

Fall 2019 English Undergraduate Courses By STEP Distribution

American Literature

English 115 American Experience (AL, DU)

Lecture 1: MWF 9:05-9:55 Instructor: Anna Piecuch

Primarily for nonmajors. Introduction to the interdisciplinary study of American culture, with a wide historical scope and attention to diverse cultural experiences in the U.S. Readings in fiction, prose, and poetry, supplemented by painting, photography, film, and material culture. (Gen.Ed. AL, DU)

English 115 American Experience (AL, DU)

Lecture 2: MWF 10:10-11:00 Instructor: Leslie Leonard

Primarily for nonmajors. This introductory and interdisciplinary study of American culture encourages students to think critically about the American experience. What is it that defines a cultural object as being particularly American? What characteristics do we attribute to America as a concept rather than merely a nation-state? What do we make of American experiences that contradict popular ideas of what it means to exist in America? With cultural artifacts that span from the poems of Walt Whitman and the work of Richard Wright to more contemporary authors like Cormac McCarthy and even new media like American Horror Story, this class uses fiction, poetry, and prose (with supplemental materials such as art, film, television, and material culture) to think about the way that America and the American experience has been constructed, marketed, reimagined, and experienced by various peoples across time with particular emphasis on issues of race and gender. (Gen.Ed. AL, DU)

English 115H American Experience (AL, DU) honors

TuTh 10:00-11:15 Instructor: Asha Nadkarni

Using the thematic of immigration to and migration within the United States, this course will explore "American experiences" from the early 20th century to the present. Course materials will include literature, films, visual art, and other media forms, with an eye to how each text gives representational shape to the experiences they depict. We will concentrate especially on how they negotiate issues of race, ethnicity, class, gender, and sexuality. This course satisfies the DU and AL General Education Requirements.

English 117 Ethnic American Literature (AL, DU)

MWF 1:25-2:15 Instructor: Nicole Erhardt

American literature written by and about ethnic minorities, from the earliest immigrants through the cultural representations in modern American writing. (Gen.Ed. AL, DU)

English 268 American Culture and Literature before 1865

TuTh 2:30-3:45

Instructor: Nicholas Bromell

Personhood and Politics in 19th Century America. This course will introduce you to several of the great American writers of the 19th century. It will also inform you about the cultural milieu in which they produced their work and the historical events to which their work responded. We might say, in a nutshell, that this course is about the relation between individual self-discovery and political awareness and activism.

Inheriting a Protestant tradition of introspective self-analysis, and enlivened by a Romantic sensibility that prioritized imagination over tradition, these writers wrote masterpieces of self-discovery (or of self-invention, some might say).

At the same time, these writers lived in one of the most turbulent and exciting periods of American history. Social life and livelihoods were being transformed and destroyed by the rapid expanse of market capitalism and the burgeoning of industrial technology. The founders' cautious experiment in self-government was quickly becoming an unruly democracy that entitled all white males to vote (not just wealthy ones), yet at the same time sharply cut back on the right of black men to vote, waged genocide on Native Americans, and persisted in excluding women from suffrage altogether. Meanwhile, the slavery system had deeply entrenched itself and sought to expand its reach, while growing numbers of black and white activists sought to abolish or at least limit it. Inspired by and including some of these anti-slavery activists, a movement for woman's suffrage came into being and challenged all Americans to rethink the relation between human rights and women's rights.

Many of the writers of the mid-19th century pursued their projects of self-discovery and self-invention while simultaneously engaging with these social and political issues. The result is a body of work that brilliantly explores the relation between personhood and politics in a democracy.

The major texts we will read are:

Elizabeth Stuart Phelps, *The Silent Partner*

Ralph Waldo Emerson, "Self-Reliance"

Henry David Thoreau, *Walden*

Emily Dickinson, *Poems*

Frederick Douglass, *My Bondage and My Freedom*

Walt Whitman, Whitman, *Song of Myself*

Requirements:

Active class participation

Three short (1-3 page) papers

A mid-term and a final exam

English 269 American Culture and Literature after 1865

section 1: MW 4:00-5:15

Instructor: Sarah Patterson

No course description at this time.

English 269 American Culture and Literature after 1865

Section 2: TuTh 10:00-11:15

Instructor: Gina Occasion

The Art of Protest: American Literature and Culture After 1865. This course looks at relationships between protest, history, and popular culture in America through the narrative spaces of literature. In our contemporary moment, the visibility of protest and counter-protest, free speech and hate speech, and the mediums of Twitter and literature, are contentious spaces that invite us to interrogate how we as individuals create, align, and/or break with national narratives. This class will respond to the invitation this divisive political climate has constructed by turning to stories – tracing representations of resistance, protest, and resilience from the antebellum period to Trump's presidency. Our questions will consider the relationships between art and protest, diverse embodiments of protest and resistance, and the cultural and historical contexts that inform these movements. This project will, hopefully, lead us through a diverse and complex archive of American literature where we will reckon with the stories we have told about ourselves, each other, and the nation at stake.

As a survey course, our aim will be to read widely, think critically, and write ethically. We will develop an understanding and a language for how texts work on the level of form as we consider theme and content. We will also use writing, both informal and formal, to develop and deliver our critical responses to these texts as we think critically about race, gender, class and sexuality, not as fixed or stable entities, but instead as historically, socially, culturally, and individually imbued constructs. Authors include Sarah Winnemucca, Claudia Rankine, W.E.B. Du Bois, Thomas King, and Carlos Bulosan. Assignments will include three reading responses and a final project.

English 279 Intro to American Studies

TuTh 1:00-2:15

Instructor: Laura Furlan

In this version of English 279, we will be thinking about the history of resistance and protest in the United States, looking specifically at two recent moments as case studies: Ferguson and Standing Rock. We will investigate what led to these two particular protest movements (Black Lives Matter and #NoDAPL), what was at stake in each, how they were portrayed in the news media, the role social media played, and the related and relevant cultural productions (books, films, art, music) that have appeared in their wake. As we take an American Studies approach to these moments of protest, we will also be thinking critically about larger issues of American identity and citizenship. This course is required for the Letter of Specialization in American Studies and satisfies the AL and DU General Education Requirements. (Gen. Ed. AL, DU)

English 300 Junior Year Writing

Section 1: TuTh 1:00-2:15

Instructor: Laura Doyle

Topic: Literary Resistance in the U.S. and Beyond: Ethics, Art, and Global Practice Ever wonder what the study of literature has to do with "real" problems or contemporary politics? Through study of the longstanding intimacies between art and geopolitics, this course will offer you some answers and some ways of thinking about the question. In order to sharpen your sense of the ways our world has emerged from the co-forming interactions of states, economies, and artmakers, we'll read literature in tandem with political studies of its historical contexts (regarding issues of war, colonialism, racism, sexism, and labor exploitation).
COURSEWORK: In essays, you will be asked to combine conceptual, historical, and literary

analysis. As in all Junior Writing courses, essay drafts and revisions will be required. In addition to historical reading, the course focuses on twentieth-century fiction, though it may also cover a couple of nineteenth-century texts. Likely authors include Catharine Maria Sedgwick, Virginia Woolf, Mulk Raj Anand, Arundhati Roy, and Patricia Powell.

