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

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  
MWF 10:00-10:50am & W 11:00-11:50am  CRAIG

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

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

G262  ART OF LITERATURE  
MWF 10:00-10:50am  
MWF 1:00-1:50pm  
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.

G270  WRITING & THE ENVIRONMENT  
TUTH 11:00-12:15pm

This interdisciplinary course will connect humanistic and scientific approaches to examining the way we
live with the natural world. It investigates ecological perspectives on the relationship between human beings and nature that reflect both traditional cultures and Western industrial modernity. Students will be invited to understand the value of site-based work, to consider the campus's connections to its surroundings, and to grasp the patterns of culture characteristic of coastal zones and port cities. The course will demonstrate that both humanistic and scientific approaches are necessary to solve real-world problems.

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 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 poets from a predetermined list for an independent study and presentation, which will a recitation of the poet's work.

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

G273 ART OF FICTION
MWF 9:00-9:50am
MWF 11:00-11:50am
TUTH 9:30-10:45am
TUTH 2:00-3:15pm

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

G274 ART OF DRAMA
MWF 9:00-9:50am
MWF 12:00-12:50pm
FINN
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.

105 READING THE UNIVERSITY
MWF 11:00-11:50am
HYBRID COURSE
GEN-ED REQUIREMENTS:

What is a university and what is its purpose? Many assume that the university is designed to train people for jobs and improve their earning potential, but are these its main objectives? Why do universities require courses that seem to bear no direct relevance on the career path of many students? And what value do the humanities have in a university curriculum? This hybrid face-to-face and online course introduces students to university education through critical reading and active engagement with the humanities. As a complement to the 'writing intensive' course within the general education curriculum, this 'reading intensive' course aims to help students establish a balance between their career and civic goals for their university learning. Students will therefore read the university within the specific context of UMass Boston to reveal the economic, political and social issues the university is facing. The university will be unpacked to expose its structure, its curricula, and its role in society, all in an effort to empower students to take charge of their education and make it meaningful for them before and beyond graduation. Co-taught by English Professors Alex Mueller and Emilio Sauri, this course meets twice a week in a face-to-face setting and once a week online. This is a hands-on, interactive course designed with the support of the Mellon Foundation.

200 INTRODUCTION TO LITERARY STUDIES
GEN-ED REQUIREMENTS: AR
ENGLISH MAJOR REQUIREMENTS: Required Gateway Course
MWF 12:00-12:50am TOMLINSON
MWF 2:00-2:50am TBD
TUTH 9:30-12:45pm FINN
TUTH 12:30-1:45pm TORRA
TUTH 2:00-3:15pm REMEIN
This course introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading and analytical writing. Through an exploration of fiction, drama, and poetry, students will develop the capacity to consider texts in their historical and cultural contexts as well as to apply a range of critical frameworks. Ultimately, this course will equip students with a set of tools for interpretation and techniques for writing effectively about literature that will serve them throughout the English major.

201  FIVE BRITISH WRITERS  
**GEN-ED REQUIREMENTS:** HU  
**ENGLISH MAJOR REQUIREMENTS:** Required Gateway Course  
MWF  10:00-10:50am  FAY  
MWF  12:00-12:50pm  TOBIN  
TUTH  9:30-10:45am  EGLE  
TUTH  12:30-1:45pm  EGLE  
**ONLINE**

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

202  SIX AMERICAN WRITERS  
**GEN-ED REQUIREMENTS:** HU, US Diversity  
**ENGLISH MAJOR REQUIREMENTS:** Required Gateway Course  
MWF  9:00-9:50am  HASRATIAN  
MWF  10:00-10:50am  HASRATIAN  
TUTH  9:30-10:45pm  MEDOFF  
TUTH  11:00-12:15pm  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, and in so doing, lay bare the economic,
political, and social tensions that had defined this period. This, then, will require us to take into account the formal qualities of individual texts – that is, to the *ways in which the story is told* – to see how literature not only provides a means toward understanding a particular national situation or historical moment, but also becomes the site of possible solutions to these same tensions and conflicts. Authors considered in this course (tentatively) include William Faulkner, Ernest Hemingway, Zora Neale Hurston, George Schuyler, F. Scott Fitzgerald, and Wallace Stevens.

