Students will become familiar with methods of analysis from a range of disciplines, including literature, women's studies, cultural studies, biology, psychology, philosophy, and law. As the class investigates sexuality and gender, students will engage in self-evaluation, examine methods of reasoning, and ask questions about cultural values and inheritances.

G181-01  LITERATURE AND THE VISUAL ARTS  TUTH
TUTH 2:00-3:15pm & TUTH 3:14-3:45pm

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.

G185-01  LITERATURE AND FILM  CRAIG
TUTH 9:30-10:45am & TU 8:30-9:30

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.

G189-01  WAR IN LITERATURE  DYSON
MWF 11:00-11:50 & M 10:00-10:50am

A study of the ways in which literary works have dealt with the problem of representing the terrors of war. Attention will be paid to the ethical and aesthetic issues particular to the
depiction of war in variety of media, such as novels, short stories, poetry, a graphic novel, film, and journalism.

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 8:00-8:50am
MWF 9:00-9:50am
MWF 11:00-11:50am
TUTH 2:00-3:15pm
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
TUTH 9:30-10:45am
TUTH 11:00-12:15pm
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 poet's 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 10:00-10:50am
MWF 1:00-1:50pm
TUTH 9:30-10:45am
TUTH 12:30-1:45pm

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works. Satisfies INTERMEDIATE SEMINAR REQUIREMENT. Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in any department at UMB, you cannot receive credit for this one.

G274 ART OF DRAMA
MWF 12:00-12:50pm FINN
MWF 1:00-1:50pm

An intermediate seminar in the study of drama, in this course we will read plays from Ancient Greece, Elizabethan England, Neoclassical France, and some of the greatest works from European and American playwrights of the 19th, 20th, and 21st centuries including Ibsen, Strindberg, Shaw, Wilde, O’Neill, Williams, Miller, Brecht, Beckett, and Wilson. We will focus on the major periods of Western theatre and dramatic literature, including Realism, Avant-Garde Movements (Expressionism, Metatheatre), Epic Theatre, and Theatre of the Absurd, taking into consideration the fact that plays are written to be read, but also to be performed: witnessed by audiences, embodied by actors, interpreted by directors and designers. Come prepared to discuss creative re-imaginings of these plays on stage today.

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

G276 ART OF LIFE WRITING
MWF 11:00-11:50am YBARRA

Introduction to life writing. Close analytical reading of memoirs, personal essays, biographies and autobiographies with special attention to a writer's historical and cultural milieu, and to a writer's choices of form (including narrative points of view, setting, characterization, scene and summary, figurative language, and representations of speech). Please note: Students may receive credit either for this course or for CORE C120 (Controversy), but not for both. This course may count toward the major or minor in English. Capabilities addressed: Critical reading, critical thinking, clear writing, academic self-assessment, collaborative learning, information technology, oral presentation.

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

125 SCIENCE FICTION
Science Fiction has been one of the most popular genres of the twentieth and twenty-first centuries, extending from a niche literary market into film, television, comics and even music. Given its cultural pervasiveness, in many ways, science fiction has become the key touchstone for popular culture. In this course, we will chart the development of science fiction as a distinct popular cultural form, paying particular attention to its defining characteristics. As such, we’ll study a wide range of themes and issues central to science fiction literature: early narratives that champion a scientific sense of wonder and possibility alongside others that articulate fears of technological destruction; the development of the “first-contact” narrative that imagines meetings between humans and aliens both positively and negatively; the alternating hopes and fears that characterize utopias and dystopias; the dreams of an elsewhere captured in intergalactic space operas; imaginative conceptions of temporality in time travel and alternate history narratives; and the development of cyberpunk and the focus on the integration of human and cybernetic technology and the possibility of artificial intelligence. Alongside the exploration of science fiction as a recognizable set of familiar narratives, we’ll also study how these narratives relate to their own historical and cultural moments, expressing particular hopes and fears, anxieties and desires. Reading will mainly be short stories that we’ll supplement with some critical essays about the history and aesthetics of science fiction.