English 300 Junior Year Writing

Section 2: TuTh 10:00-11:15 AM Instructor: Haivan Hoang

Topic: *Race, Literacy, & the American Dream.* How are understandings of race and racism shaped by ways of writing and speaking? How do we revise prevalent understandings through our rhetorical choices? Critical race scholars have argued that, at times, writing conventions may obscure race, hinder our ability to write against racism, and even foster racial injury. Drawing on critical race studies as well as the concept of performativity, our course begins with this critical argument and considers what play with genre and rhetorical strategies might do for ongoing conversations about race. We will analyze genre play among critical race scholars who hail from legal studies--scholars who interestingly play with the kinds of narrative and storytelling that we embrace in English studies. We'll then explore texts from English studies in order to explore how particular discursive strategies revise pervasive talk about race. In particular, we'll consider rhetorical analyses of news and social media texts, personal testimony and narrative, one novel (Chang Rae Lee's *Native Speaker*), and creative nonfiction essays.

English 300 Junior Year Writing

Section 3: TuTh 11:30-12:45 Instructor: Joshua Lambert

Topic: *Comics and Graphic Novels.* The U.S. has been a major site for the development of what Will Eisner called "sequential art," beginning with newspaper comic strips around the turn of the 20th century, comic books beginning in the 1930s, and graphic novels since the 1970s. While sometimes associated with illiterate children, toxic masculinity, and commercial vulgarity, these formats have allowed for fascinatingly complex experiments in narrative and representation by diverse artists, resulting in works that require, and reward, close attention and analysis. This course will survey the history of these formats in the U.S., reading some of the most powerful and influential examples published from the late 19th century to the present. Texts studied may include Winsor McCay's *Little Nemo in Slumberland*, George Herriman's *Krazy Kat*, Will Eisner's *A Contract with God*, Alan Moore's *Watchmen*, Julie Doucet's *Dirty Plotte*, and Alison Bechdel's *Fun Home*.

As a Junior Year Writing course, the class will aim to build students' confidence as writers through workshops, revisions, and a range of writing assignments. We will focus on issues of argument, evidence, and style, and students will plan, draft, workshop, and revise essays and other writing assignments, as well as keeping a reading journal throughout the semester.

English 368 Modern American Drama

TuTh 4:00-5:30 Instructor: Heidi Holder

Surveys of American drama are often weighted with family and social drama, and comedy gets short shrift. But from its inception the American theater employed comedy to examine specifically "American" types, offering not only a stereotypical gallery of "other" Americans but also a form in which African American, Latino, and queer playwrights, for instance, could revise

their own images onstage. In this course we will chart the path of American comedy from Royall Tyler's "first American play" *The Contrast* through vaudeville and works by such playwrights as Anna Cora Mowatt, Philip Barry, Jules Pfeiffer, Christopher Durang, Luis Valdez, George Wolfe, David Henry Hwang, Lynn Nottage, Stephen Adly Guirgis, Jen Silverman and Young Jean Lee.

Requirements: two essays (6-8 pages), and frequent short writing assignments. (Gen.Ed. AL)

English 373 American Indian literature

TuTh 10:00-11:15 Instructor: Laura Furlan

This course will survey contemporary Indigenous literatures in multiple genres, from the "Native American Renaissance" in the late 1960s to the present. We will consider a number of pertinent inquiries in the field, thinking about what makes for ethical scholarship in Indigenous literatures and how geographic place and specific tribal affiliation influence the work. Some of the conventions and themes we will trace include the engagement with oral tradition, representations of history, use of Native languages, cultural preservation, issues of sovereignty, and environmental concerns. Authors will include N. Scott Momaday, Louise Erdrich, Susan Power, LeAnne Howe, Deborah Miranda, and Cherie Dimaline, among others.

English 374 20th Century American Literature

TuTh 10:00-11:15 Instructor: Gloria Biamonte

"The vitality of language lies in its ability to limn the actual, imagined and possible lives of its speakers, readers, writers," wrote Toni Morrison. "Its force, its felicity" she continued, "is in its reach toward the ineffable." What forms does that reach take for the 20th century writers we will be reading this semester? What are the richly diverse, original, and, at times, radically experimental narratives that evolve—sometimes quietly, other times filled with rage, almost always with longing, and, at moments, with deep love? Our goal in examining these novels will be double: on the simplest level, we will be interested in how these writers interpreted and responded to the places and times in which they lived—the major social, economic, and political events that shaped their lives; on a deeper level, though, we will consider how each of these works—and all of them together—attempts to create something we might call now an "American consciousness," attempts to invent, or re-invent, America. And we will, of course, examine the novels, stories and poems as works of art. How do these authors create a space for the reader to enter—a space where understanding and empathy can grow? Our close textual readings will also help us to examine the subtleties of character interactions, the weaving together of multiple storylines, and the inventive narrative devices that each writer uses in creating their stories. Authors may include Sherwood Anderson, Willa Cather, William Faulkner, Zora Neale Hurston, James Baldwin, Louise Erdrich, Adrienne Rich, John Wideman, Jhumpa Lahiri, George Saunders, and Toni Morrison. Books will be available at Amherst Books.

English 378 American Women Writers

MW 2:30-3:45 Instructor: Sarah Patterson

(general course description for English 378) Fiction by women exploring the social and sexual arrangements of American culture.

English 391AP US Latin@ Literature

TuTh 11:30-12:45 Instructor: Joselyn Almeida-Beveridge

The literary boom of writers such as Piri Thomas, Martín Espada, Richard Rodriguez, Julia Álvarez, Cristina García, Rosario Ferré, Oscar Hijuelos, and Junot Díaz dramatizes the dynamic history of Hispanic/Latino experience in the United States. In this interdisciplinary course, we will examine these writers and their literary antecedents to explore the representation of Latino/a life in the U.S. We will focus on the themes that have emerged in this body of American writing: identity, language, cultural hybridity, immigration, exile, class, race, gender and the continuous examination of what it means to be American in the twenty first century. Our discussion will also be informed by scholarship on Hispanicity and Latinidades, and other media, including music, film and television.