**210 INTRODUCTION TO CREATIVE WRITING**

MWF 9:00-9:50am  TBD  
MWF 11:00-11:50am TBD  
MWF 2:00-2:50pm TBD  
TUTH 8:00-9:15am TBD  
TUTH 9:30-10:45am TBD  
TUTH 11:00-12:15pm TBD  
TUTH 12:30-1:45pm 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 11:00-12:15pm

**ENGLISH CONCENTRATION/MINOR:** CW  

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

**212 CREATIVE WRITING: FICTION**

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 YBARRA
TUTH 9:30-10:45am
GEN-ED REQUIREMENTS: HU, US

This course will offer a survey of Latino/a/x literary voices drawn from the Mexican, Puerto Rican, Dominican, Cuban, and other Latin American migrations to the U.S. In addition to encountering a range of genres, students in this course will explore concepts, such as the bilingual self; the barrio vs. the borderland; immigrant autobiography; and the construction of ethnic American literature itself.

225 GRAPHIC NOVELS SUNNERBERG
TUTH 2:00-3:15pm
GEN-ED REQUIREMENTS: AR

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

300-400 LEVEL COURSES

ANY STUDENT THAT DECLARED AN ENGLISH MAJOR AFTER AUGUST 31, 2007 SHOULD FOLLOW THE NEW MAJOR REQUIREMENTS. THOSE REQUIREMENTS ARE LISTED ON YOUR AUDIT AND ON THE WEB. STUDENTS WHO DECLARED THEIR MAJOR PRIOR TO OR ON AUGUST 31, 2007 SHOULD FOLLOW THE OLD REQUIREMENTS. THOSE REQUIREMENTS ARE ALSO FOUND ON YOUR AUDIT AND ON THE WEB.

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

301  ADVANCED POETRY WORKSHOP       TORRA
   W 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 Joseph.torra@umb.edu

302  ADVANCED FICTION WORKSHOP       MELNYCZUK
   TH 7:00-9:45pm
   ENGLISH CONCENTRATION/MINOR: CW/PNMW

How can a writer make you believe a man has turned into a cockroach, that the spirits of the dead do speak, that a gypsy lives longer than Methuselah, or that a pedophile can lisp like Keats? A Count bleeding under the stars and a head in a jar both have a lot to say to us—things we might never have heard without the medium of fiction.

But how does fiction work?

A writer is a craftsman, a carpenter of language, a bricklayer of syllables, an architect of meaning (or a draughtsman of the absurd). “A poem,” said William Carlos Williams, “is a machine made of words.” It’s also true for fiction, though the metaphor is overly neat—to mechanistic, too limiting. I’d say the work we’ll be doing is a hybrid of auto and quantum mechanics. Something very ordinary plus an x factor nobody’s yet reduced to a formula. That’s why every good story is, like Tolstoy’s famously unhappy family, good in its own way.

Bring your best stories and prepare to make them better.
The class, which will be taught by Professor Askold Melnyczuk, requires the permission of the instructor. Please leave 10 pages of hard copy of your best fiction in his mailbox on the 6th Floor of Wheatley, room 50.

**306 ADVANCED NON-FICTION WRITING**

MWF 1:00-1:50pm  
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**

MWF 11:00-11:50am  
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**

TUTH 12:30-1:45pm  
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 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 AUTHORING OLEKSIAK
TUTH 2:00-3:15pm
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 & COMPOSITION DAVIS
TUTH 9:30-10:45am
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 writing and 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 textuality is related to changes in media, and what those changes mean for personal, professional, and public life.