Young adult fiction is a booming segment of the book publishing industry. This course investigates this popular field, considering what attracts readers of all ages to young adult literature. We will examine how these novels use well-known plot structures and literary devices to create compellingly artistic stories. We will also examine how young adult literature tackles difficult topics, such as race, class, gender, and sexuality, in stories that manage to be both accessible and deeply thought provoking in their portrayals of diversity. Although this class features young adult literature, it has a heavy reading load and a fast-paced reading schedule.
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      EGLE
MWF      12:00-12:50pm      EGLE
TUTH     9:30-10:45am      TBD
TUTH     11:00-12:15Pm      TOBIN
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
GEN-ED REQUIREMENTS: HU, US Diversity
ENGLISH MAJOR REQUIREMENTS: Required Gateway Course
MWF      10:00-10:50am      TBD
MWF      11:00-11:50am      HUDSON
TUTH     11:00-12:15pm      TBD
TUTH     2:00-3:15pm       TBD

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.

203  WRITING: CRAFT/CONTEXT/DESIGN  DAVIS
TUTH 2:00-3:15pm
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. Other topics include learning about the range of career opportunities in English studies and primary and secondary research methods.

204  TECHNICAL WRITING  OLEKSIAK
MWF 2:00-2:00pm
ENGLISH CONCENTRATION/MINOR: PNMW

Technical writing is a dynamic and vibrant sub-field in English studies, and it illustrates the same general rhetorical principles studies in composition, journalism, and literature. On our way to understanding technical writing we will analyze technical documents and the ways in which these documents create particular worlds for users. We will compose technical genres with specific attention to the needs of audiences and institutions. We will also interrogate technical writing from similar humanistic perspectives that apply to creative writing and journalism. Time will also be spent paying attention to document design and usability. This course will enhance your abilities to function in workplace contexts.

210  INTRODUCTION TO CREATIVE WRITING
MWF 9:00-9:50am  TBD
MWF 10:00-10:50am  TBD
MWF 11:00-11:50am  TBD
MWF 12:00-12:50pm  TBD
TUTH 8:00-9:15am  TBD
TUTH 9:30-10:45am  TBD
TUTH 2:00-3:15pm  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
TUTH 12:30-1:45pm
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
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 12:00-12:50pm
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.

236    LITERARY BOSTON: GRECO
READING & WRITING BOSTON: ARCHIVES & ARTIFACTS
MWF 10:00-10:50am
GEN-ED REQUIREMENTS: HU

This course is a sampling of texts, artifacts, and archived collections within the social context of the Greater Boston area. Students read and interpret original literary material such as works of fiction and memoirs, and letters, diaries, journals, and publications in order to discover the cultural and social moments in which they were created. The course will work to discover diverse narratives preserved from the past, in content and form, as well as recognize the changing nature of documents over time. Students will locate and explore research material within the physical archives and digital/digitized collections in hand-on methods and exploration.

242    GRAMMAR FOR EVERY WRITER BRUSS
MWF 10:00-10:50am

The hidden secret is that when writing works, it is because grammar is quietly doing the work! From art history to zoology, from politics to publishing, every discipline and profession relies on the invisible rules of grammar. This course is for writers and readers of every type, whether you feel like you missed learning about grammar and now want to know what it is all about, or whether you are an advanced student of English language and writing. We will learn about grammar creating the flow of language, grammatical rules and norms, and how grammar develops, changes and performs rhetorical functions in relation to region, gender, socioeconomic and political forces, and ethnicity.
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  TORRA
MWF 1:00-1:50pm
ENGLISH CONCENTRATION/MINOR: CW

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

301 ADVANCED POETRY WORKSHOP  TORRA
W 7:00-9:45pm
ENGLISH CONCENTRATION/MINOR: CW/PMNW

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 Joseph.torra@umb.edu

302 ADVANCED FICTION WORKSHOP  TORRA
M 7:00-9:45pm
ENGLISH CONCENTRATION/MINOR: CW/PMNW

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 (joseph.torra@umb.edu) any time between April 4th and the first week of the Fall semester.

306 ADVANCED NON-FICTION WRITING
HANEY
MWF 11:00-11:50am
ENGLISH CONCENTRATION/MINOR: CW/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
HANEY
MWF 1:00-1:50pm
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.
“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 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.

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.

A study of 20th century American and British drama, including works in translation by influential playwrights abroad. Attention to themes, forms, styles, staging, and performance. Works by such authors as Ibsen, O'Neill, Williams, Miller, Brecht, Beckett, Genet, Hansberry, August Wilson, Kushner, and Hwang.
TUTH 11:00-12:15 pm
ENGLISH MAJOR REQUIREMENTS: TN

Readings in 20th-century short novels by authors such as Tolstoy, Joyce, Conrad, James, Wharton, Hemingway, Steinbeck, Roth, Wright, Hurston, Achebe, C Johnson, and Oates. Exploration of how the language of analysis and interpretation affects the ways we relate to texts. Attention to differences among genres: short story, the novella or short novel, and novel.