English 391R The Radical Political Imagination of 20th and 21st Century American Poetry

Lecture 1 M/W 2:30-3:45 Instructor: Ruth Jennison

How do poets engage in their work with the riot, the swarm, the strike, the boycott, the occupation, the commune, the sit-in, the picket, and the mass demonstration? We will explore (mostly American) poetry written during the three most recent periods of capitalist economic crisis and corresponding social unrest: the 1930s the 1970s, and post-2008. Our guiding questions will be: How does poetry offer ways for its readers to grasp the contours of capitalism as a system contoured by asymmetrical class struggle, racism and sexism? What strategies of resistance do American poets embrace and elaborate in their popular and experimental forms? What is the relationship between politics that take place in the streets and politics that take place on the page? What rich tensions arise between the poet as militant and the poet as artist? Our texts from the 1930s will include poetry by Sol Funaroff, Langston Hughes, Richard Wright, and Muriel Rukeyser. From the 1970s, we'll examine the work of Amiri Baraka, John Wieners, Gwendolyn Brooks, Larry Eigner, Jimmy Santiago Baca, and Diane Di Prima. In our study of current poetry we will explore how American poets metabolize the rise of neoliberalism, and popular resistance to the politics of austerity. Contemporary poets will include Keston Sutherland, M. NourbeSe Philip, Rob Halpern, Chris Nealon, Craig Santos Perez, Uyen Hua, Anne Boyer, Fred Moten and Julianna Spahr. We will place these poetic texts in conversation with theories, experiences, and manifestos of resistance and liberation, including works by both individuals and collectives: Marx, Lenin, The Paris Commune, Mao, Malcolm X, Angela Davis, Sylvia Federici, The Black Panther Party, Chicago Gay Liberation, and, among others. Senior and Junior English majors only. Prerequisite: English 200 with a grade of C or better.

English 494JI Going to Jail: Incarceration in US literature

Wed 4:00-6:30 Instructor: Suzanne Daly

Why do we put people in cages? In what ways does the caging of humans impact those outside as well as inside? Writers have long used the prison as a space from which to ask questions about the nature and meaning of criminality and the rule of law, about human minds, bodies, and behavior, about economics, politics, race, and social class, and about how language makes and unmakes us as human beings. In this class, we will study US fiction, poetry, film, and nonfiction prose (print and digital) by prisoners, journalists, scholars, lawyers, and activists in order to consider these issues for ourselves. We will draw on the knowledge and critical skills you have gained through your gen ed coursework throughout. Assignments

will include five short papers and two drafts of a longer final paper. Authors may include: Michelle Alexander, Malcolm Braly, Angela Davis, Ruth Wilson Gilmore, Martin Luther King, CeCe McDonald, Khalil Gibran Muhammad, David Oshinsky, Bryan Stevenson, Jerome Washington, and Malcolm X. Open only to senior English majors.

English literature

English 201 Early British literature and culture

MW 2:30-3:45 Instructor: Marjorie Rubright

Topic: *The Word, the World & the Wanderer.* Exploring imaginative works by both male and female authors, this survey of literature from 900 C.E. to 1700 C.E. explores literary art as a world-making enterprise. Significant changes in the English language occurred throughout this period, expanding the horizon of what we mean by 'English' literature. The course will situate the word, the world, and the wander as touchstones along our path as we travel from the epic poetry of Beowulf to Milton's Paradise Lost, from the medieval lyrical romance of Marie de France to the erotic romances conveyed in Arthur Golding's early modern English translation of Ovid's Metamorphoses. A host of different wanderers will serve as guides: from pilgrims, exiles, seafarers, and translators, to unruly women, queer shape-shifters, werewolves, fallen angels and devils. By the end of the course, you will: have a historicized appreciation of broad changes to the English language, be familiar with a range of genres produced in the medieval and earlier modern periods, have strategies for close reading to carry with you into future coursework, and experience an increased confidence in your ability to puzzle through literature of the distant past.

English 313 Intro to Old English Poetry

TuTh 10:00-11:10 Instructor: Stephen Harris

Old English is a language spoken in Britain from the early 400s to the 1100s. In this course, you will learn to read it. It will give you a good grounding in English grammar as well as a solid sense of the origin of English vocabulary. Once you can read Old English, you are only steps away from reading Old Norse, the language of the Vikings, as well as Old Saxon and Old Frisian. As well as learning the Old English language, we will read Old English poetry, including "Caedmon's Hymn," "The Seafarer," "The Wanderer," "Dream of the Rood," "The Battle of Maldon," and the epic Judith, about a warrior maiden who leads her army to heroic conquest ("Sloh tha wundenlocc thone feondsceathan fagum mece ..."). It is like no other poetry in English. Reading it in the original language allows you to practice intense close reading, an essential component of a literary education. You will also be introduced to Norse and Celtic myths. Old English inspired J. R. R. Tolkien's Hobbit and The Lord of the Rings. It inspired Seamus Heaney's North as well as his Beowulf. And it was a profound influence on Jorge Luis Borges. We will examine runes and learn to make manuscripts. A working knowledge of English grammar is recommended.

English 349 Nineteenth Century British Fiction

TuTh 5:30-6:45 PM Instructor: Suzanne Daly

When novels circulate through a culture, what exactly is circulating, in, with, or through them?

This class is organized around the question of why certain plots, literary styles, genres, themes, ideas, or ways of understanding the world became ubiquitous in novels at different moments in the nineteenth century. Topics: ghosts and the supernatural; gender and the marriage plot; domestic and imperial fiction; capitalism and socialism; realist and sensation novels; labor and social class; family and childhood; travel and worldliness; death and inheritance. Novels (available at Amherst Books) may include Charlotte Brontë, *Villette*; Wilkie Collins, *The Moonstone*; Charles Dickens, *Great Expectations*; Elizabeth Gaskell, *Mary Barton*; Bram Stoker, *Dracula*, and short stories by Rhoda Broughton, Vernon Lee, Margaret Oliphant, and Walter Scott. Assignments will include response papers, reading quizzes, and two researched critical essays.

English 358 The Romantic Poets

TuTh 2:30-3:45 Instructor: Joselyn Almeida-Beveridge

In this course, we will examine the work of Romantic era writers with attention to the aesthetic and historical transformations that resulted in the characterization of this period as the "Age of Revolution." Alongside the canonical poetry of Blake, Wordsworth, Coleridge, Keats, Byron and Shelley, we will also consider the works of women Romantic writers like Mary Shelley and Felicia Hemans, and relative newcomers to the Romantic canon like Olaudah Equiano and Mary Prince. We will consider questions such as: How do Romantic poets transform poetic form and language? How do they define poetry and the role of the poet? What is the Romantic writer's relationship to nature and place? How do Romantic poets define the role of the imagination in the creative process? What is their take on the defining events of their time like the French Revolution or the anti-slavery debate? How do women writers envision authorship? Our discussions will engage a variety of critical approaches, including new historicism, feminism, post-colonialism, materialism, and new formalism.

English 416 Chaucer's *Canterbury Tales* (early British or 400+ English elective)

TuTh 10:00-11:15 Instructor: Jenny Adams

In this course we will work together to produce an in-depth reading of Geoffrey Chaucer's most famous poem, the "Canterbury Tales." We will read *slowly* through the poem so that we can work to grasp Chaucer's subtle complexities. We will also read more broadly in order to place the "Canterbury Tales" in the context of Chaucer's other works and in the context of late fourteenth-century literary culture. Three response papers, two short essay, a final exam, and the creation of your own Canterbury Tale.