320 MEMOIR & AUTOBIOGRAPHY HASRATIAN
MWF 11:00-11:50am
ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)

A study of various kinds of American autobiography—such as spiritual autobiography and freedom narratives—from colonial to modern times, with attention to European forerunners from Augustine to Rousseau. Texts vary by semester, selected from such authors as Edwards, Franklin, Thoreau, Douglass, Jacobs, Moody, Washington, and Henry Adams, and more recent works by Hellman, Wright, Malcolm X, and Kingston.

331 SATIRE FINN
MWF 1:00-1:50pm
ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)
Readings from the classical period of satire. Aristophanes, Horace, and others raised issues about the nature, functions, and techniques of satire, its relations to intellectual attitudes, social criticism, and literary forms. Variations on the classical patterns and the role of satire in the contemporary culture are seen in a range of later satiric works.

334  SCIENCE FICTION  O'CONNELL, H
MWF 1:00-1:50pm

In this course, we’ll be studying contemporary global science fiction, paying special attention to cyberpunk and post-cyberpunk texts: that is, novels and films that focus on the advent of virtual reality and virtual worlds, digital communications and computing, artificial intelligence, nanotechnology, cyborg and robot development, and other contemporary technological developments that continue to blur the human-machine interface. With their focus on such cutting-edge technological developments, these works invite us to explore a series of overlapping questions: What is the relationship of the human-self to the artificial-other? How does this new technology effect social roles (including class, gender, race, and sexuality)? What role does cyber-technology play in warfare and politics? How do such technologies affect our relationship to the natural world? How do they contribute to economic and cultural globalization? Ultimately, what does it mean to be human in this increasingly virtual and technologized global world? Reflecting the emphasis on globalization and global science fiction, readings and viewings will encompass both western and non-western authors and directors. While this course is largely 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.

365  The British Novel and the Nineteenth Century  PENNER
TUTH 12:30-1:45pm
ENGLISH MAJOR REQUIREMENTS: 1660-1900 (To19)

In brief, this course examines the passions and pathologies of Nineteenth-Century British novels. We will consider how they help inform our understanding of the roots of current social challenges, such as the “me too” movement, income inequality, and our looming climate crisis.

We will also read nineteenth-century British novels for their particular form, style, humor, and pathos. We’ll observe how novels offered commentary on, but often contradicted their own observations with regard to complex and salient social issues. These include such disparate issues as prudery and pornography, filth, waste, conservation and cleanliness; health and disease; the co-existence of structural, economic, and military violence with domestic ideals of self-disciplined behavior; and the growth of industrial and finance capitalism, as the imperial projects of settler colonialism and missionary work advanced across the globe.

We begin the semester reading two prototypical, but quite different marriage plot novels by Jane Austen and Charlotte Brontë to consider how these narratives develop their exceptional heroines and offer particular valences to domestic spaces, inserting their characters into satisfying marriage plots that often belie uncomfortable social, economic, and transnational allegiances. We
turn next to the condition of England novel and the problems of advocacy for middle-class writers “speaking for” the disenfranchised working classes, all while attempting to accommodate in turn the marriage plot novel form. In the second half of the semester, we address novels that consider more directly the impacts of colonial and missionary conquest on English and colonial subjects in cosmopolitan and rural England and in novels set in or featuring scenes set abroad (Jamaica, Eastern Europe, Sub-Saharan Africa).

Authors are likely to include: Jane Austen, Charlotte Bronte, Elizabeth Gaskell, H. Ryder Haggard, Bram Stoker