343 LITERATURE, CULTURE, & ENVIRONMENT  BARRON
MWF 11:00-11:50 am
GEN-ED REQUIREMENTS: HU
ENGLISH MAJOR REQUIREMENTS: Post19

A study of how 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. Special attention will be devoted to such topics as the relation between environmental experience and literary representation of the environment; the impact of cultural and ideological forces on such representation; the interrelation of the history of the physical environment and the history of literature and the arts; and the changing definitions of "nature" and "wilderness" as well as the values attached to these ideas.

344 BOSTON DREAMS, BOSTON NIGHTMARES: GENRE, RACE, ETHNICITY  HUDSON
MWF 1:00-1:50 pm
GEN-ED REQUIREMENTS: HU
(Wiser: Engl 358/10721)

“Boston Dreams, Boston Nightmares: Genre, Race, Ethnicity” explores how Boston authors and authors writing on Boston imagine Boston within utopian and dystopian terms. Beginning with iconic authors such as Dennis Lehane and Margaret Atwood, this course considers novels where race and ethnicity do not seem to be central concerns, such as in Lehane’s horror novel Shutter Island (2003) and Atwood’s dystopian novel The Handmaid’s Tale (1985), and situates these novels within the long history of medical experimentation on people of color in the U.S. to parse out the implications of this seemingly unmarked text. We then consider Francisco Goldman’s mystery novel The Long Night of White Chickens (1992), which examines the purchase of the home country (Guatemala) on the protagonist’s Bostonian present. Further, we situate Goldman’s work within the intersection of eugenics discourse and immigration policy. Finally, we turn to two utopian romances that engage in both science fiction and fantasy, Pauline Hopkins’s Of One Blood (1903) and W.E. B. Du Bois’s The Dark Princess (1928) to explore how these authors write against the scientific discourses of their time. Since Boston is a hub for knowledge production in the U.S., considering how these authors negotiate Boston’s role in producing scientific knowledge in particular forms the foundation for this course. In this way, “Boston Dreams, Boston Nightmares: Genre, Race, Ethnicity” examines the multiple and intersecting histories and genres that make up Boston and situates these histories and genres within dominant discourses.
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’Conner’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 this a 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.

This course studies literature which takes the working class as its subject. It examines questions such as the following: how is the literary work affected by the relationship of the author to the working class? What have been the traditional literary forms for treating working class subjects and what is their effectiveness? What are the consequences of politics or ideology in literary works?
Atting to Herman Melville’s criticism of the “superficial skimmer of pages,” this course delves into his novel Moby-Dick for an entire semester, pairing this immersive textual encounter with an expansive exploration of cultural contexts, from the 19th century to the present. Students need no prior experience with literary studies (or with whaling) to embark on a voyage into the world of this canonical work. Reading only a few chapters each week, we will use the novel as a vessel from which to explore vital and contemporary questions, as Moby-Dick offers a way of reading our own 21st-century world.

Our pursuit of the white whale will be paired with an interdisciplinary range of texts and also a number of site visits around the greater Boston area. Taking our cue from the novel’s own encyclopedic, ambitious agenda, we will follow the novel into the world of whaling, learning about maritime culture, its language, hierarchies, and customs. We will also learn about Herman Melville himself, reflect on his relationship to authorship, read his passionate letters to Nathaniel Hawthorne, and consider why his name is wrong in his own obituary. Throughout the semester, we will utilize the novel as an entry point to explore contemporary debates about animal rights and the captivity of whales at SeaWorld, the controversial business of Japanese whale hunting, and the fate of commercial fishing in New England today, considering the depletion of natural resources that the novel forecasts. Together, we will examine the artifacts of the novel’s 19th-century culture and contemplate it legacies in our own. The course will culminate in guided, collaborative research projects that invite students to conduct interviews, site visits, and archival research on topics of their choosing.