History of the English Language

English 313 Intro to Old English Poetry

TuTh 10:00-11:10 Instructor: Stephen Harris

Old English is a language spoken in Britain from the early 400s to the 1100s. In this course, you will learn to read it. It will give you a good grounding in English grammar as well as a solid sense of the origin of English vocabulary. Once you can read Old English, you are only steps away from reading Old Norse, the language of the Vikings, as well as Old Saxon and Old Frisian. As well as learning the Old English language, we will read Old English poetry,

including "Caedmon's Hymn," "The Seafarer," "The Wanderer," "Dream of the Rood," "The Battle of Maldon," and the epic Judith, about a warrior maiden who leads her army to heroic conquest ("Sloh tha wundenlocc thone feondsceathan fagum mece ..."). It is like no other poetry in English. Reading it in the original language allows you to practice intense close reading, an essential component of a literary education. You will also be introduced to Norse and Celtic myths. Old English inspired J. R. R. Tolkien's *Hobbit* and *The Lord of the Rings*. It inspired Seamus Heaney's *North* as well as his *Beowulf*. And it was a profound influence on Jorge Luis Borges. We will examine runes and learn to make manuscripts. A working knowledge of English grammar is recommended.

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Literary Criticism

Many section of English 300 Junior Year Writing will satisfy this requirement but check with the professor first and notify the English undergraduate office if applicable.

Narrative

Note: Most English courses will count toward this distribution. Exclusions are courses in poetry and drama as well as courses in creative, expository, nonfiction and technical (PWTC) writing and those focusing primarily on literary criticism.

Literature by Authors of Color

English 117 Ethnic American Literature (AL, DU)

MWF 1:25-2:15 Instructor: Nicole Erhardt

American literature written by and about ethnic minorities, from the earliest immigrants through the cultural representations in modern American writing. (Gen.Ed. AL, DU)

English 269 American Culture and Literature after 1865

Section 2: TuTh 10:00-11:15

Instructor: Gina Occasion

The Art of Protest: American Literature and Culture After 1865. This course looks at relationships between protest, history, and popular culture in America through the narrative spaces of literature. In our contemporary moment, the visibility of protest and counter-protest, free speech and hate speech, and the mediums of Twitter and literature, are contentious spaces that invite us to interrogate how we as individuals create, align, and/or break with national narratives. This class will respond to the invitation this divisive political climate has constructed by turning to stories – tracing representations of resistance, protest, and resilience from the antebellum period to Trump's presidency. Our questions will consider the relationships between art and protest, diverse embodiments of protest and resistance, and the cultural and historical contexts that inform these movements. This project will, hopefully, lead us through a diverse and complex archive of American literature where we will reckon with the stories we have told about ourselves, each other, and the nation at stake.

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English 279 Intro to American Studies

TuTh 1:00-2:15

Instructor: Laura Furlan

In this version of English 279, we will be thinking about the history of resistance and protest in the United States, looking specifically at two recent moments as case studies: Ferguson and Standing Rock. We will investigate what led to these two particular protest movements (Black Lives Matter and #NoDAPL), what was at stake in each, how they were portrayed in the news media, the role social media played, and the related and relevant cultural productions (books, films, art, music) that have appeared in their wake. As we take an American Studies approach to these moments of protest, we will also be thinking critically about larger issues of American identity and citizenship. This course is required for the Letter of Specialization in American Studies and satisfies the AL and DU General Education Requirements. (Gen. Ed. AL, DU)

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Instructor: Laura Doyle

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English 300 Junior Year Writing

Section 2: TuTh 10:00-11:15 AM Instructor: Haivan Hoang

Topic: *Race, Literacy, & the American Dream.* How are understandings of race and racism shaped by ways of writing and speaking? How do we revise prevalent understandings through our rhetorical choices? Critical race scholars have argued that, at times, writing conventions may obscure race, hinder our ability to write against racism, and even foster racial injury. Drawing on critical race studies as well as the concept of performativity, our course begins with this critical argument and considers what play with genre and rhetorical strategies might do for ongoing conversations about race. We will analyze genre play among critical race scholars who hail from legal studies--scholars who interestingly play with the kinds of narrative and storytelling that we embrace in English studies. We'll then explore texts from English studies in order to explore how particular discursive strategies revise pervasive talk about race. In particular, we'll consider rhetorical analyses of news and social media texts, personal testimony and narrative, one novel (Chang Rae Lee's *Native Speaker*), and creative nonfiction essays.

English 300 Junior Year Writing

Section 5: MW 2:30-3:45 Instructor: Rachel Mordecai

Topic: *Caribbean Family Sagas.* This seminar will read Caribbean family-saga novels in relation to questions of belonging among contemporary Caribbean people, and the formation of Caribbean nation-states. Students will work hard on developing the skills and strategies that support strong academic writing in English-lit classrooms. They will also think carefully about how families are constituted; what it means to represent a nation through the story of a family; how "private" decisions about reproduction become tied to national futures; how multi-generational stories map time onto space; and the power of naming, mis-naming, nick-naming, and refusing to name. Authors we may read include: Erna Brodber, Patrick Chamoiseau, Dionne Brand, Julia Alvarez, Rosario Ferré, Maryse Condé, and others. Assignments will include formal and informal papers, some of which will go through the draft-and-revision process; other possible assignments include in-class presentations and online reader-response postings. This course is primarily intended for majors; other interested students should contact the professor for permission to enroll.

English 373 American Indian literature

TuTh 10:00-11:15 Instructor: Laura Furlan

This course will survey contemporary Indigenous literatures in multiple genres, from the "Native American Renaissance" in the late 1960s to the present. We will consider a number of pertinent inquiries in the field, thinking about what makes for ethical scholarship in Indigenous literatures and how geographic place and specific tribal affiliation influence the work. Some of the conventions and themes we will trace include the engagement with oral tradition, representations of history, use of Native languages, cultural preservation, issues of

sovereignty, and environmental concerns. Authors will include N. Scott Momaday, Louise Erdrich, Susan Power, LeAnne Howe, Deborah Miranda, and Cherie Dimaline, among others.

English 391AP US Latin@ Literature (Anglophone/ethnic American or course in American literature after 1865 or 300+ English elective)

TuTh 11:30-12:45 Instructor: Joselyn Almeida-Beveridge

The literary boom of writers such as Piri Thomas, Martín Espada, Richard Rodriguez, Julia Álvarez, Cristina García, Rosario Ferré, Oscar Hijuelos, and Junot Díaz dramatizes the dynamic history of Hispanic/Latino experience in the United States. In this interdisciplinary course, we will examine these writers and their literary antecedents to explore the representation of Latino/a life in the U.S. We will focus on the themes that have emerged in this body of American writing: identity, language, cultural hybridity, immigration, exile, class, race, gender and the continuous examination of what it means to be American in the twenty first century. Our discussion will also be informed by scholarship on Hispanicity and Latinidades, and other media, including music, film and television.