*POST-1945 AMERICAN FICTION*

MWF 2:00-2:50pm

Perhaps nothing better defines our contemporary moment than the application Snapchat. Allowing users to send images and messages that self-destruct almost immediately, leaving no trace of the communication, the platform, as Snap, Inc.’s CEO Evan Spiegel has put it, finally makes it possible truly to live in the moment. “Identity is all I have ever done,” Spiegel has said, adding that “instant expression says my identity is who I am right now.” How do we explain the appeal of living in a moment that not only offers the opportunity for continuous self-invention but also vanishes almost as quickly as it appears? What, in other words, might it mean to live in a present that seems to have neither a past nor a future? And how did this mode of thinking become so prevalent not just in social media but in culture more generally? The wager of this course is that we can better understand the contemporary moment by looking back to the more or less recent history of American literature. Indeed, as we will see, the kinds of questions that technology like Snapchat raises for us today have been just as central to American literature since 1945. To this end, we will consider fiction, poetry, visual art, and television shows produced in the course of the last sixty years, as well as works of literary criticism dealing with approaches to contemporary American fiction, and broader concepts like literature, interpretation, and literary history more generally. Authors considered in this course may include Thomas Pynchon, Octavia Butler, Don DeLillo, and Karen Tei Yamashita, and will be read alongside works like Alan Moore and Dave Gibbon’s Watchmen, David Simon’s The Wire, and Boots Riley’s Sorry to Bother You.

*SHAKESPEARE’S LATER WORKS*

TUTH 9:30-10:45am

ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)

Exactly a century ago, in 1920, T.S. Eliot declared Shakespeare’s Hamlet, a play which has been performed and adapted more than any other drama in the four centuries since its debut, "an artistic failure." Eliot cited as evidence for this aesthetic judgment the play's "superfluous and inconsistent scenes which even hasty revision should have noticed," and proceeded to give several examples of these "unexplained scenes for which there is little [narrative] excuse." But what if Shakespeare deliberately left these loose ends there for audiences (or readers) to tie up themselves, in whatever way(s) they could? What if these myriad "problems" are the source of Hamlet's unmatched "replay value"? Characters’ actions and plot outcomes in all Shakespeare’s plays not only demand but depend on the participation and collaboration (the interpretation and
imagination) of actors, audiences, and readers alike. In this class we will read the following plays in (most likely) the following order: *Hamlet*, *The Tempest*, *Coriolanus*, *All’s Well That Ends Well*, *Pericles*, and *King Lear*. If there’s time, we might squeeze in a couple of Shakespeare’s co-authored (yes, co-authored) plays, too: *Sir Thomas More* and *Henry VIII*. Students will write several short response papers, two formal essays of 6-9 pages (or one essay of 12-18 pages), and a conference abstract proposal. Students will also be encouraged, but not required, to attend and to participate in the Undergraduate Shakespeare Conference in April 2020.

**396  JANE AUSTEN**

**FAY**

**MWF 11:00-11:00am**

**ENGLISH MAJOR REQUIREMENTS:** 1660-1900 (To19)

Why Austen? The increasing number of films (both Hollywood and BBC adaptations) made from Austen’s works, and now about her, the large number of fan clubs and amateur societies devoted to studying her life and works, as well as the increasing number of contemporary novels based on her *oeuvre*—from continuations of *Pride and Prejudice*, to mystery novels starring Austen as detective, to novels about Jane Austen reading clubs—beg the question of Austen’s relevance to American culture today. Why would a novelist from Regency England, who saw Napoleon’s rise to power and his defeat, who worried about the fate of military men, unmarried women, and social hypocrisy, and yet who confined her plots as much as possible to small villages and small matters, spark our imaginations in such a rich way? Does Austen signify nostalgia for more romantic times, similar to Arthurian tales? Does her work hint at better solutions to gender inequities than those we find ourselves engaged in now? Why aren’t we similarly interested in her contemporaries such as Ann Radcliffe, Fanny Burney, and Mary Wollstonecraft, all of whom were better known writers and who vastly outsold her? Even Wollstonecraft, so important to our modern conception of feminism, does not inspire movies, fan clubs, or new novels. This course will explore this and other questions as we work our way through Austen’s *oeuvre* and consider what she was reading herself in terms of philosophies of mind and sensibility, and in terms of some of her literary peers.

**402  THE RENAISSANCE IN ENGLAND**

**TOBIN**

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

**ENGLISH MAJOR REQUIREMENTS:** Pre-1660 (Pre1660)

Major works of the English Renaissance (early sixteenth through early seventeenth centuries), in poetry and prose. Authors such as Thomas More, Christopher Marlowe, Edmund Spenser, Shakespeare, Ben Jonson, John Donne, and Milton. Reading in Renaissance Criticism.