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

This advanced literature course considers important vernacular texts from the Middle Ages in light of major trends in contemporary literary criticism and the continuing influence of the medieval on postmodern literature and thought. This course will take a comparative and multicultural approach to medieval literature in the British Isles, and we will think deeply about
the potential importance of reading and understanding medieval texts in our current political climate. Readings may include major works by medieval women, Arthurian Romances, Beowulf, Celtic legend, werewolf stories, works by Geoffrey Chaucer, and Viking Sagas. We will read these texts with attention to variety of topics and will touch on issues including gender, sex and sexuality, race, empire, ecology, animal studies, and translation. Along the way, we may also occasionally consider modern and postmodern works that adapt, translate, or reconsider the medieval texts that we study.

**405  BRITISH ROMANTICISM  FAY**
**TUTH 12:30-1:45pm**
**ENGLISH MAJOR REQUIREMENTS: To19**

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.

**452  TEACHING ENGLISH WITH DIGITAL TECH  MUELLER**
**MWF 10:00-10:50am**
**ENGLISH CONCENTRATION/MINOR: TeachLic**

*This course satisfies the “methods” requirement for the English Teaching concentration.*

While we may not be living an episode of *Black Mirror* (yet), digital technologies play an immeasurable role in our lives. Once the quintessential noun of literary study, the word “text” may now have more power as a verb. For some, this shift is a sign of the apocalypse. For others, the speed and precision of texting, Twitter, and Instagram offer exciting possibilities. As teachers, we are acutely aware of the influence of emerging technologies on literate practices, but we rarely have the opportunity to assess these innovations. Even for those of us who have recognized the potential of digital tools, we hesitate to use them with our students because of the time, energy, and heartache we fear they require.

This course addresses the ways that new technologies are changing the teaching of English at the middle and secondary levels. To understand the angst that accompanies the emergence of new literacies, we will attend to the history of writing technologies, beginning with Plato’s prediction that writing would destroy human memory. We will then consider the ways that scribal
proficiency, the printing press, and computer coding have revolutionized our conceptions of writing and the very nature of literacy itself. As we move into what Jay David Bolter has called “the late age of print,” we will examine the rise of peer-to-peer interaction via social networking and texting, identifying their effective uses and their egregious abuses, which range from collective intelligence and social activism to racist bullying and sexist trolling. To do so, we will immerse ourselves in the digital world, contributing to social networks, blogs, and online annotation platforms, and evaluating when and how they should be used in our teaching of language, literature, and writing. In addition to the careful consideration of the ethical concerns that accompany these increasingly visual, dynamic, and collaborative environments, the bulk of the course will be dedicated to developing effective strategies for helping our students read, interpret, and produce written, hyper, and multi-modal texts. The ultimate goal is that participants will create digital teaching portfolios that reflect their pedagogical beliefs and maximize their instructional potential.

455  INDEPENDENT STUDY     STAFF
456  INDEPENDENT STUDY II    STAFF
457  UNDERGRADUATE COLLOQUIUM
    BY ARRANGEMENT
    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
    BY ARRANGEMENT
    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. The course does not meet on campus, and no attendance other than going to the events is required. You can even take this course if you’re not in the area. You will need to check your UMB e-mail to take part. Literary study should not end when you leave the classroom or the university. It has a thriving public life. This course offers you the opportunity to engage with the public life of literature by giving you practice and feedback in the writing of reviews. This practice is public in two senses: you will write about community events in which literary art is a central focus, and you will develop your voices in the public art of reviewing.
This course invites students to experience aspects of literature and literary culture not always included in regular English courses. You will attend at least five extra-curricular events (whether on-campus or off-campus) during the semester—including film screenings, poetry readings, lectures, theater performances, reading groups, and workshops—and will write a short review about each event. One review must be e-mailed to the course instructor every three weeks. English 458 may be taken twice for credit. The course has no pre-requisites.

459 SEMINAR FOR TUTORS
TH 1:00-3:45pm
ENGLISH CONCENTRATION/MINOR: TeachLic

This course provides students with an introduction to writing center studies (the site of most scholarship and research on tutoring writing in postsecondary contexts) as a point of entry for learning to tutor students taking Composition I and II (English 101 and 102) at UMass Boston. The course features readings, writing, and discussion on the theoretical and practical issues one encounters in working as a composition tutor. Tutors learn to apply research about tutoring to the specific context of the composition classroom, learning not only about tutoring goals and practices, but also how to situate the UMass Boston Composition Program philosophy and undergraduate writing experience within the context of writing center studies. This knowledge and practice provides a foundation for further teaching at UMass Boston. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor.