Poetry

English 313 Intro to Old English Poetry

TuTh 10:00-11:10 Instructor: Stephen Harris

Old English is a language spoken in Britain from the early 400s to the 1100s. In this course, you will learn to read it. It will give you a good grounding in English grammar as well as a solid sense of the origin of English vocabulary. Once you can read Old English, you are only steps away from reading Old Norse, the language of the Vikings, as well as Old Saxon and Old Frisian. As well as learning the Old English language, we will read Old English poetry, including "Caedmon's Hymn," "The Seafarer," "The Wanderer," "Dream of the Rood," "The Battle of Maldon," and the epic Judith, about a warrior maiden who leads her army to heroic conquest ("Sloh tha wundenlocc thone feondsceathan fagum mece ..."). It is like no other poetry in English. Reading it in the original language allows you to practice intense close reading, an essential component of a literary education. You will also be introduced to Norse and Celtic myths. Old English inspired J. R. R. Tolkien's *Hobbit* and *The Lord of the Rings*. It inspired Seamus Heaney's *North* as well as his *Beowulf*. And it was a profound influence on Jorge Luis Borges. We will examine runes and learn to make manuscripts. A working knowledge of English grammar is recommended.

English 358 The Romantic Poets

TuTh 2:30-3:45 Instructor: Joselyn Almeida-Beveridge

In this course, we will examine the work of Romantic era writers with attention to the aesthetic and historical transformations that resulted in the characterization of this period as the "Age of Revolution." Alongside the canonical poetry of Blake, Wordsworth, Coleridge, Keats, Byron and Shelley, we will also consider the works of women Romantic writers like Mary Shelley and Felicia Hemans, and relative newcomers to the Romantic canon like Olaudah Equiano and

Mary Prince. We will consider questions such as: How do Romantic poets transform poetic form and language? How do they define poetry and the role of the poet? What is the Romantic writer's relationship to nature and place? How do Romantic poets define the role of the imagination in the creative process? What is their take on the defining events of their time like the French Revolution or the anti-slavery debate? How do women writers envision authorship? Our discussions will engage a variety of critical approaches, including new historicism, feminism, post-colonialism, materialism, and new formalism.

English 391R The Radical Political Imagination of 20th and 21st Century American Poetry

Lecture 1 M/W 2:30-3:45 Instructor: Ruth Jennison

How do poets engage in their work with the riot, the swarm, the strike, the boycott, the occupation, the commune, the sit-in, the picket, and the mass demonstration? We will explore (mostly American) poetry written during the three most recent periods of capitalist economic crisis and corresponding social unrest: the 1930s the 1970s, and post-2008. Our guiding questions will be: How does poetry offer ways for its readers to grasp the contours of capitalism as a system contoured by asymmetrical class struggle, racism and sexism? What strategies of resistance do American poets embrace and elaborate in their popular and experimental forms? What is the relationship between politics that take place in the streets and politics that take place on the page? What rich tensions arise between the poet as militant and the poet as artist? Our texts from the 1930s will include poetry by Sol Funaroff, Langston Hughes, Richard Wright, and Muriel Rukeyser. From the 1970s, we'll examine the work of Amiri Baraka, John Wieners, Gwendolyn Brooks, Larry Eigner, Jimmy Santiago Baca, and Diane Di Prima. In our study of current poetry we will explore how American poets metabolize the rise of neoliberalism, and popular resistance to the politics of austerity. Contemporary poets will include Keston Sutherland, M. NourbeSe Philip, Rob Halpern, Chris Nealon, Craig Santos Perez, Uyen Hua, Anne Boyer, Fred Moten and Julianna Spahr. We will place these poetic texts in conversation with theories, experiences, and manifestos of resistance and liberation, including works by both individuals and collectives: Marx, Lenin, The Paris Commune, Mao, Malcolm X, Angela Davis, Sylvia Federici, The Black Panther Party, Chicago Gay Liberation, and, among others. Senior and Junior English majors only. Prerequisite: English 200 with a grade of C or better.

English 416 Chaucer's *Canterbury Tales* (early British or 400+ English elective)

TuTh 10:00-11:15 Instructor: Jenny Adams

In this course we will work together to produce an in-depth reading of Geoffrey Chaucer's most famous poem, the "Canterbury Tales." We will read *slowly* through the poem so that we can work to grasp Chaucer's subtle complexities. We will also read more broadly in order to place the "Canterbury Tales" in the context of Chaucer's other works and in the context of late fourteenth-century literary culture. Three response papers, two short essay, a final exam, and the creation of your own *Canterbury Tale*.

Print and Non Print Media

English 391S Doing Digital: Critical Skills, Literacies and Methods

Mon/Wed 2:30-3:45 Instructor: Matthew Schilleman

In this course, we will explore ways in which computer technologies could transform the traditional humanistic study of language, society, and self. Some of the questions we will be exploring are: What is language? And can computer programming be considered a language? Can machines read? Or what happens when we read with "machine eyes"? How can we use data mining to gain insights into massive networks such as Twitter and the ways in which they structure discourse and society? Exploring these questions, we'll learn some basic programming in Python, play some interesting computer games, use text-analysis software, experiment with visualization, and do a little data science. Thus, in addition to gaining a deeper appreciation of questions concerning the human and society, students will acquire important computing skills and knowledge of some of the most important information paradigms today. No prior knowledge of programming is assumed. Everything is taught from the beginner level.

English 491DS Data Science for the Humanities

TuTh 11:30-12:45 Instructor: Stephen Harris

This course introduces you to data science. You will learn the python programming language, how to design simple algorithms, and how to apply data science to the humanities. The skill set you learn in this course is portable to business, law, journalism, teaching, and public service. UMass offers a number of introductions to data science, but this course focuses on practical applications in literature, language, history, art, architecture, film, music, dance, society, and politics. We start from scratch, so you don't need to know how to program, and high-school-level math is sufficient. You will design and implement a final project with a faculty member or graduate student in any HFA department. You can work alone or in teams. Grades are based on basic proficiency in python, a good grasp of simple algorithms, and the success of your final project. Please feel free to contact the professor beforehand if you have any questions or concerns about this course.

English 494DI Dystopian Games, Comics and New Media

Mon 4:00-6:30 Instructor: TreaAndrea Russworm

In this class, we will study video games, postmodern cultural theory, and comic books as we ask questions about the persistence of dystopian narratives in print and digital visual culture. For example, what do dystopian narratives in comics, video games, and new media productions have in common? What makes "dark," "moody," and outright apocalyptic narratives like *The Walking Dead*, *Half-Life 2*, *Fallout 4*, and *Mass Effect* popular in this current historical moment? Can postmodern cultural theory help us better understand some of the social and political ramifications of dystopian culture? Further, can the theory help explain how such stories envision the perils of the future in ways that inadvertently comment on our current times? Is it possible that the cautionary tales of dystopian narratives might, if heeded, make the world a better place? We will compare different game genres (including RPGs, first-person shooters, war games, third person action games) in order to make arguments about the types

of anxieties, fears, and dreams that get articulated in each genre. Please note: This class will follow a team-based learning format, meaning all students will be asked to play a leading role in class discussions and will be required to work closely on digital projects and other assignments with members of a team. Gaming experience or access to a gaming system is not required. This is also a "General Education Integrative Experience" class and all students will receive credit as such. In the context of our major the General Education Integrative Experience means certain learning objectives will be emphasized: critical thinking and writing, persuasive communication, creative and analytical thinking, pluralistic perspective and team-building, and developing technological literacies. Open to senior English majors. Non-majors, Five College area students, and other students may contact the professor for permission to enroll.