**410  THE MODERN PERIOD**

**BROWN**

**TUTH 11:00-12:15pm**

Dying in a dull Parisian hotel room in November 1900, Irish writer Oscar Wilde reportedly uttered these final words: “That curtain is horribly ugly, and I’m not feeling so well myself. One of us has to go.” Needless to say, the curtain remained. Certainly archetypal, perhaps even apocryphal, Wilde’s wit set the tone for much early twentieth-century fiction—writing characterized by morbid irony, studied disaffection, deep social critique, and a transformative
sense of style. Taking Wilde’s writing as a starting point of sorts, we will chart the intersections between the broad cultural phenomenon we know as modernity and the narrower literary and aesthetic phenomenon we call modernism by reading fiction and watching films produced in Great Britain, Europe, and the United States between 1895 and 1939.

We will take a historical approach to modernism and modernity by discussing, among other things, transformations in social mores, in gender politics, in constructions of individual identity; the modernist critique of truth and value; Bloomsbury aesthetics; nationalism and cosmopolitanism in Ireland; narrative responses to World War I; anxiety and anomie in European cinema; Freudian ruptures. Authors will include: Oscar Wilde, Joseph Conrad, Virginia Woolf, James Joyce, WB Yeats, Katherine Mansfield, Elizabeth Bowen, F. Scott Fitzgerald, EM Forster, Sigmund Freud, Walter Benjamin, among others. We will also study the emergence of cinema and trace the beginnings of film theory by watching short films by the Lumière brothers and European avant-garde cinema, among other productions.

***FOUR-CREDIT STUDY ABROAD OPPORTUNITY: There is a FOUR CREDIT option for this course, which involves a study abroad component. In late May and early June, and in coordination with the Study Abroad Office at UMass Boston and the University of Limerick in Ireland, members of this class will spend around 10 days in Ireland, learning about Irish literature and culture. If you are interested in signing up for the study-abroad component of this course, please e-mail the instructor as soon as possible: Matthew.Brown@umb.edu

440     HISTORY OF THE ENGLISH LANGUAGE     REMEIN
TUTH 12:30-1:45pm
ENGLISH MAJOR REQUIREMENTS: PRE-1660 (Pre16)

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.

444     LITERARY TRANSLATION & INTERPRETATION     BARRON
TUTH 11:00-12:15pm

In this course we will read about how literature of various sorts, from poetry to prose, can be translated, compare differing translations of the same texts, and also try our hand at translating. Students are welcome even if they are not fluent in another language and will have the option to translate texts written in middle or old English, or in a dialect of English. Instruction will focus on the practice and theory of literary translation, with particular attention given to close reading and interpretation. Readings will include classic and recent essays on translation theory and practice, as well as excerpts from a selection of variant sample translations. Attention will also be given to how translation has influenced the work of many well-known writers. With thousands of languages used worldwide, all of us, even multilingual readers, are ultimately dependent on the work of translators to read more widely.
Translators can be viewed as artists working between one language and another, recreating texts. Translation is also a fascinating area of study that presents stimulating possibilities for creative writers. Some knowledge of a second language or interest in middle or old English is recommended, but not required to take the course. This course can count as an elective for the Minor or Concentration in Creative Writing.

448 PERSPECTIVES ON LITERACY
DAVIS
TUTH 11:00-12:15pm
ENGLISH CONCENTRATION/MINOR: TeachLic

This course will engage literacy by participating in a community-engaged program that provides an opportunity to promote reading and writing practice outside the classroom. As part of the course, we will partner with 826 Boston--a local literacy organization--as writing tutors, coaches, and teachers. Through this experience, we will put into practice our developing understanding of what literacy means. To deepen and theorize that experience, we’ll engage with research from the field of literacy studies. We’ll read theories of how humans began to connect language and tools; we’ll read studies of school children and of digital communities; we’ll look at how those studies understand the political, social, and ideological dimensions of different forms of meaning-making. By examining the theories, practices, materials, and importance of literacy, we’ll come to an understanding of how literacy functions in the world and how we can do literacy work with and through community.