***PRE-REQUISITES FOR CAPSTONE COURSES NUMBERED 460-499:
- English 200, 201 or 202 (formerly 206) and
- two upper level courses (300/400 level).

463 ADVANCED SPECIAL TOPICS PROSE
READING THE DYSTOPIA IN DYSTOPIAN TIMES
M 1:00-3:45pm
SATISFIES CAPSTONE REQUIREMENT

Shortly following Donald Trump’s electoral college victory, there was a sudden corresponding surge in the sale of early and mid-20th century literary dystopias. George Orwell’s 1984 skyrocketed to the number one slot on Amazon’s best-seller list, while Sinclair Lewis’ It Can’t Happen Here, Aldous Huxley’s Brave New World, and Ray Bradbury’s Fahrenheit 451, made it into the top twenty. There was a feeling that only speculative fiction could help make sense of Trump’s shocking victory or the return of far-Right, authoritarian, nativist, and nationalist governments around the world. But it is for a host of overlapping reasons that readers have turned to speculative fiction to help navigate and make sense of the seemingly unfathomable dystopian turn of events that underwrite our precarious present. As such, the current boom in dystopias reflects a number of intersecting crises: the rise of human-caused catastrophic climate change; the seemingly unbreakable systemic structures of racism, misogyny, homophobia, and transphobia; the uncontainable forces of global capitalism that have resulted in record-setting corporate profits while the middle class is gutted and the poor get poorer; the global growth in
refugees stemming from the neoimperial wars on drugs and terror that have displaced millions from their homes and livelihoods; and fears about runaway social-surveillance technology and the rise artificial intelligence. When taken together, they cast a decidedly dystopian pall over the present, and it is no wonder that dystopias overwhelm our current media landscape (The Hunger Games, Get Out, and The Handmaid’s Tale, among many others). In short, for many people there is the growing sense that it is the present that is the true dystopia rather than the imaginative elsewhere or else-when of science fiction. Thus, dystopian speculative fiction is cast in the role of the new realism and called upon to provide the necessary imaginative framework needed to make sense of a relentlessly terrifying and traumatic present.

Yet, just as the dystopia rises to prominence in mainstream culture, critics like Fredric Jameson and authors like Kim Stanley Robinson have suggested that the political and imaginative work of speculative dystopias has become impossible since they need an element of critical distance that is no longer possible since we now fully inhabit the conditions of crisis. Current events, they argue, have conspired to render the “what if” aspect of dystopian speculation a pointless exercise. From this point of view, rather than serving as critical and political texts, popular dystopias instead distract us from the very real crises that undergird our present reality; in effect, they end up blinding us to our own very real dystopian conditions by casting them into alternate fictional realms. For thinkers like these, now is the time to be reading utopia.

For this course, we will undertake an intensive study of the dystopia (in its literary, filmic, and graphic forms) while also diving into its political and aesthetic history. Significantly, as many literary critics have noted, the dystopia is not the opposite of its counterpart, the utopia. Instead, they argue that dystopia’s negative atmosphere harbors a deep utopian impulse, a calling for political activism and social change. To paraphrase Margaret Atwood, scratch the underside of any dystopia and you may just find a utopia waiting to be brought into being. As such, we will be reading and theorizing dystopia in relation to its speculative and structural counterpart, the utopia, considering the political, cultural, and aesthetic limits and possibilities of this contemporarily significant genre for our own dystopian times.

NEW ENGLAND LITERATURE & CULTURE
TUTH 11:00-12:15pm
O’CONNELL, S
SATISFIES CAPSTONE REQUIREMENT
ENGLISH MAJOR REQUIREMENTS: To19

This course examines the New England tradition in literature and culture from the 17th century to the near present, emphasizing works written from the mid-19th century, when writers contested differing versions of their native grounds, reinventing the New England image and idea in their works. These writers of the American literary renaissance articulated visions of a renewed New England, revised New England’s Puritan past and redefined the covenant of purpose, piety and passionate expression which has characterized the life and literature of New England. New England literature: from the city upon a hill to Red Sox Nation!

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.

496  CREATIVE WRITING HONORS THESIS
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.

497  CREATIVE WRITING HONORS THESIS
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.

499  ENGLISH HONORS THESIS
      MAISANO
SATISFIES CAPSTONE REQUIREMENT

For students accepted into the Departmental Honors Program only.