Rhetoric

English 388 Rhetoric, Writing and Society

TuTh 2:30-3:45 Instructor: David Fleming

This course is an introduction to the history, theory, and practice of rhetoric, defined here as the art of persuasion. For nearly 2,500 years, rhetoric has been the central academic discipline for thinking about the adaptation of discourse to purpose, audience, occasion, and subject matter. The earliest rhetorical arts were focused on public speaking in direct democracies; later rhetorics treated eloquence more broadly, including written discourse and its role in religion, science, commerce, art, and education. More contemporary rhetorical theories have expanded the purview of rhetoric to include visual media, digital culture, and nonverbal performance and to see rhetorical motivations lurking even in artifacts produced without conscious persuasive design. Rhetoric is useful as a critical tool for analyzing others' discourse; as a practical art for inventing one's own discourse; and as a theoretical discipline for interrogating the languages of social and political life. In this course, we'll learn about and practice these various rhetorics. The course is also meant to help students meet objective 10 of the English section of the Massachusetts Test for Educator Licensure (MTEL): "to understand principles of rhetoric as they apply to various forms and purposes of oral and written communication." The spring 2018 syllabus for this course can be seen at <http://people.umass.edu/dfleming/english388.html> .

Shakespeare

English 221 Shakespeare

MW 12:20-1:10 + discussion Instructor: Marjorie Rubright

Do we still live in Shakespeare's world? In the language, poetry, and drama of Shakespeare, what continues to inform, inspire, haunt or hurt us? Throughout this introductory course, we will consider how Shakespeare's works shaped ideas about the early modern world and how, in turn, that legacy continues to shape notions of our world today. We will also use Shakespeare

to look beyond ourselves: to ask how early modern ideas of gender, race, sexuality, nation, even distinctions between human and inhuman differ in surprising ways from our own. Along the way, we will read tragedies, comedies, a history play and some sonnets. You will become well practiced in close reading as we consider how individual words and phrases open onto urgent questions about the changing social, political, and theatrical worlds of Shakespeare's time. Major requirements will include one creative project, short critical reflections, and a final exam. Books are available through Amherst Books.

221 Disc 01AA F 10:10-11:00 am Instructor: TBA	221 Disc 01AD F 1:25-2:15 pm Instructor: TBA
221 Disc 01AB F 11:15-12:05 pm Instructor: TBA	221 Disc 01AE F 10:10-11:00 pm Instructor: TBA
221 Disc 01AC F 1:25-2:15 pm Instructor: TBA	221 Disc 01AF F 11:15-12:05 Instructor: TBA

English 397M Shakespeare's Non-Humans: Creatures, Monsters, Demons, Fairies

TuTh 11:30-12:45 Instructor: Jane Degenhardt

This course is designed for students who want to explore Shakespeare's plays as the basis for critical and creative writing inspired by non-human life forms, including "monsters," "creatures," demons, mythical figures, and hybrids. What do these figures tell us about the boundaries of what is considered human or non-human? In what ways are these beings sub- or super-human in terms of ability, moral capacity, emotion and empathy, cognition, biology, or spiritual status? For example, we may consider the creaturely status of Caliban, the diabolical nature of Macbeth, the bodily deformity of Richard III, the undead status of Hamlet Sr's ghost, the personified powers of nature and magic in A Midsummer Night's Dream, or the material unfixedness of Hermione's statue. How do Shakespeare's non-humans provide a basis for devising emerging categories of race, gender, and sexuality? What roles do non-human characters continue to play in the fantasies and nightmares of our own popular culture? Assignments will include critical writing, a creative piece, a visual catalogue, and a final project. Students are expected to spend 6-8 hours per week outside of class on reading, writing, and research.

World Literature

English 144 World Literature in English (RAP) (AL, DG)

TuTh 11:30-12:45 Instructor: Patricia Matthews

Study of major literary texts in English from different parts of a postcolonial "third world" -- African countries, the Caribbean, and India. Commonalities and differences in literary development in postcolonial nations. (Gen.Ed. AL, DG)

English 300 Junior Year Writing (English 300 or Anglophone or 300+ English elective)

Section 5: MW 2:30-3:45 Instructor: Rachel Mordecai

Topic: Caribbean Family Sagas. This seminar will read Caribbean family-saga novels in

relation to questions of belonging among contemporary Caribbean people, and the formation of Caribbean nation-states. Students will work hard on developing the skills and strategies that support strong academic writing in English-lit classrooms. They will also think carefully about how families are constituted; what it means to represent a nation through the story of a family; how “private” decisions about reproduction become tied to national futures; how multi-generational stories map time onto space; and the power of naming, mis-naming, nick-naming, and refusing to name. Authors we may read include: Erna Brodber, Patrick Chamoiseau, Dionne Brand, Julia Alvarez, Rosario Ferré, Maryse Condé, and others. Assignments will include formal and informal papers, some of which will go through the draft-and-revision process; other possible assignments include in-class presentations and online reader-response postings. This course is primarily intended for majors; other interested students should contact the professor for permission to enroll.

English 491AS Arabian Nights in World Literature

TuTh 1:00-2:15 Instructor: Mazen Naous

Since first being translated into English the 18th century, *The Arabian Nights* has proved enduringly popular and is responsible for many of the images of the East and the Arab world that persist in present-day literary and cultural discourses. Images of tyrannical and lustful Sultans, harems, genies, magic lamps, and flying carpets have played a significant representational role in the West’s perception of the East as a fantastic, exotic, and dangerous place. By and large, *The Arabian Nights* is considered to be little more than entertainment; however, many writers have taken up the *Nights* in their works and have offered complex interpretations and reinventions of it. In addition to reading selections from Richard Burton’s famous translation, we will negotiate the presence of the *Nights* in English, South Asian, North African, and North American works of fiction. We will also watch scenes from movies that are based on the *Nights*. Some questions that we will consider: Why are these writers fascinated with the *Nights*? How do their novels rework dominant perceptions of things Arabic and Eastern? How can we re-read the *Nights* in light of these transnational works of fiction? Literary and cultural theories will guide our readings and film viewings.