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.

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

462 ADVANCED STUDIES IN POETRY BARRON
POETRY & PLACE
TH 1:00-3:30pm
Satisfies Capstone Requirement

In this course we will read a range of poems focused on place—the sense of deep location within the landscape and highly localized, complex yet familiar space. We will study in these poems the interrelations between the human, the nonhuman, and the encompassing environment, from suburbia to wilderness to the city. Poetry of this sort illustrates the materiality of language art by illuminating the physical context from which this art springs. It is above all concerned with the interpenetration of culture and nature. It also reconnects inter- and extra-textual concerns, and challenges linguistic, cultural, biological, and spatial-temporal boundaries. Poets studied include Bernadette Mayer, Evie Shockley, Alice Oswald, Susan Howe, A. R. Ammons, Larry Eigner, Denise Levertov, Muriel Rukeyser, C. S. Giscome, Robinson Jeffers, Adrienne Rich, Charles Olson, and Lorine Niedecker. Students will also develop a critical vocabulary and range of methodologies for discussing such topics and issues as the production of space; ecopoetics; cultural construction of nature; land as readable text; the idea of wilderness; land as economic and spiritual resource; sense of place; nature and community; and gender and nature. There will also be guided instruction on research, in particular locating and using outside sources in academic papers, and on writing carefully developed and articulated arguments.

465 ADVANCED STUDIES IN LITERATURE AND SOCIETY HUDSON
MW 2:00-3:15pm
Satisfies Capstone Requirement
Beginning with notions of Americanity, we will investigate the ties that bind the Americas together. We will then examine two genres that emerged as a result of U.S. expansion, the western and the Southern gothic, before turning to how slave narratives and testimonios bear witness. From there, we consider how the Latin American Dictator novel, magical realism, and the guerrilla conversion narrative emerged as genres of resistance. In this way, we will investigate the tension between literature as a colonial institution and genres that emerge to resist coloniality. If literature, and the novel especially, informed the construct of the nation, then what possibilities emerge for genres that resist, upend, and subvert the nation?

475 ENGLISH INTERNSHIP
SATISFIES CAPSTONE REQUIREMENT
OLEKSIAK

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
SATISFIES CAPSTONE REQUIREMENT
OLEKSIAK

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.

*ENVSCI 476/CDVCTR 459  KIRSHEN/VON MORZE
ENVIRONMENTAL SCIENCES CAPSTONE: DEVELOPING BOSTON HARBOR ACROSS TIME SCALES
MW 4:00-5:15 pm

This capstone seminar will consider the past and future of the Boston Harbor Islands from an interdisciplinary perspective that considers social, environmental, and legal factors. Students will read deeply in the history of the islands, with particular focus on its continuing role for Native American communities. In considering primary and secondary sources, such as shell middens and scholarly narrative, students will see how our picture of the islands’ history depends very much on which stakeholders’ perspectives are prioritized. Key moments in environmental history will be considered, such as Native American land use and the Boston Harbor clean-up. This interdisciplinary approach will require students to articulate plans for the development and
protection of the islands that are responsive to both Indigenous rights and to environmental exigencies such as sea-level rise.

The course is open to all seniors. While this is a capstone course for students from the School for the Environment, well-prepared students from other departments are encouraged to consider taking the course if they have interests related to the course topic. Students from SfE should enroll in ENVSCI 476: Environmental Science Capstone (class # 6583), while all other students should enroll in CDVCTR 459: Capstone in Community Development (class # 7768). The course may count as an English Department capstone if it relates to the student’s academic interests and the student seeks permission from the Director of the Undergraduate Program.

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
     SATISFIES CAPSTONE REQUIREMENT  MAISANO

For students accepted into the Departmental Honors Program only.