English 491SA Amandla! S. African Literature & Politics, Apartheid and Post-apartheid

TuTh 11:30-12:45 Instructor: Stephen Clingman

“*Amandla!*” means “Power”, and it was a prominent political slogan in the anti-apartheid struggle. Over the last hundred years, South Africa has seen transitions of a momentous nature: from a colonial past to a postcolonial present; from the oppressions of apartheid to Nelson Mandela’s first democratically elected government in 1994 and the postapartheid period beyond. In this setting South African literature has kept the pulse of its society, registering its lived experience and telling its inner history. In this context we’ll read works by key writers both black and white, male and female. We’ll draw on fiction, drama and poetry, and dip into music, documentaries and video to widen our sense of cultural and political engagement in and through a tumultuous history. We’ll work to understand the relationship between politics and art, and we’ll also gain a sense of the extraordinary cultural and social range of South African literature—of its voices, views and perspectives, the possibilities, complexities and problems of a new society in the making. Authors will range from the most noted and famous, such as Nadine Gordimer and J. M. Coetzee (both Nobel Prizewinners), to

lesser-known but nonetheless extraordinary writers, among them Njabulo Ndebele, Zoë Wicomb, K. Sello Duiker, and Phaswane Mpe. By the end of the course you'll have some insight into a remarkable country and some remarkably powerful literature, relevant and resonant not only for its own world but also our own.

Women in Literature

English 378 American Women Writers (course in American literature after 1865 or 300+ English elective)

MW 2:30-3:45 Instructor: Sarah Patterson

Fiction by women exploring the social and sexual arrangements of American culture.

Writing and Evaluation Writing

Note: Many sections of English 200 Intensive Literary Study and English 300 Junior Year Writing will fulfill this distribution but please check with the professor of the course and notify the English undergraduate office if approved.

English 254 Writing and Reading Imaginative Literature

Lecture 1: MWF 10:10-11:00 Instructor: Olena Tsykynovska

Literary Communities. In this class we'll study literary communities, and write poems, stories, and essays inspired by their practices. We'll read Russian OBERIU-ites, French Dadaists, New York School poets, writers of the Black Arts Movement, New Narrative writers from San Francisco, present-day poets of the occult, and others. These collectives were grounds for collaboration, literary experimentation, and political action, places where the line between life and literature began to fade away. As we look into their worlds, we'll talk about what it means to be part of a literary community in America today, to make work that aims itself out at people directly, like a telephone call. We'll look closely at poems and stories to see how exactly they create this kind of immediacy, how they make us feel spoken to. And we'll practice using those devices in our own work. There will be lots to read, lectures, conversations, writing prompts, and workshop days. You'll leave class with a portfolio of poetry, fiction, and short essays.

English 254 Writing and Reading Imaginative Literature

Lecture 2: MWF 11:15-12:05 Instructor: Abigail Stallings

"Come what may the house helps us to say: I will be an inhabitant of the world, in spite of the world." –Gaston Bachelard

In this course, we will investigate writing and its various forms using our surrounding architecture to better understand text: our experiences with it and our creation of it. This is a demanding mixed-genre workshop in which we will read and discuss works of poetry, short fiction, and creative non-fiction. We will heighten our focus toward elements of space, time,

and style within a given text. Each week, students are expected to generate new work informed by course readings, prompts, in-class discussions, and time spent in architectural spaces. The idea of writer as architect will guide our classroom discourse, lending to us a sense of agency as we build from our own foundations.

English 254 Writing and Reading Imaginative Literature

Lecture 3: MWF 12:20-1:10 Instructor: Astha Gupta

World Literature introduces students to a broad spectrum of fiction and poetry, through the study of literary works from different countries. The course encourages exploration of diverse writing styles, authorial devices, global themes and of the diversity of human experience itself. The course includes, but is not limited to, texts like *If on a Winter's Night a Traveler* by Italo Calvino, *Dreaming in Cuban* by Cristina Garcia, *The World's Wife* by Carol Ann Duffy, *Leaving Fingerprints* by Imtiaz Dharker and *Shadow Lines* by Amitav Ghosh. Through close reading and discussion, the students will gain an understanding and appreciation of works of fiction and poetry in general, and of our writers' countries and culture in particular. In-class activities will include Free Writing on 'Spark words', Character Sketching to create memorable fictional people, Found Poetry to explore writing as creative collage making, Map-making or cartography to learn how to construct fictional worlds and Reading Aloud to understand rhythms and sound.

English 254H Writing and Reading Imaginative Literature honors

Lecture 3: TuTh 10:00-11:15 Instructor: Daniel Sack

This honors seminar focuses on the analysis of poetry, short fiction, drama, and creative non-fiction, and fosters an environment in which to explore different forms of response. Our focus will be on the fragment across written genres. Students will read and discuss texts by exemplary authors and by their classmates. Assignments include both analytical and creative writing. (Gen.Ed. AL). (Gen.Ed. AL).

English 329H Tutoring Writing: Theory and Practice

TuTh 1:00-2:15 Instructor: Anna Rita Napoleon

(fall 2018) Prerequisite: Gen. Ed. College Writing 112 or 113 with a grade of "B" or better.

Students interested in the course should submit an application to writingcenter@acad.umass.edu by March 25: (1) a formal letter explaining why the student is interested and has potential to become a writing tutor; (2) an academic writing sample (attached as a word or pdf file) and (3) the name and email address of the student's 112 instructor or another instructor who can speak to the student's qualifications. While the preferred deadline was set for March 10th, additional applicants may be considered if seats are available. The strongest applications will be invited to an interview.

English 350H Expository Writing honors

MW 2:30-3:45 Instructor: John Hennessy

This course is designed for students who have a special interest in personal narratives, documentary forms, travel writing, and/or innovative approaches to feature writing. Students will read and write a variety of literary non-fiction forms, including memoir, documentary essays, and profiles, and the course will have a workshop component. Texts will include works by Joan Didion, Jonathan Ames, Helene Cooper, George Orwell, Alice Walker, and

others. Students will also be encouraged to try other forms of non-fiction, including travel writing, interviews, editorials, reviews, etc.

English 354 Creative Writing: Intro to Fiction

Lecture 1: MWF 1:25-2:15 Instructor: Roxanne Ringer

Why do some stories shine and others fall flat? How can one original work be called predictable but the retelling of a classic still manages to surprise? What are the rules of fiction and how does some of the freshest, most challenging work break them all?

In this course we will read a variety of traditional and non-traditional short fiction, memoir, non-fiction, mixed-media and fables as a way of exploring narrative form, dialogue, pacing and more.

Our goal as readers is to understand what makes narrative elements work by examining all the ways they can be disrupted, manipulated and “done wrong” in a way that reads just right.

As writers we’ll play with structure, style, point of view and narrative technique through writing assignments that demand an understanding of what is expected and un-expected within these genres. By the end of the course, each student will have extensive practice as a critical reader who interrogates form and style choices just as much as narrative, be able to discuss both published and peer work with respect and authority and have a portfolio of writing that covers a spectrum of genre. Students must be prepared to produce original work and read assignments regularly, actively engage in discussion and provide written feedback to peers thoughtfully and with absolute respect.

English 354 Creative Writing: Intro to Poetry

Lecture 2: MWF 11:15-12:05 Instructor: James Ritchie

Poetry: The Covers Class. Like a good song, good poetry gets stuck in your head. This class will look at poems that we can’t forget & use them as inspiration for our own writing. We will learn craft by writing “covers” of famous poems that have gotten stuck in the mind of the collective consciousness—and those that have gotten stuck in your mind, too. By identifying exactly what these poems do on a technical level & rehearsing them in our own unique styles, we will learn in an organic fashion how to make poetry work for our own voices, so that we can hit all the right notes the next time we set out to sing.

Our day-to-day will consist of discussions on the assigned readings, exercises, prompts, & workshop, where we will share our poetry & give written & spoken feedback on the poetry of our classmates. Rather than an exam or final essay, class will culminate in the creation of a portfolio.

English 354 Creative Writing: Mixed Genre

Lecture 3: MWF 12:20-1:10 Instructor: Rebecca Valley

Happy Accidents. Often our most magnificent achievements occur entirely by accident – a dish left on the counter produces penicillin, lightning strikes a key and we discover electricity. In this class, we will use the premise of the happy accident to guide our writing practice. We will think of our writing as both play and investigation, and spend our semester lingering at the

outer limits of language, with the aim to surprise each other and ourselves with the stories hidden inside us.

Each week will be organized around a different form or inspiration for our writing, and each class will begin with a generative writing prompt to get our brains ready to reimagine what language can be. We will study sonnets and their reinventions, write from art and make art from writing, imagine what it would be like to write a story backwards. We will explore the strange space between genres, and work with sound, translation, and technology to inspire our creative work. As we conduct various language experiments, students will have the opportunity to meander on paths of interest to them, or remain in the land of pure discovery and produce a number of unrelated short pieces to refine and revise.

Our readings will include works by authors new and old who are experts in playing with language and convention. Students will amass a large quantity of creative work over the course of the semester, and take part in regular workshops to revise that work into a small, polished portfolio of writing in poetry and prose. We will end the semester by compiling a print anthology that will showcase the diverse.

English 354 Creative Writing

Lecture 4: MW 2:30-3:45 Instructor: Rabia Seed

In this course we will write before, after and during class while exercising open and fearless experimentation. Structured in workshop style we will explore questions such as: What are our possibilities? How can we bend our narratives? What is our unique, most authentic voice? While bouncing ideas of both form and content, we will listen to each other and our literary ancestors. By reading stories, poems and essays from all over the world—especially those that come from geographical and cultural spaces that are rarely represented in literature—we will focus on reading those writers who lead genuinely bilingual lives. Who construct worlds in English when, often, they live their lives in other languages. Our purpose will be to let these styles, histories and inflections of other literary traditions seep into ours so that we are made all the more aware of what is possible. How can we re-claim the language of our writing—English—and use it differently, more originally, to reflect the unique vantage points from which we see the world? This class is then, an exercise in continuous writing along our boundaries, around and beyond our boundaries, to discover ourselves as writers.

English 356 Creative Writing Poetry

Tues 4:00-6:30 Instructor: Peter Gizzi

Students should submit a portfolio of three poems in a Word document to Professor Gizzi at gizzi@hfa.umass.edu. Students will be notified by the end of the semester of their status. Registration after this date is possible, but priority will be given to students who apply this semester for the fall. Registration by instructor permission only. Prerequisite: English majors only. English 354 or equivalent with a B or better.

English 379 Intro to Professional Writing

Lecture 1: TuTh 1:00-2:15 Instructor: Elena Kalodner-Martin

Lecture 2: M/W 2:30-3:45 Instructor: Thomas Pickering

This course offers an overview of commonly encountered professional genres such as memos,

reports, job materials, and grant proposals. Students gain practice writing in these genres, with an emphasis on clarity and concision. They develop more sophisticated research skills and gain experience in communicating specialized information to non-specialist readers. Finally, they are exposed to the range of professional writing careers as they explore writing on both theoretical and practical planes through consideration of audience, as well as wider professional, social, and cultural contexts. Prereq.: ENGLWP 112 or equivalent; junior or senior status with a cumulative GPA of 3.0 or better. (3 credits).

English 380 Professional Writing and Technical Communication I

TuTh 11:30-12:45 Instructor: Janine Solberg

Junior and Senior students with a cumulative GPA of 3.0 or better. Introduces principles of technical writing, usability, and page design. Simulates writing/editing processes used in the computer industry. Students write a 20-25 page manual documenting a software product, usually Microsoft Word. Prereq.: ENGLWP 112 or equivalent; ENGL 379 (which may be taken concurrently with instructor approval); junior or senior status with a cumulative GPA of 3.0 or better. (3 credits).

English 391NM Narrative Medicine: How Writing Can Heal

Thurs 4:00-6:30 Instructor: Marian MacCurdy

This interdisciplinary writing course investigates the cognitive and emotional benefits of writing for diverse populations including trauma survivors, patients, caregivers, teachers or those who hope to teach—anyone who is interested in the power of personal writing to effect change. Training in reflective writing supports clinical and/or pedagogical effectiveness among medical and educational professionals by enabling them to both listen to and respond to stories of conflict, illness, trauma, and transformation and to express their own histories in writing as well. Students will read, write, and discuss personal essays as well as texts that address the relationship between writing and resilience. We will focus on process—how to produce narratives that are both artistically and therapeutically effective. No prior experience with the medical humanities required.

English 499C Honors Thesis Seminar: Foundations and Departures in Creative Writing: Fiction, Poetry, and Literary Non-fiction

MW 4:00-5:15 Instructor: John Hennessy

Foundations and Departures in Creative Writing: Fiction, Poetry, and Literary Non-Fiction is a multi-genre, two-semester course in creative writing designed to help students complete a Capstone project within the genre of their choice. Both a class in contemporary literature and a writing workshop, Foundations and Departures will offer students a wide variety of reading assignments and writing exercises from across all three genres. At the end of the first semester students will submit a portfolio of original work; in the second semester students will finish drafting and revising their Capstone projects. Textbooks will include *The Art of the Story*, a fiction anthology, novels by a variety of writers, including Gabriel Garcia Marquez, Virginia Woolf, and Teju Cole, memoir by Helene Cooper, non-fiction by Joan Didion, poetry collections by Major Jackson, Katia Kapovich, and other contemporary poets.

Interested students should submit a personal statement: 1-2 pages, list and briefly discuss your reading preferences: favorite books, writers, poems, poets, etc.; also, tell me if you are a student in Commonwealth College—some priority will be given to ComColl students, but some of the most successful students in 499 in past years have come from outside Commonwealth College. Also include a writing sample—one complete story or essay, or 5-10 poems. Some combination of poetry and prose is also permitted. SEND TO: jjhennes@english.umass.edu by APRIL 15.